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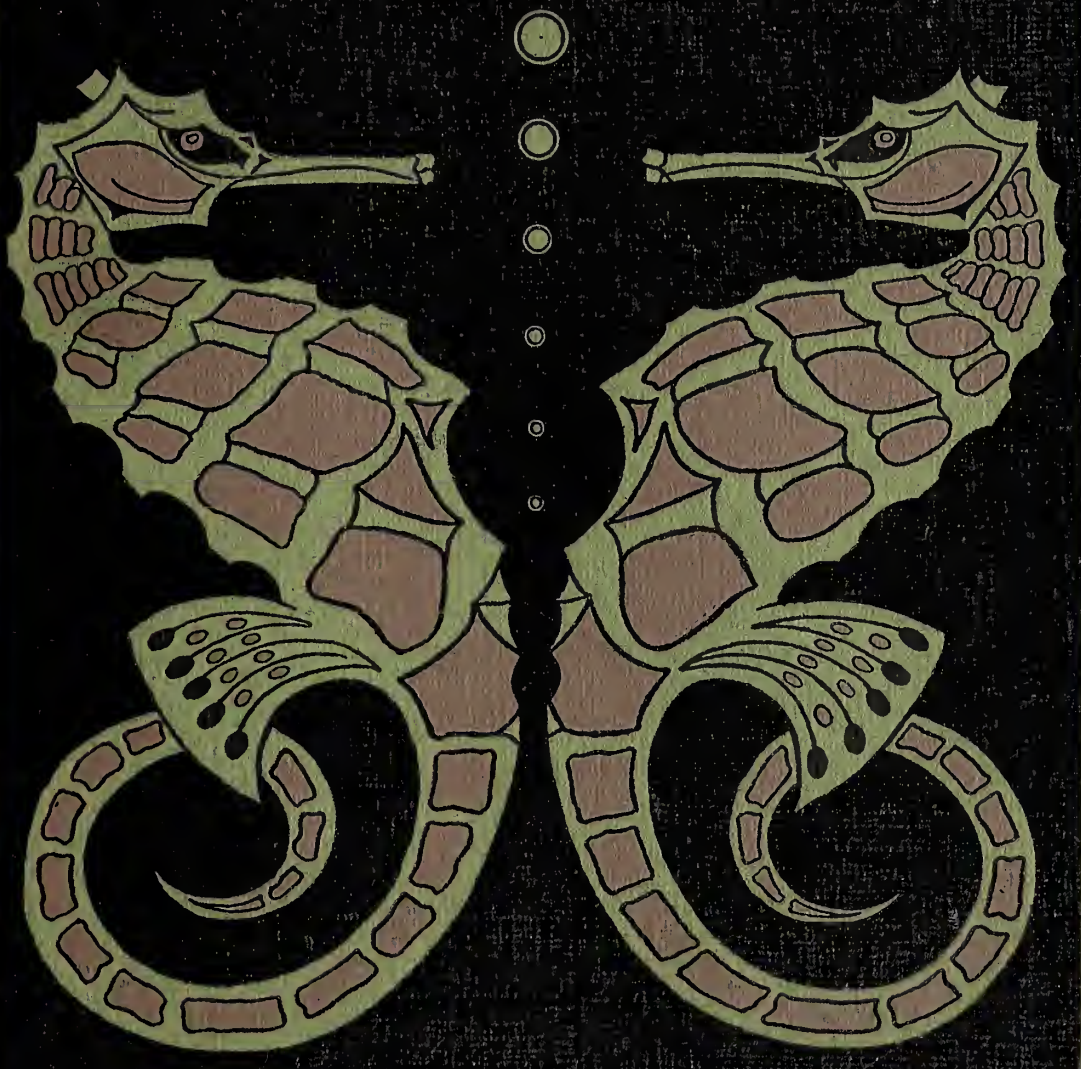
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THE INLAND PRINTER



APRIL · 1911

VOL. 47 · NO. 1 PRICE 30¢

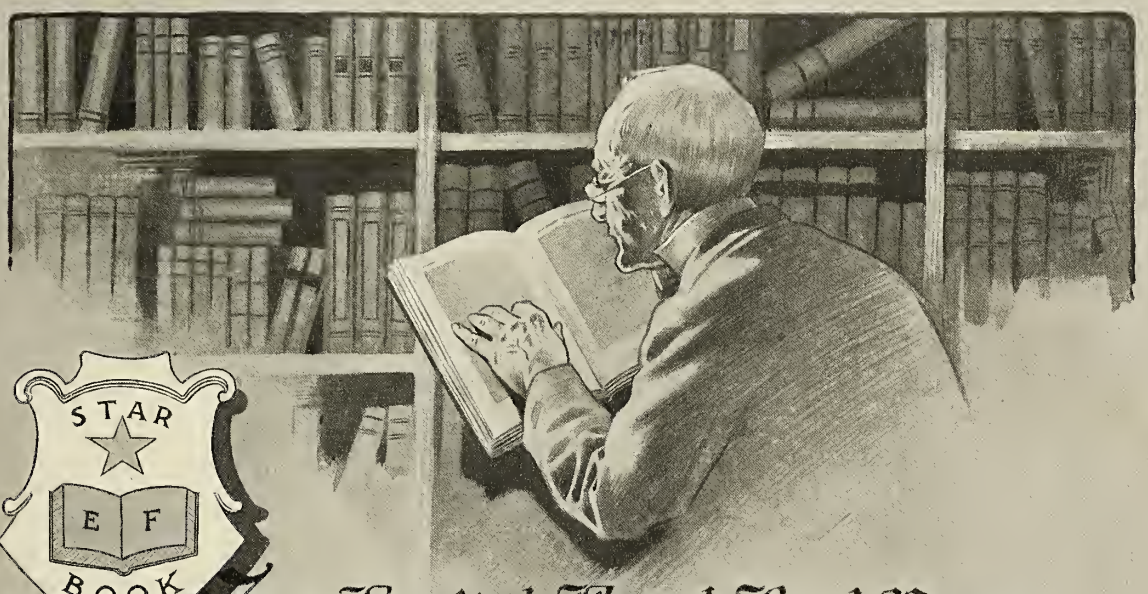
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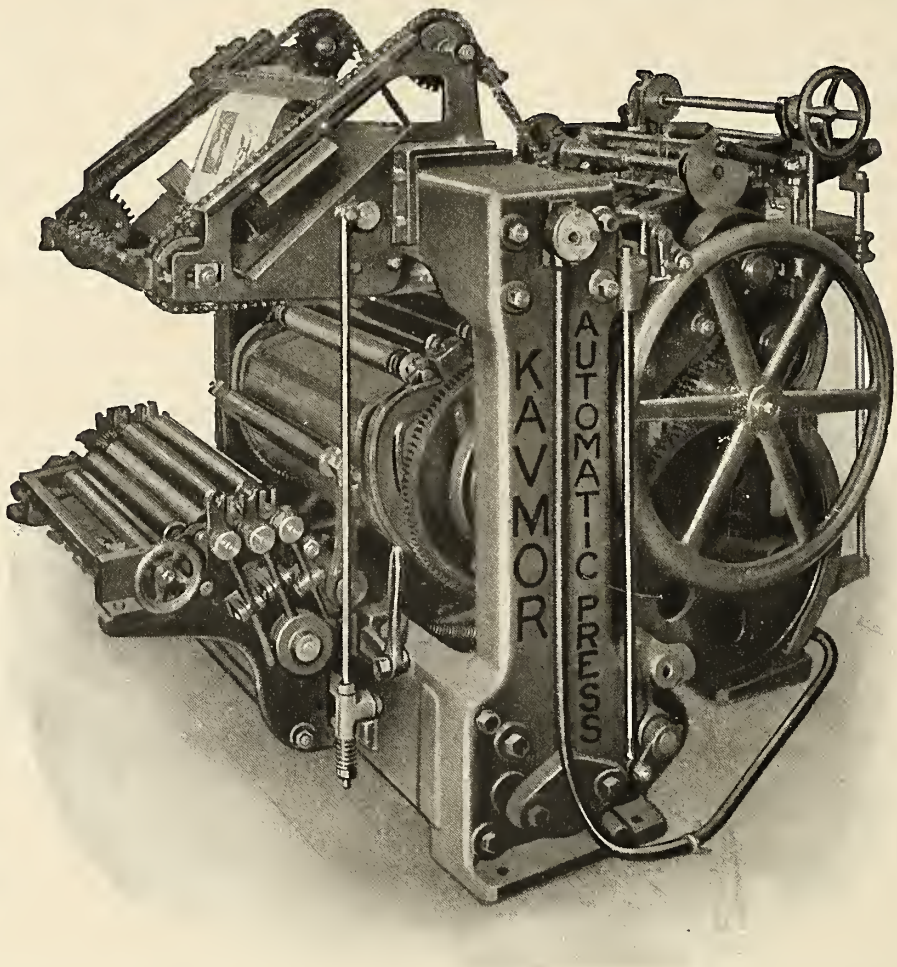
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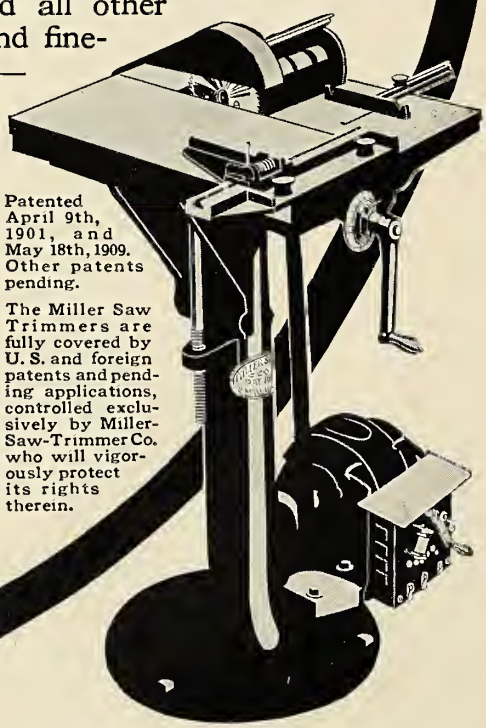


You Wouldn't Be Guilty

DOBBIN on the tread-mill—you would back up in a hurry at such an idea of press room motive power—but out in the composing room, a spectacle just as grotesque doesn't seem to bother you. Securing justification of your forms by the old patch-and-plug, slice-and-wedge methods is right in the treadmill class—the same story of lost motion and lost money.

The Miller Saw-Trimmer

is the point-measure machine—the only device that saws-and-trims printing materials at a single operation and precisely to point measure. In the hands of any compositor, cuts, rules, slugs, furniture and all other components of the form, can be **instantly** sawed and fine-trimmed to any dimension, exactly square to points—so that justification of a composite form is as positive and immediate as with all-type. This is not all. With its full equipment, it routs, jig-saws, bevels, mortises inside and out, and planes type-high—all to point measure.



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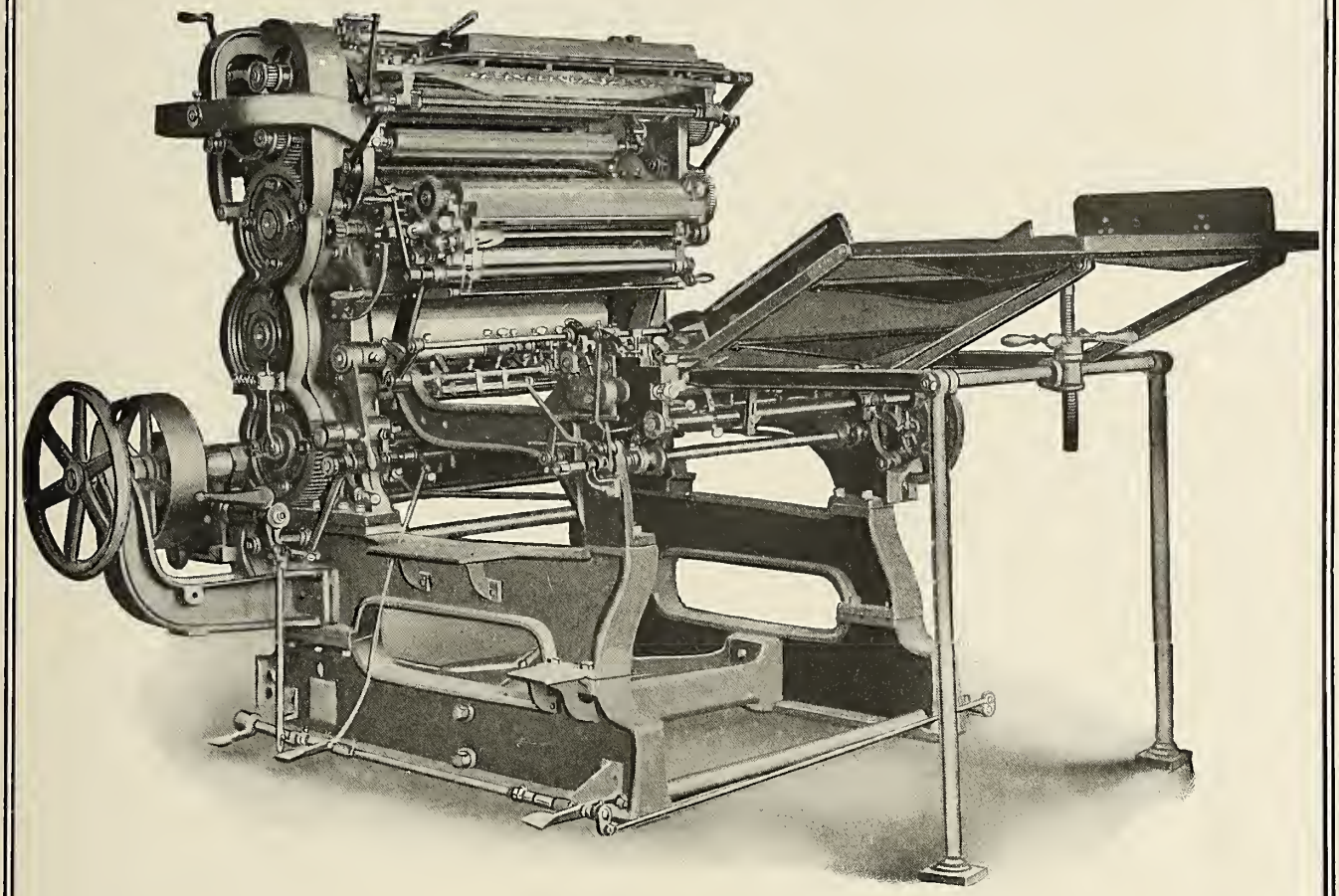
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Miller Saw-Trimmer Co.

ALMA, MICH.

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IS A NECESSITY IN COST REDUCTION

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Our largest and most prominent customers have repeatedly stated that the total cost of installing elaborate outfits of modernized composing-room furniture has been paid for in full during the first year after installation, in the savings made.

This is not surprising, when one stops to consider that this saving will unquestionably range from 25 to 50% in floor space and from 10 to 25% in the composing-room labor.

That is a simple proposition. Let every printer figure it out for himself. Take the minimum saving as a basis. What proportion of the rent (or what the rent would be if the building is not rented) should the composing-room bear? What would be the saving, figuring 25% of this rent?

What amount in dollars and cents would a saving of 10% in your composing-room labor total? That's a big item worth consideration.

Now, you have the two items of saving, and you should look to the expense involved in modernizing the composing-room.



Here's where we step in and ask that you allow our representative to make an estimate on the new equipment. When you have the figures, compare the expense with the saving.

Always remember that the saving is perpetual. You get it in the shape of increased profits EACH YEAR. THE EXPENSE COMES BUT ONCE, and usually comes back the first year.

That's the whole story of modernizing the composing-room. Hundreds of printers have already made the change; others have it under way, and every day adds to the army of converts. This is one of the most vital questions of printing-office economics before the printers to-day.

We are interested in the question of Modernized Furniture and we would like to have your representative show us a floor plan of our composing-room as you would rearrange it, with a view to our installing such furniture as you can show us would soon be paid for in the saving accomplished.

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Street and No. .....

City .....State.....

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Name Contest

— Awards —

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in This Journal, in connection with the
Name Contest held during the last three
months for suggestions for a name
best describing the qualities of our
Wonder Blacker, our Committee in
Charge makes the awards as
follows;

1st " Prize, $200.00 to
Mr. Fred Hardy,
of Thornhill, Ontario.
For the name " X L all" —

2nd " Prize of $100.00 to
Mr John Forbes,
Newark, N.J.
For the name "Surprise"

3rd " Prize $50.00 to
Mr Jos H. Peterson,
Rockville Centre, N.Y.
For the name "Kwikdrt" —
P.T.O.

In all 2594 suggestions were made and the Committee was a good deal perplexed through an "embarrassment of riches", so to speak, but in all fairness we submit that the suggestions adopted best meet the conditions originally made.

We have decided however to continue the use of the name "Wonder" (Copyright allowed) believing, after all, that it is a good name, but reserving at same time the right to the use of these three Prize Winners, for the future, as occasion may arise.

The Auk & Nibor Co.,

Per et Ubique

There is a certain rustle in the true Bond Paper---Something that makes you realize that you have found what you are after---*you find it in*

Old Hampshire Bond

A rustle with a *call* in it---to the man who buys his own stationery---to the man who buys the firm's---to the printer who buys for somebody else---

a *call* to *own* our new sample-book containing the fourteen colors and white of Old Hampshire, showing fine examples of Modern Business Stationery, lithographed, printed and engraved---

and a *call* to *buy* Old Hampshire Bond when stationery is needed

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We are the only Paper Makers in the world making Bond Paper exclusively

South Hadley Falls, Massachusetts



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GOOD ADVERTISING IN A NUT SHELL

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Thousands of progressive printers are giving their customers better work *and making more money* at the same time, by using BUCKEYE COVERS in place of the more costly stocks they had previously thought were necessary.

Our "Buckeye Proofs"—mailed free on request—will demonstrate to you beyond all possibility of further doubt or prejudice that the only cheap thing about BUCKEYE COVERS is their price; and that in addition to being the biggest obtainable cover-value for the money, they can also be used to produce many novel and artistic effects which are not possible on other stocks, even the highest-priced ones.

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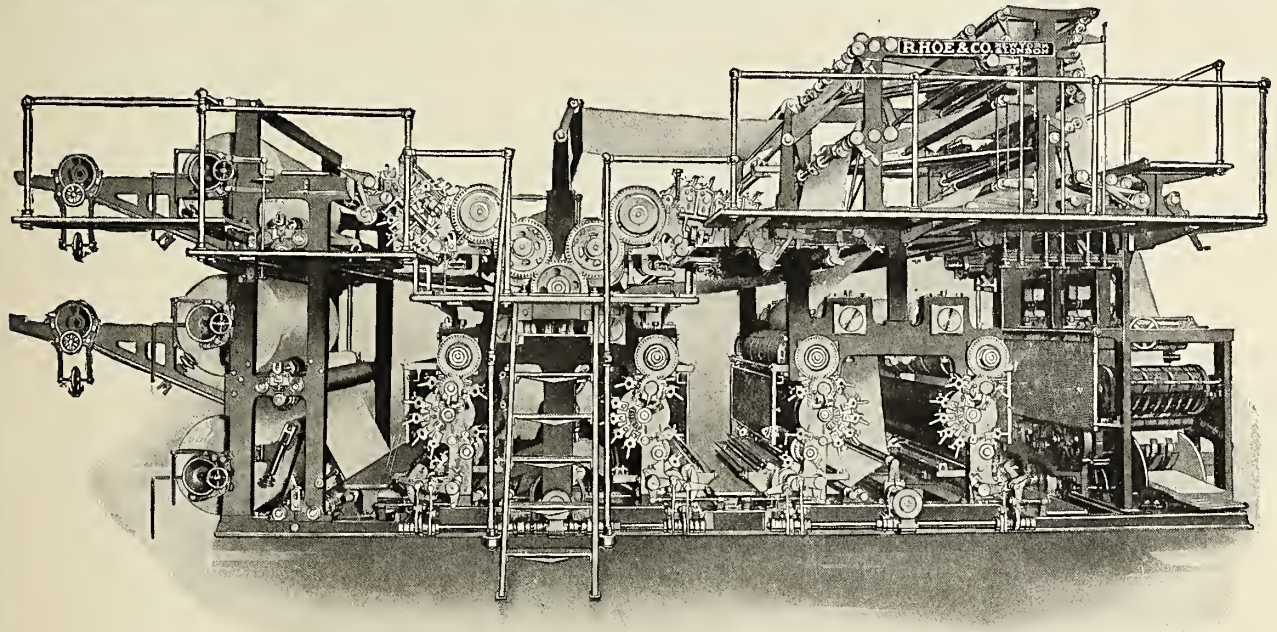
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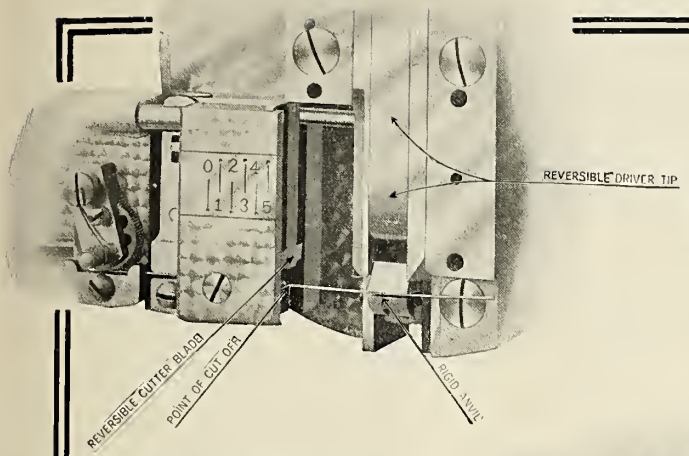
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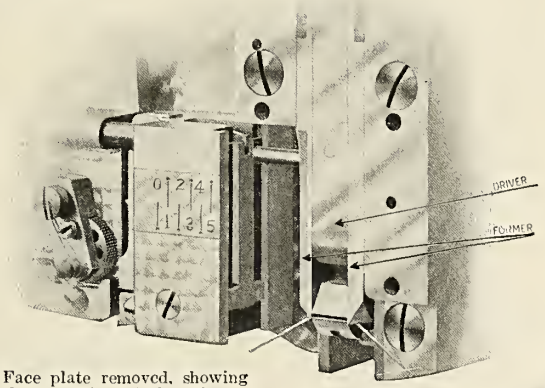
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LATHAM'S MONITOR WIRE STITCHERS



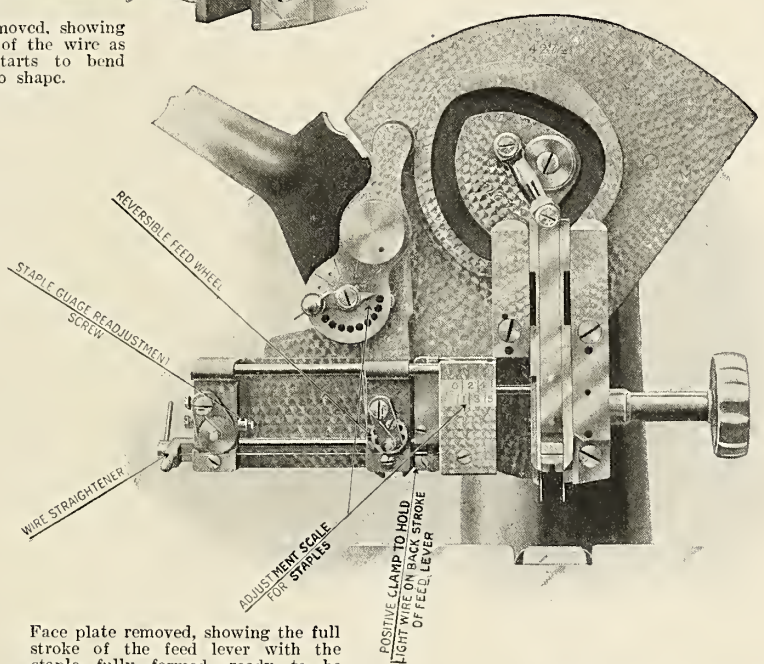
In this view the face plate is removed; the feed lever has just completed its full stroke, and the cutter blade is about to cut off the wire. The former is about to catch the wire to bend it.



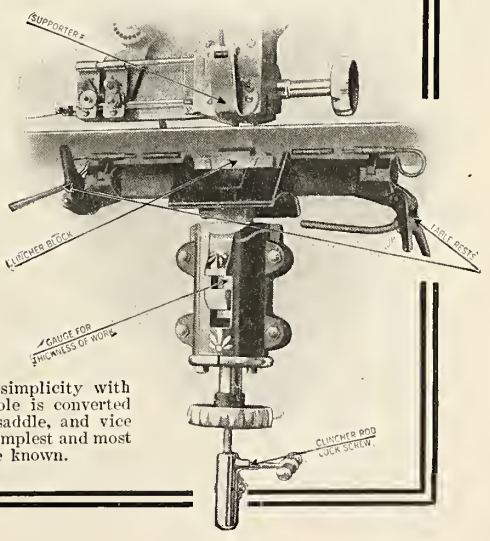
Face plate removed, showing the condition of the wire as the former starts to bend the staple into shape.

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The illustrations on this page show the vital working parts of the MONITOR WIRE STITCHER. The MONITOR is the only wire stitcher on the market from which the face plate can be removed, leaving the machine intact for complete feeding, forming and driving of the staple in full view of the operator.



Face plate removed, showing the full stroke of the feed lever with the staple fully formed, ready to be driven through the stock and clinched by the clinches from below. Notice the straightness of the wire.



Showing the simplicity with which the table is converted from flat to saddle, and vice versa. The simplest and most perfect device known.

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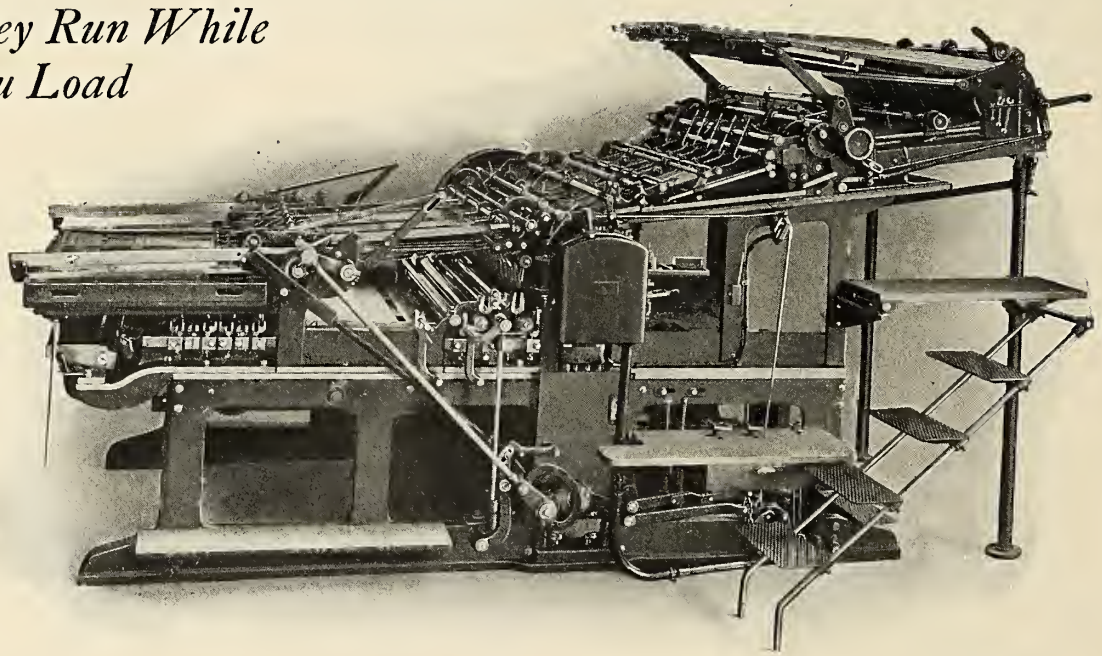
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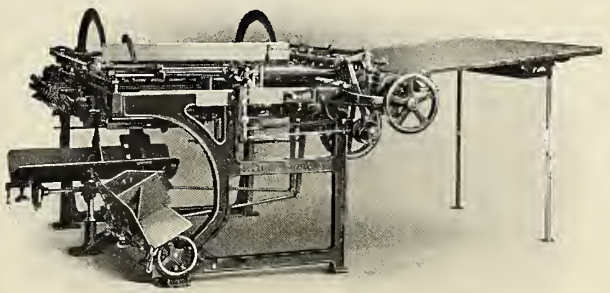
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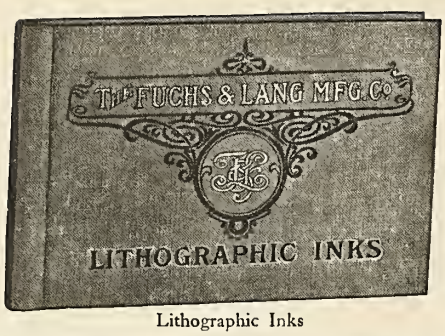
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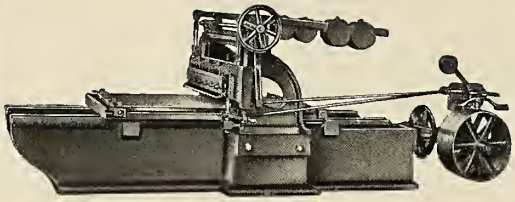
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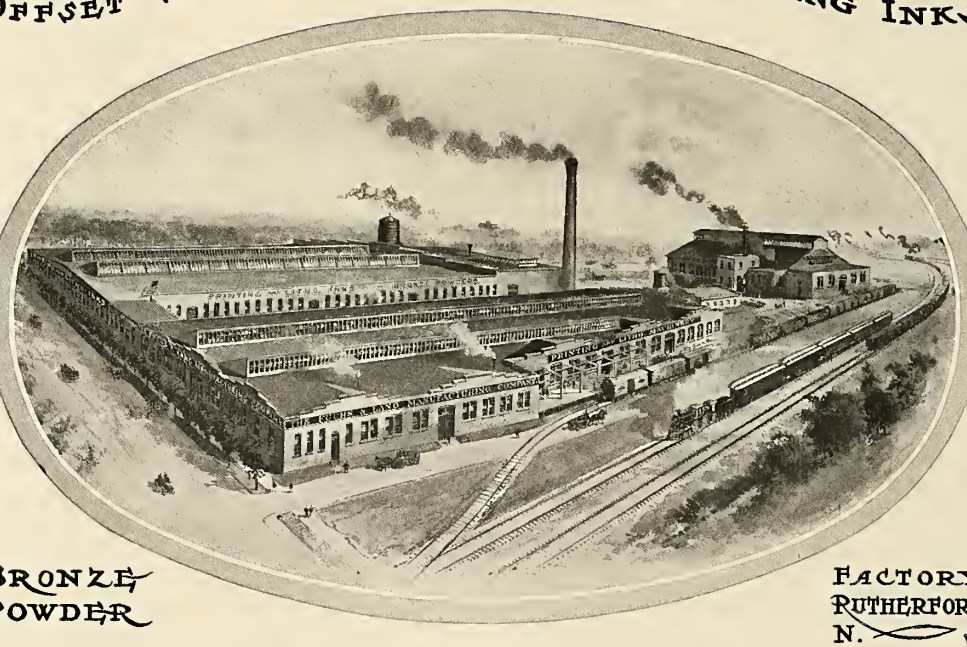


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OFFSET SUPPLIES

PRINTING INKS



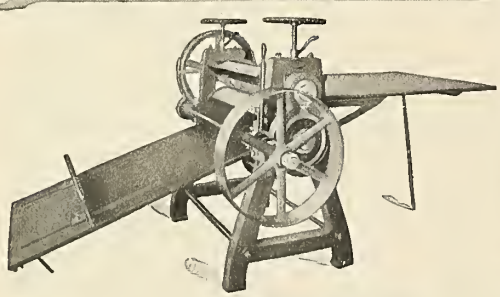
BRONZE POWDER

FACTORY
RUTHERFORD
N. J.

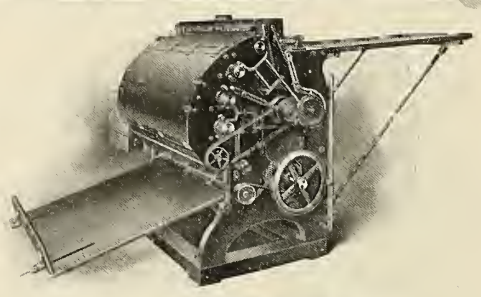
MACHINERY FOR LITHOGRAPHERS AND PRINTERS

The FUCHS & LANG M'F'G Co.

150 N. FOURTH ST. PHILADELPHIA / 29 WARREN ST. NEW YORK / 328 DEARBORN ST. CHICAGO



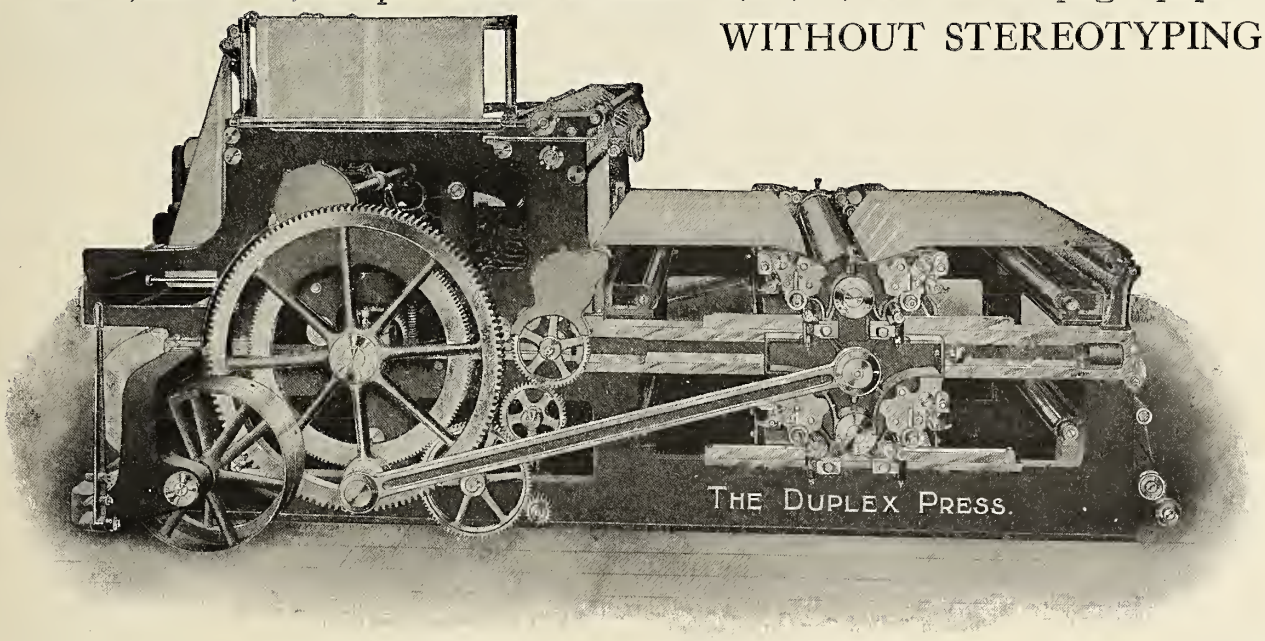
Roller Embossing Machine



Century Bronzing Machine

The Duplex Flat-Bed Web Perfecting Newspaper Press

Prints 5,000 to 6,000 per hour of either 4,-6,-8,-10- or 12-page papers
WITHOUT STEREOTYPING



IN USE THROUGHOUT THE WORLD AND THE DEMAND CONSTANTLY INCREASING

Kingston, Jamaica, *Cleaner*
Twin press; third purchase
Grand Junction, Colo., *News*
Launceston, Tasmania, *Telegraph*
New York, N. Y., *L'Araldo Italiano*
12-page; third purchase
Fremont, Ohio, *Messenger*
Davenport, Iowa, *Demokrat*
Hastings, Neb., *Tribune*
New York, N. Y., *Pan-Hellenic*
Cobalt, Ont., *Nugget*
12-page
San Francisco, Cal., *Japanese-American*
Caracas, Venezuela, S. A.
Greenville, S. C., *Piedmont*
Brooklyn, N. Y., *Home Talk*
Twin presses; second purchase
Chanute, Kan., *Tribune*
Leominster, Mass., *Enterprise*
New York, N. Y., Stuyvesant Press
Chatham, Ont., *News*
Lancaster, Ohio, *Eagle*
12-page
Marshall, Mich., *Chronicle*
Ottawa, Kan., *Republic*
Lawrence, Kan., *World*
Albany, Ga., *Herald*
10-page
Milwaukee, Wis., *Times*
Enid, Okla., *Eagle*
Enid, Okla., *News*
New York, N. Y., Alexander Ptg. Co.
12-page
Towanda, Pa., *Review*
10-page
Lawrence, Kan., *Journal*
Salem, Ohio, *Herald*
Cairo, Ill., *Citizen*

SOME OF OUR RECENT CUSTOMERS

Dunkirk, N. Y., *Herald-Advertiser*
10-page
Norwich, N. Y., *Sun*
Mazatlan, Mex., *El Correo*
Bakersfield, Cal., *Californian*
Flushing, N. Y., *Journal*
Spartansburg, S. C., *Journal*
10-page
Ogdensburg, N. Y., *News*
Ogdensburg, N. Y., *Republican & Journal*
10-page
Durham, N. C., *Sun*
Gary, Ind., *Post*
Corpus Christi, Tex., *Caller*
Sherman, Tex., *Democrat*
Eureka, Cal., *Herald*
12-page
Urbana, Ohio, *News*
Columbia, Mo., *Tribune*
Columbia, Mo., *University Missourian*
Modesto, Cal., *Herald*
Natchez, Miss., *Democrat*
10-page
Brownsville, Tex., *Herald*
Wichita Falls, Tex., *Times*
Chihuahua, Mex., *El Correo*
Parkersburg, W. Va., *Journal*
Kearney, Neb., *Hub*
12-page
New York, N. Y., *Glas Naroda*
Albert Lea, Minn., *Tribune*
Hannibal, Mo., *Journal*
12-page; second purchase
Medford, Ore., *Mail-Tribune*
Cordova, Argentine, S. A.
12-page
Watertown, S. D., *Public Opinion*
San Juan, Porto Rico
12-page

OUR CUSTOMERS WRITE OUR ADS.

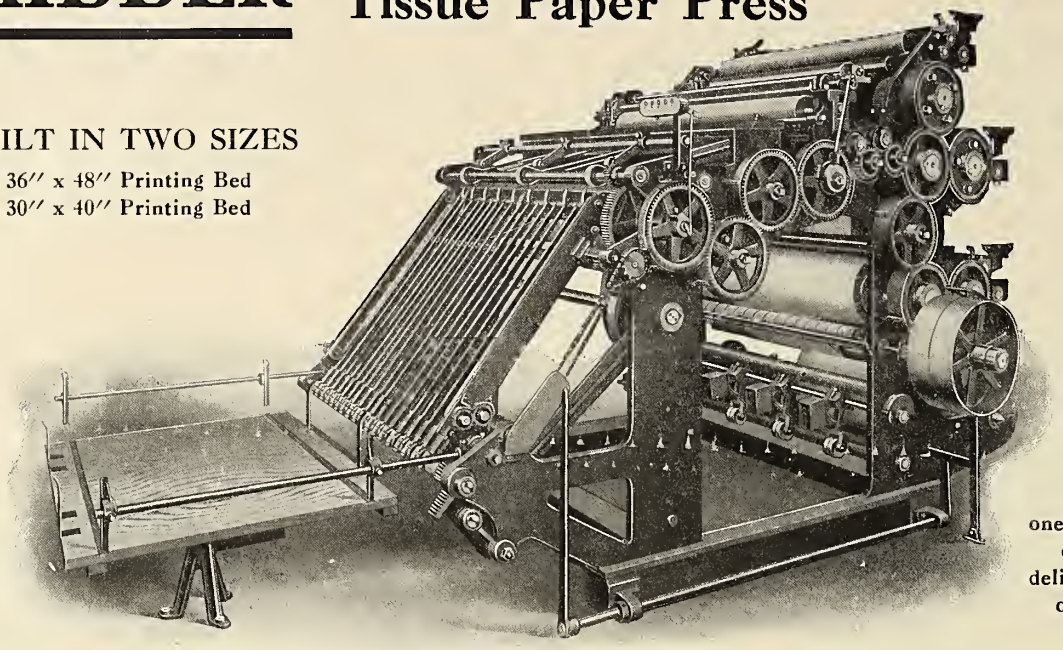
DUPLEX PRINTING PRESS CO. BATTLE CREEK, MICH.

LONDON ADDRESS: LINOTYPE & MACHINERY, Ltd., 188 FLEET STREET
PARIS ADDRESS: LINOTYPE & MACHINERY, Ltd., 10 RUE DE VALOIS

"KIDDER" Combination Rotary Wrapping and Tissue Paper Press

BUILT IN TWO SIZES

36″ x 48″ Printing Bed
30″ x 40″ Printing Bed



Prints in one, two or three colors, and delivers in sheets or rewound.

KIDDER PRESS CO. { MAIN OFFICE AND WORKS: **DOVER, N. H.**

NEW YORK OFFICE: 261 BROADWAY

CANADA: The J. L. Morrison Co., Toronto
GREAT BRITAIN: John Haddon & Co., London

GIBBS-BROWER CO., Agents

Calendars for 1912

Now Is the Time to Take Orders



There is a large field and a good profit, but has been overlooked by most printers.

Why let strangers come in your home town and get the cream, right in your own line.

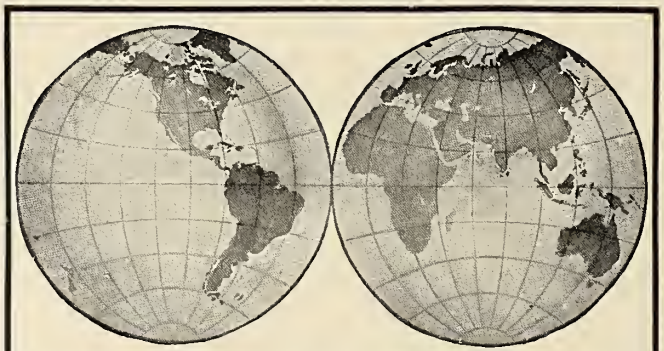
We supply you with the samples and you sell direct to your regular customers.

Put in our line NOW.

Fans and Post Cards too.

National Colortype Co.

Cincinnati, Ohio



New Ideas in Attractive Advertising

The printer should examine this big line of BLOTTING PAPERS.

The WORLD, HOLLYWOOD and RELIANCE suggest big advertising possibilities.

VIENNA MOIRE (in colors) and *Plate Finish*, the acme of art basis.

Our DIRECTOIRE, a novelty of exquisite patterns.

ALBEMARLE
HALF-TONE BLOTTING

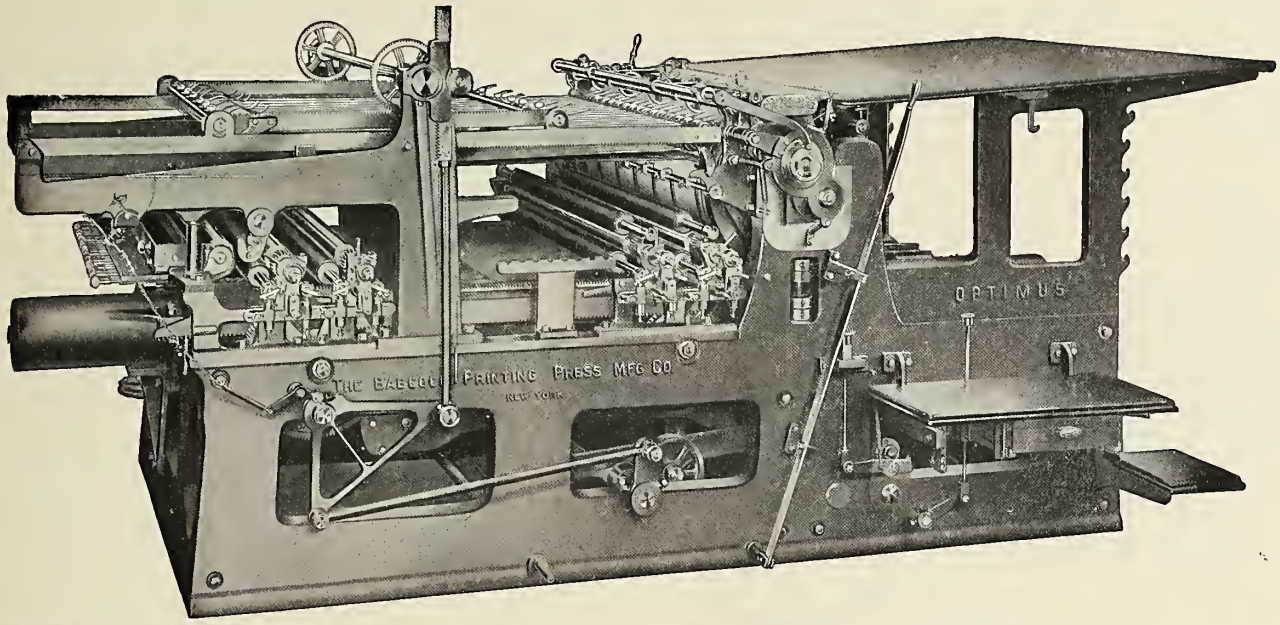
a new creation, having surface for half-tone or color process printing and lithographing. Made in white and five colors.

Samples of our entire line will be mailed upon request.

The Albemarle Paper Mfg. Co.

Makers of Blotting — Richmond, Virginia

Edwards, Dunlop & Co., Ltd., Sydney and Brisbane, Sole Agents for Australia



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co. Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 168, 170 AND 172 WEST MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City, Missouri; Great Western Type Foundry, Omaha, Nebraska; Minnesota Type Foundry Co., St. Paul, Minnesota; St. Louis Printers Supply Co., St. Louis, Missouri; Southern Printers Supply Co., Washington, District Columbia; The Barnhart Type Foundry Co., Dallas, Texas. National Paper & Type Co., City of Mexico, Vera Cruz, Monterrey, and Havana, Cuba. On the Pacific Coast—Pacific Printers Supply Company, Seattle, Wash.

The Babcock Optimus

The Babcock Optimus

Without resetting for different sizes of paper, cardboard or tissue, an Optimus delivery is always ready to pile and jog any sheet of any stock, printed side up, and save on each job the time demanded by the readjustment of a fly. Only jogger wings need resetting. The saving to the owner in a year's business where many forms are handled, as on small machines, is a satisfactory percentage on the money in the press.

From time of printing to time covered on the table each sheet is unrestrictedly air dried during the time needed to make three impressions. This remarkable Optimus exposure of the printed surface is almost three times longer than is possible on any other press, and very different from the fly and other devices that cover each sheet as fast as printed.

This is a great advantage on any work, but especially profitable on fine work. A small sheet gets no longer exposure than a large one; it is the duration of three impressions, be they fast or slow, sheet little or big. For exceptionally heavy forms that must be slip-sheeted, a patented device, furnished at extra price, makes the work easy without decreasing speed of job.

The Optimus delivery is faster than the fly, smoother in operation, and fully protects the sheet, as the fly does not. It handles tissue at the usual speed of the press, maintains tapes at an even tension automatically, and lessens electrical trouble.

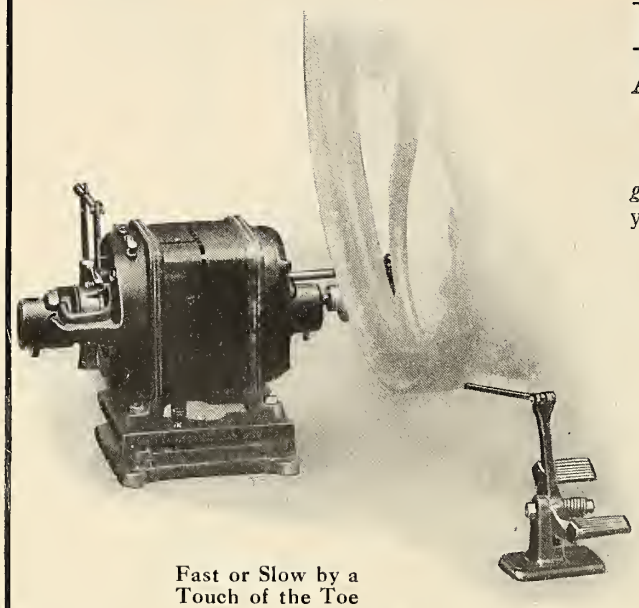
With the carriage disconnected and moved forward (telescoping upon itself), the front of cylinder is opened up, and form rollers uncovered. For make-ready press can be run in this condition. Jogger board can be pushed back to uncover fountain and table rollers.

On the larger sizes a printed side down is combined with the printed side up at an additional charge.

The excellencies of this delivery are recognized wherever two revolutions are known. Its inception was the insistent demand years ago for a printed side up delivery, and this has grown as printing has developed. On old Optimus presses many years in use, it works satisfactorily now, with nothing equaling it. We have greatly improved it. It is the first and oldest, and our experience longest and best.

There is exclusive distinction in its constant readiness for any sheet, delivered with three times the drying exposure possible to any other; but this is not enough; behind it is the strongest press to be had, with a perfect driving mechanism, superb distribution, positive register and high speed.

SET IN AUTHORS ROMAN



Fast or Slow by a Touch of the Toe

That's the Beauty of the *Variable Speed*

Kimble-ize Your Shop

And Get a Bigger Money's-Worth Out of Your Power Bill (Alternating Current)

Whether your K. W. rate is high or low — you are *not getting your money's worth* out of the electricity you buy if you use *ordinary* motors.

Kimble Motors

Are PRINTING-Machinery Motors

Variable speed, single-phase, A. C., for jobbers and ponies.

Variable speed, polyphase, A. C., for cylinder presses.

Variable or constant speed, polyphase, A. C., for other shop machinery.

Ordinary motors — general purpose motors — waste a lot of money every time you reduce speed, because they throw away the power that they choke off in resistance coils.

KIMBLE motors give instant and easy change of speed to suit any job.

Kimble Motors Are Built for Your Special Needs

Are so nearly fool-proof that the "devil" himself won't find ways of putting them out of commission unless he is an *extraordinary* devil.

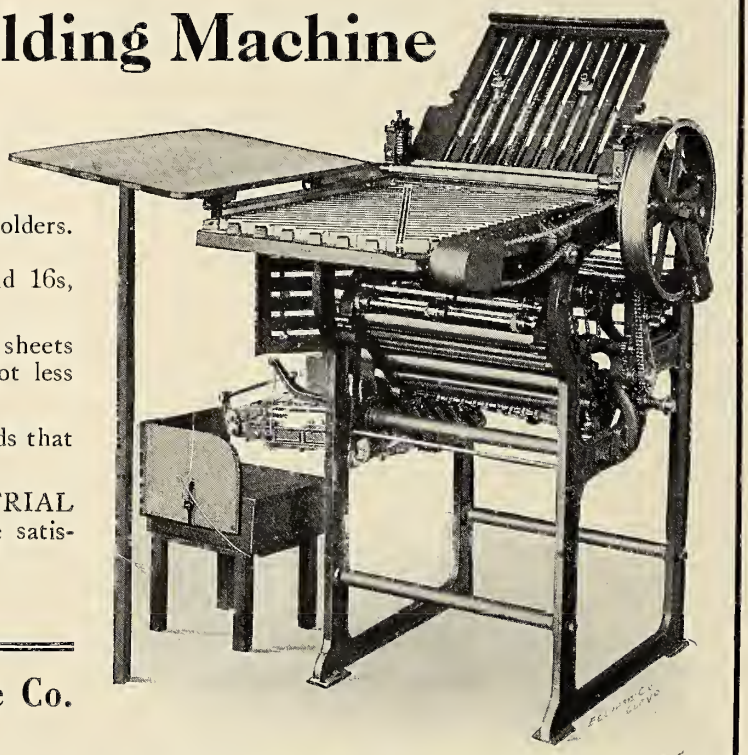
The quickest way to get next to this new wrinkle in shop efficiency is to ask us for information or estimates. We prove our case at our own risk.

KIMBLE ELECTRIC COMPANY, 1125 Washington Blvd., Chicago

The Supreme Test of our folder is its efficiency. Printers who use our machine know of its dependable qualities and *every-day* service.

The Cleveland Folding Machine

Is the Only Folder That Does Not Use Tapes, Knives, Cams, Changeable Gears in Folding



Perfect in register and 50% faster than other Folders.
Has range from 19 x 36 to 3 x 4 in parallel.
Folds and delivers 4s, 6s, 8s, 10s, 12s, 14s and 16s, single or in gangs.

Also regular 4s, 8s and 16s, book folds, from sheets 19 x 25 down to where the last fold is not less than 2½ x 3 in.

Makes accordion—and a number of other—folds that can not be made on any other folder.

INSTALLED ON A THIRTY DAYS' TRIAL on an unconditional guarantee of absolute satisfaction.

Write for a complete set of sample folds.

The Cleveland Folding Machine Co.
Cleveland, Ohio

Fred'k H. Levey Co.

New York

Manufacturers of High Grade

Printing Inks

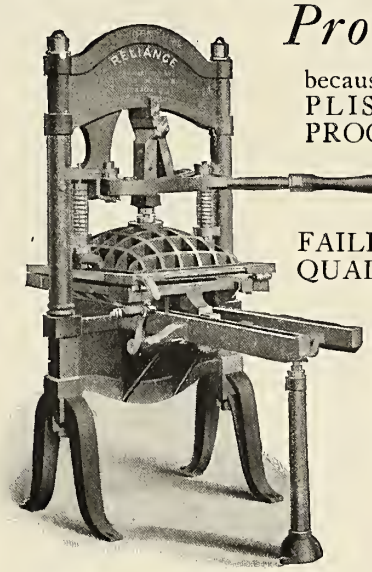
WE make a specialty of Inks for Magazine and Catalogue work. *The Ladies' Home Journal, Saturday Evening Post, Scribner's, McClure's, Cosmopolitan, Woman's Home Companion, Strand, American, Frank Leslie's Publications, Review of Reviews*, and many others, are printed with Inks made by us. Our Colored Inks for Process Printing, both wet and dry, are pronounced by Expert Printers the best made.

FRED'K H. LEVEY, President CHAS. BISPHAM LEVEY, Treasurer
CHAS. E. NEWTON, Vice-President WM. S. BATE, Secretary

NEW YORK, 59 Beekman St. CHICAGO, 357 Dearborn St.
SAN FRANCISCO, 653 Battery St. SEATTLE, 411 Occidental Ave.

Photo-Engravers in all parts of the Globe use the

Reliance Photo-Engravers' Proof Press



because they ACCOMPLISH PERFECT PROOFS of half-tone and color plates that are ALWAYS UNFAILING IN THEIR QUALITY.

A "RELIANCE PROOF" is the best advertisement ANY engraver can possibly have.

Write for circular to the manufacturers.

Paul Shniedewend & Co.

627 W. Jackson Boulevard, Chicago

Also sold by Williams-Lloyd Machinery Co., Chicago; Geo. Russell Reed Co., San Francisco and Seattle; Toronto Type Foundry Co., Canada; A. W. Penrose & Co., London, Eng.; Klimsch & Co., Frankfurt am M., Ger.; New York Machinery Co., 101 Beekman St., New York City.

SOLD ALSO BY ALL DEALERS

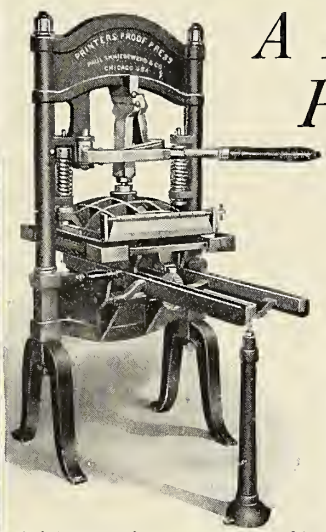
THE THINGS WE DO

DRAWINGS of any description, and for every purpose, in PEN AND INK OR WASH, for Letterheads, Catalogs, Covers, Magazines or Ad Designs.

MECHANICAL DRAWINGS from Blue Prints or Pencil Sketches.
BIRDS-EYE VIEWS.
RETOUCHING PHOTOGRAPHS.

Half-tones, Zinc Etchings, Color Work of every description, in Two, Three or more colors. Wood Engraving, Wax Engraving, Electrotyping, Steelotyping, Nickeltyping, Stereotyping, Commercial Photographing.

JUERGENS BROS. CO.
167 ADAMS STREET, CHICAGO.



Shniedewend Printers' Proof Press, with Rack and Pinion Bed Movement and "Tympan-on-the-Platen" Device. (Patents applied for)

A Life-Time Proof Press

The Shniedewend Printers' Proof Press

LASTS A LIFE-TIME. ACCOMPLISHES SAME HIGH QUALITY OF BLACK AND COLOR PROOFS of type forms and type forms mixed with cuts for 15, 25 and 50 years.

Nothing can EQUAL ITS QUALITY OF WORK
Nothing can EQUAL ITS RIGIDITY and DURABILITY
Nothing can EQUAL ITS SAVING IN COST OF PROOFS

Send for further information and prices

Paul Shniedewend & Co.

627 W. Jackson Boulevard, Chicago
Manufacturers
SOLD ALSO BY ALL DEALERS
and
New York Machinery Co., 101 Beekman St., New York City.

No. 4

By the Press-Tester

Stonemetz Two-Revolution

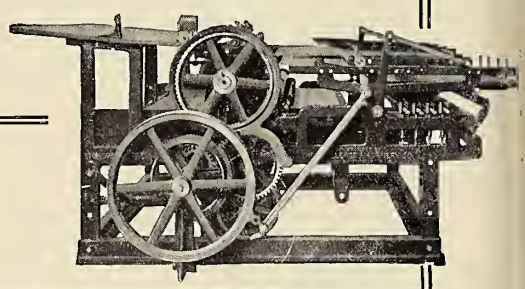
IN this printing game, the one thing that gets my goat the quickest (and I think you're all with me) is trying to put a make-ready on a two-revolution that won't stand up to the impression. In these days of half-tone forms, coated stock and hard packing, unless you've got the "squeeze" to back you up, just take it from me, you're up against a make-ready stunt that'll make 'em all go some to get results.

Why, I've seen one of the best overlay artists in the business ("artists" is right, too) work for three days on a form of half-tones on a press that wouldn't stand up to the impression, and say, on the square, the spot-up sheets on that job looked like war maps of South America with all the watering and coaling-up stations marked in. As fast as one cut would print up, another would show weak — but you've all been through it; there's no need of telling you. This kind of a make-ready is sure to result in an overpacked cylinder—rub the face off the cuts, knock the type off its feet, or, if plates, cause clutch jamming and — raise Cain in general.

In the "dope" I've been handing out to you about the STONEMETZ, I haven't said much about "squeeze"— just a mention now and then. I've sort of held that back, so to speak, until I could tell it in a way that would convince you; and now that I've got right up to the point, just about the best I can frame up is that the **STONEMETZ HAS GOT the "squeeze."**

That's all there is to it. When a pressman says that a press has got the "squeeze" every other pressman knows what that means. You've got my word for it, and that's all you get in any advertisement — the word of the writer. But at that, money couldn't hire me to hand out a "bum steer" on the STONEMETZ, or any other press for that matter. As long as the boss is satisfied with the truth, I'm willing to frame up these Stonemetz spiels, but when he asks me to claim something for the press that she won't do (and I know him too well for that), why I'll just draw the line — nix for me.

Of course, I could go into the details and tell you just why the STONEMETZ has an unyielding impression and all that stuff, but what's the use? The Stonemetz printed matter explains that and your name on a postal will bring it — mighty interesting reading, too — well worth a cent. Send for it.



The Challenge Machinery Co.

Grand Haven, Mich., U. S. A.

Salesroom and Warehouse: 124 So. Fifth Ave., Chicago.

ELAPSED TIME



is what you buy from your employees. Do you *know* that you get what you pay them for?

ELAPSED TIME

enters into every operation of every product of your plant. Do you know what it costs you?

Knowledge — accurate information — not someone's guess — of the *Elapsed Time* you receive and distribute will enable you to stop leaks, increase production without an increase of expense, and enlarge your profits.

THE CALCULAGRAPH

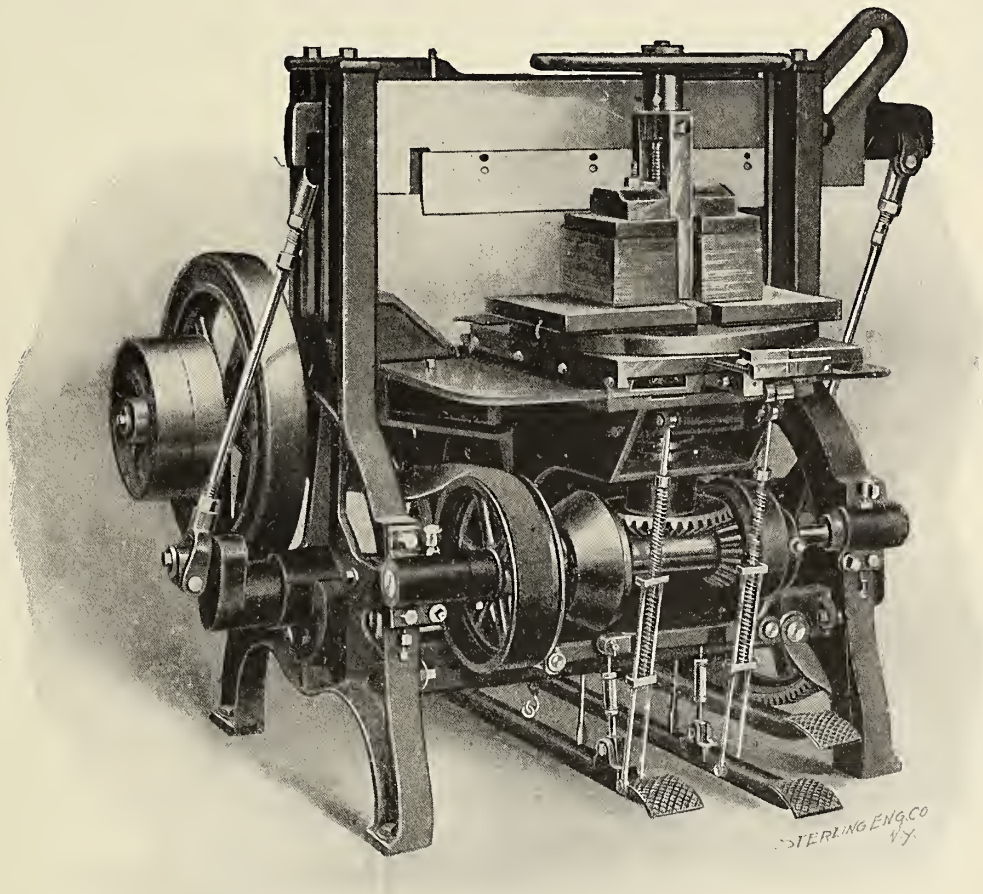
records *Elapsed Time*. It also records the time-of-day, but that is of lesser importance.

Ask for our booklet, "Accurate Cost Records" — it's free.

Calculagraph Company

1460 Jewelers Building
New York City

SHERIDAN'S AUTOMATIC CLAMP BOOK TRIMMER



Write for Particulars, Prices and Terms

T. W. & C. B. SHERIDAN CO.

Manufacturers of Paper Cutters, Book Trimmers, Die Presses, Embossers, Smashers, Inkers, and a Complete Line of Printers' and Bookbinders' Machinery

NEW YORK . . . . . 56 Duane Street
CHICAGO . . . . 17 South Franklin Street
LONDON . . . . . 65-69 Mount Pleasant

THALMANN PRINTING INK CO. ST. LOUIS, MO.
MANUFACTURERS OF PRINTING AND LITHOGRAPHIC INKS

A TRIAL ORDER WILL MAKE YOU A PERMANENT USER OF

PRINTING AND LITHOGRAPHIC

INKS

MANUFACTURED BY THE

Thalmann Printing Ink Co.

212 Olive Street, ST. LOUIS, MO.

DEPOTS

711 S. Dearborn Street . . . . . CHICAGO, ILL.
400 Broadway . . . . . KANSAS CITY, MO.
535 Magazine Street . . . . . NEW ORLEANS, LA.
1509 Jackson Street . . . . . OMAHA, NEB.
222 North Second Street . . . . NASHVILLE, TENN.
73 Union Avenue . . . . . MEMPHIS, TENN.

If You Are Not Acquainted With

The Star Composing Stick

Get Next!

There's a distinctive superiority about the Star Composing Stick not found in any other. The compositor needs a stick that will fit the hand, supply *ease*, and at the same time insure *accuracy* and *speed*.



"Tools of Quality for Particular Printers"

All good features may be found in the Star Composing Stick and its many attractive and practical advantages are strikingly evident.

It is the ultimate stick for you, Mr. Compositor, and why not learn more about it by reviewing our catalogue and know of the newest and best?

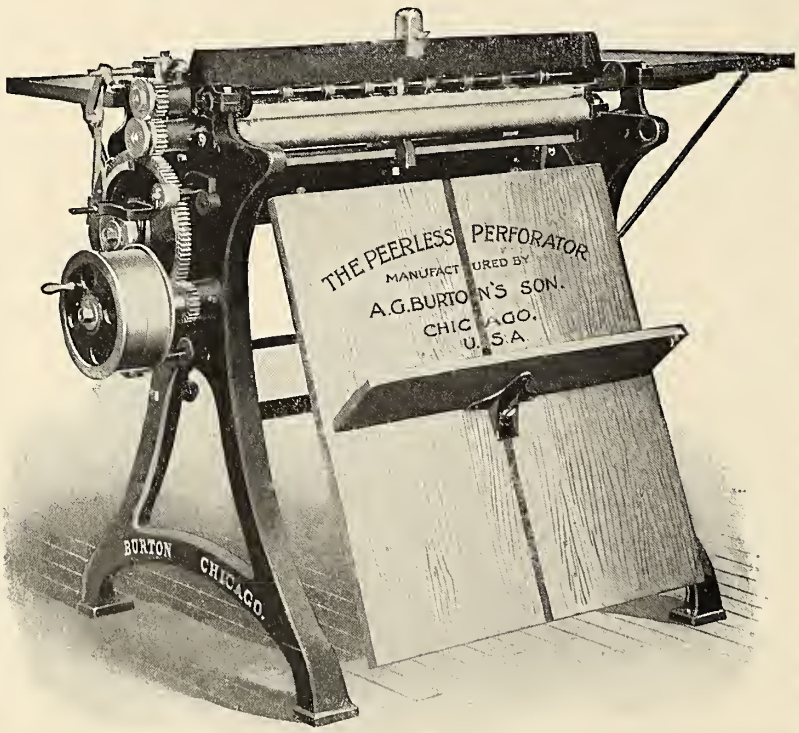
Made in all popular sizes at a price in keeping with their actual worth

FOR SALE BY SUPPLY HOUSES GENERALLY

The Star Tool Mfg. Company

17 West Washington Street — Springfield, Ohio

Why Do They Imitate?



If the ORIGINAL is not worthy of imitation, why do they continue to imitate, then condemn the imitated?

For years the PEERLESS PERFORATOR has stood as a model for imitators. It has stood all tests. Its rapid, perfect work, clean and thorough perforation and its wide range in thickness of stock, supplies the printer with all that can be *desired*.

SELLING AGENTS

GANE BROS. & CO. . . . . CHICAGO, ILL.
T. W. & C. B. SHERIDAN . . { CHICAGO, ILL. / LONDON, ENG.
S. KOCHANSKI . . . . . BERLIN, GERMANY
MIDDOWS BROS. . . . . SYDNEY, N. S. W.

Manufactured by

A. G. BURTON'S SON

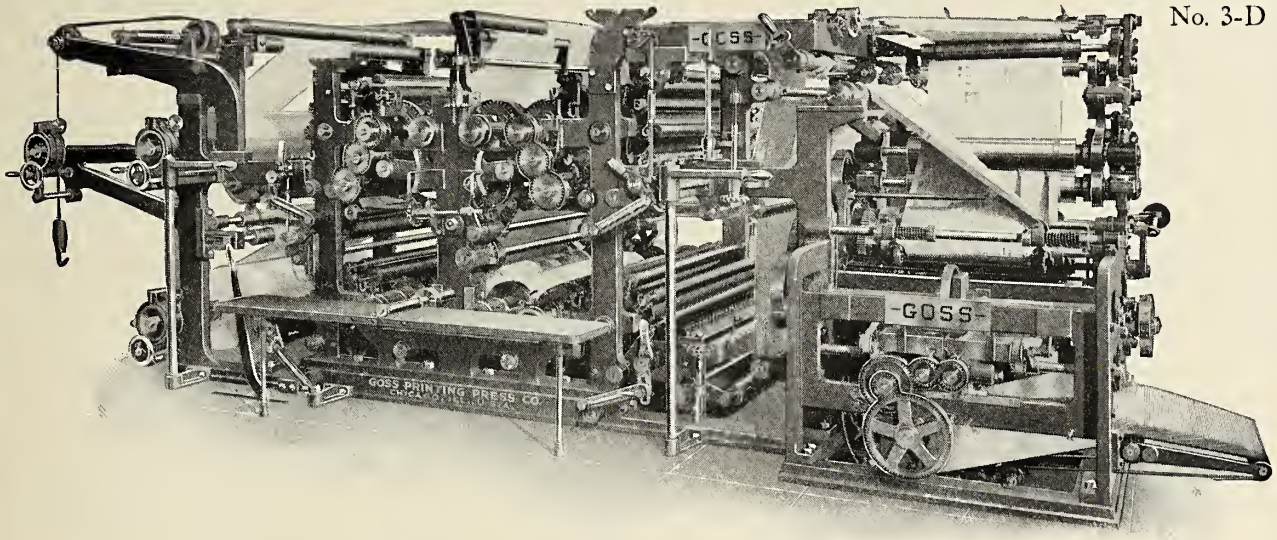
118 to 124 South Clinton Street

CHICAGO, ILL., U. S. A.

E. C. FULLER CO., 28 Reade St., NEW YORK } Sole Eastern Agents
THE J. L. MORRISON CO., Sole Agents for Canada
JOHN DICKINSON & CO., Agents for South Africa and India

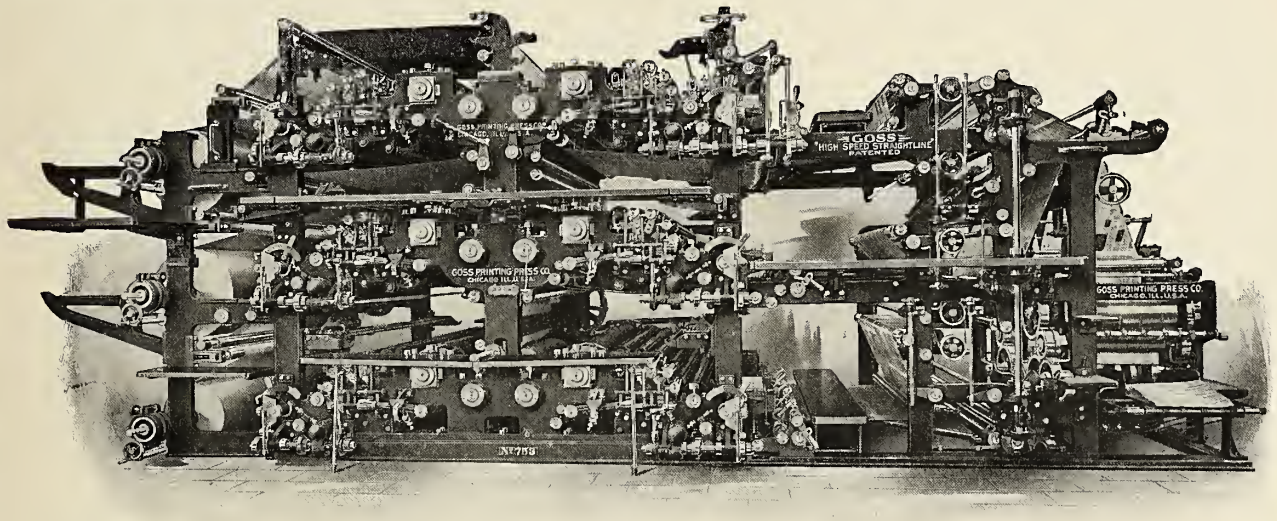
The New GOSS "ACME" Straightline Two-Roll Rotary Perfecting Press

No. 3-D



Made to print either 4, 6, 8, 10, 12, 14, 16 pages in book form.
Constructed so that it can be arranged to print either two or three extra colors, at a slight expense.
It is practically a single-plate machine, thus saving time in not having to make duplicate plates.
Plates are cast from our regular standard stereotype machinery.

The New GOSS High-Speed Sextuple Press—No. 160



Is built and guaranteed to run at a speed of 36,000 per hour for each delivery, for the *full* run.
Prints 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 28, 32, 36, 40, 44, 48 pages.
All products up to 24 pages can be made in one section (book form).

SPECIAL FEATURES

Plates can be put on without removing ink rollers.
Patented ink fountains; screws all at one end of fountains (regular piano key action).
All roller sockets automatically locked.
No ribbons whatever when collecting.
Design prevents breaking of webs.
Entirely new HIGH-SPEED *PATENTED* FOLDING AND DELIVERING DEVICE.

PATENTED AND MANUFACTURED BY

THE GOSS PRINTING PRESS CO.

16th St. and Ashland Ave., Chicago, Ill.

NEW YORK OFFICE:
1 Madison Ave., Metropolitan Bldg., New York City.

LONDON OFFICE:
93 Fleet Street, London, E. C., England.



Send for Booklet

HERE IS CONVENIENCE AND FIRE PROTECTION FOR YOUR PRINTING PLANT

The Justrite Oily Waste Can

OPEN WITH THE FOOT

A convenience that makes it easier to throw oily waste in the can than to stick it under a bench—that keeps your plant clean and orderly and cultivates neatness among your employees.

An effective fire protection that keeps all the dangerous oily-soaked waste in non-leaking cans under tight-closing lids, thus reducing the danger of spontaneous combustion and stray matches.

Absolutely no desire on part of workmen to block cover open. No springs to get out of order. Always closed when not in use.

Each can bears the official label of the National Board of Fire Underwriters, which insures you protection against the so-called approved inferior waste cans.

For Sale by leading printers' supply houses and hardware dealers, or write us direct for circulars and prices.

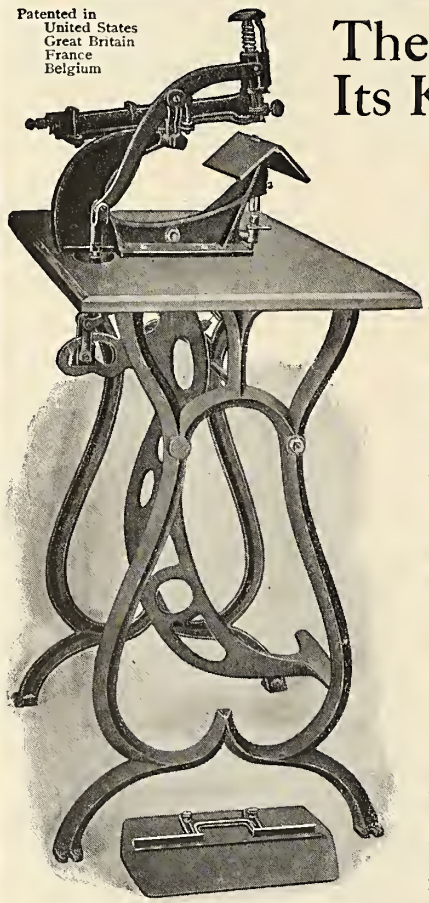
The Justrite Mfg. Co., 332 S. Clinton Street, CHICAGO

CANADIAN AGENTS { MILLER & RICHARD, Winnipeg and Toronto / GEO. M. STEWART, Montreal



Patented.

Patented in
United States
Great Britain
France
Belgium



The Best of Its Kind

THE ACME Wire Staple Binder

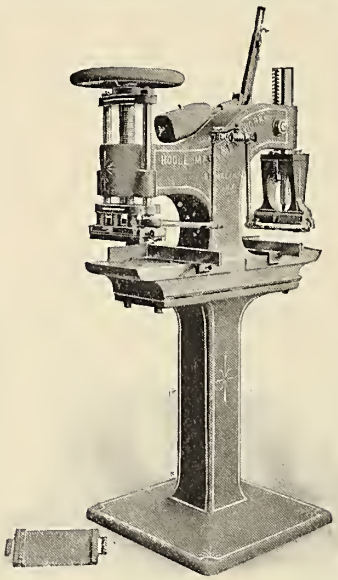
Has served its purpose in prominent printing establishments for many years.

- Uses Fine and Coarse Staples.
- Binds to ¼-inch.
- Has Automatic Clinching and Anti-clogging Devices.
- Equipped with both Flat and Saddle-back Tables.
- Holds 250 Staples at a charge.

Acme Staple Co.
LIMITED
112 North Ninth Street
CAMDEN, N. J.

HOOLE MACHINE & ENGRAVING WORKS

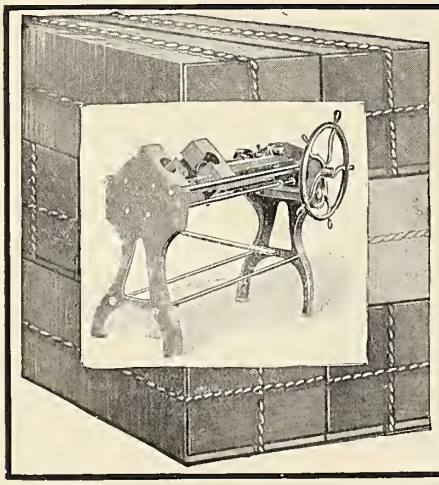
29-33 Prospect Street 111 Washington Street
BROOKLYN, N. Y.



"HOOLE" Hand Pallet and Stamping Press

Manufacturers of

End-Name, Numbering, Paging and Bookbinders' Machinery and Finishing Tools of all kinds.



As to the value of other things, most men differ. Concerning the

Anderson Bundling Press

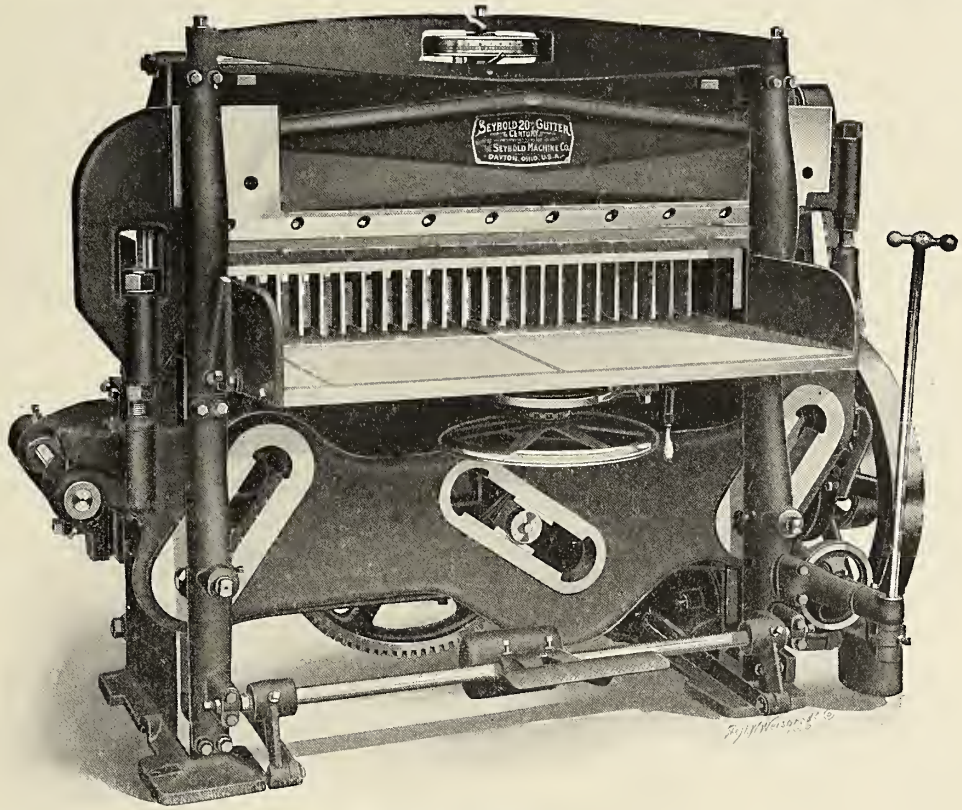
all have the same opinion.

The high pressure produced and the ease of obtaining it, is ONE reason why so many ANDERSON BUNDLING PRESSES are used. Many binderies have from two to twelve.

Write for List of Users in your locality

C. F. ANDERSON & CO. 394-398 Clark St., CHICAGO

The Seybold 20th Century Automatic Cutting Machine



SEYBOLD PATENTS
Illustration 38-inch, 44-inch and 50-inch Sizes.

The Seybold 20th Century is the *one* cutting machine that produces *smooth and even* cutting.

WHY?

Because the shear and down cutting strains are *concentrated* and *come directly beneath the table*, the *strongest* portion of the machine, consequently *freeing the knife bar entirely from vibration.*

On all other cutters the knife bar is guided *above the table.*

This is only one of many important points of superiority peculiar to the Seybold 20th Century Cutter.

Give us the opportunity to fully explain and demonstrate.

THE SEYBOLD MACHINE CO.

Makers of Highest Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Houses, Paper-Box Makers, etc.

Embracing — Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

Home Office and Factory, DAYTON, OHIO, U.S.A.

BRANCHES: New York, 70 Duane Street; Chicago, 310 Dearborn Street.
AGENCIES: J. H. Schroeter & Bro., Atlanta, Ga.; J. L. Morrison Co., Toronto, Ont.; Toronto Type Foundry Co., Ltd., Winnipeg, Man.; Keystone Type Foundry of California, 638 Mission St., San Francisco, Cal.
Barnhart Type Foundry Co., 258 Commerce St., Dallas, Tex.

Inks that are used in every country where printing is done.

Kast & Ehinger
Germany

Manufacturing Agents for the United States, Canada, Cuba, Mexico

Charles Hellmuth

Printing and Lithographic

INKS

DRY COLORS, VARNISHES

SPECIAL OFF-SET INKS

New York
154-6-8 W. 18th Street
Hellmuth Building

Chicago
605-7-9 S. Clark Street
Old numbers, 355-7-9 S. Clark St.
Poole Bros. Building

The World's Standard Three and Four Color Process Inks

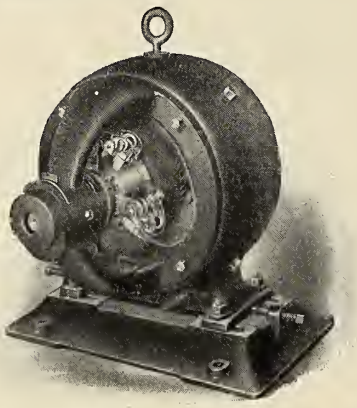
Gold Ink worthy of the name

Originators of Solvine

Bi-Tones that work clean to the last sheet

The Peerless Motor

Embodies *all* the requirements and qualifications that make a perfect printing-press motor.



Insures the printer a larger output per day, operated at the lowest cost. Its *durability* and *satisfactory* service are conceded by all users, and it is accepted as the one standard motor for all makes and sizes of printing-presses.

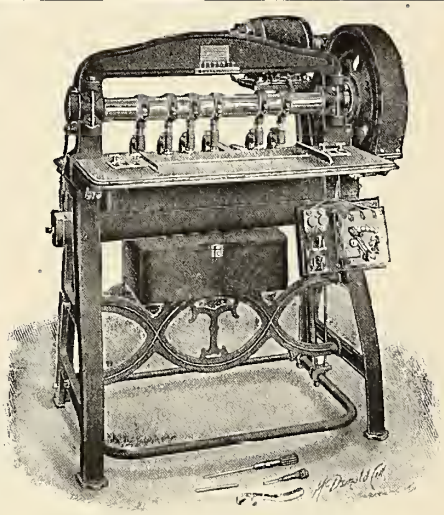
It is built for service and gives it.

On ANY POWER PROBLEM write:

The Peerless Electric Co.

Factory and General Office: Warren, Ohio

CHICAGO, 46 Van Buren Street NEW YORK, 43 West 27th Street



Style D — with direct-connected motor.

Tatum Punches

Five styles, varying in price from $35 to $325, every one the best in its class.

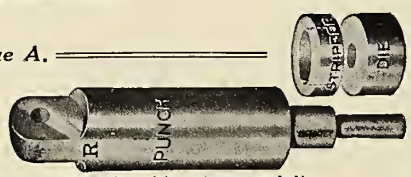
Absolute Accuracy—Clean Cutting—Prodigious Power—Evident Economy.

Tatum Punches may be adjusted to any desired multiple without the removal of the idle heads.

Round shapes all interchangeable. Nineteen stock sizes. Special shapes quickly furnished.

When you buy a punch, get the best—any user of the **"Tatum"** is a good reference.

Write for Catalogue A.



Punch, with stripper and die.

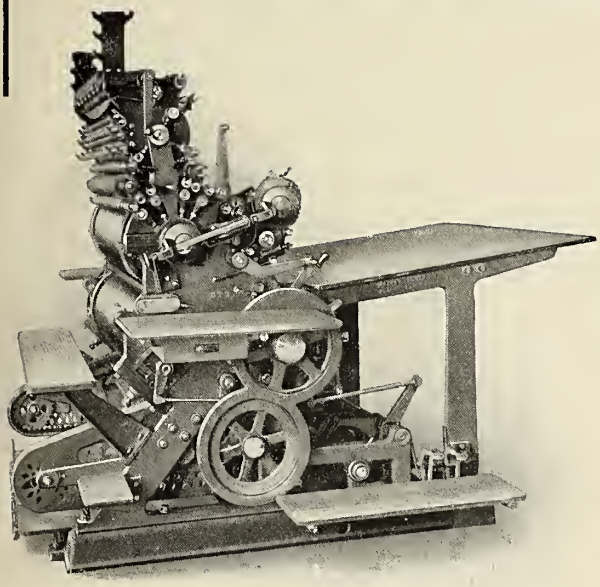
THE SAM'L C. TATUM CO.
3310 Colerain Avenue . . . . . CINCINNATI, OHIO

Two Sides to the Offset Question

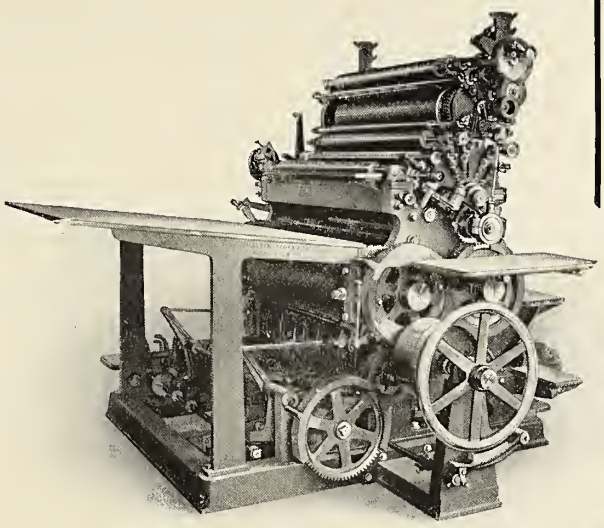
but

Whichever One You Take It Will Be a

S C O T T



Feeder Side



Driving Side

SCOTT OFFSET PRESS

Standard sizes: 28 x 38 34 x 46 34 x 52 34 x 58 38 x 52 38 x 58

The above cuts, made from actual photographs, show both sides of the Scott Offset Press exactly as it is, with no gears, sockets or shafts left off. *We want you to see and know the Scott Offset Press as it really is.*

NOTE the extreme accessibility, the fine ink distribution, and staunch construction, giving an even, unyielding impression.

The Scott Offset is *the only press* with the positive single-sheet delivery of ample size; the dimensions of the delivery cylinder being the same as impression cylinder, it works equally well on cardboard or tissue-paper, needs no adjusting for different stocks or atmospheric conditions, no tapes, no trouble. Owing to the design of the Scott Offset Press, the dirt which accumulates on paper can not readily become imbedded in the blanket, causing spots and other objections which are sometimes found. The Scott Offset Press is not designed to be built cheaply and sold at a cut price, but to produce the finest quality lithography with a minimum amount of attention and expense on the part of the purchaser; the most expensive to build but the cheapest to operate, yet the price is right.

WHY NOT WRITE TO-DAY AND LET US PROVE IT TO YOU

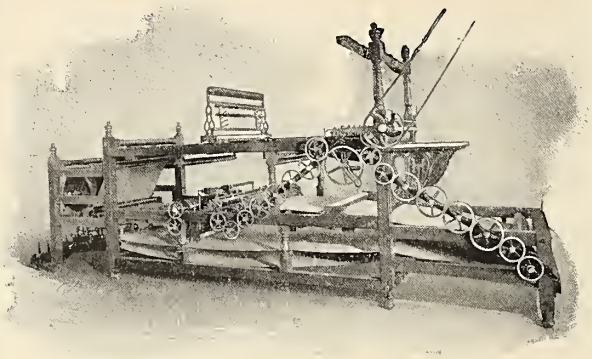
WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

NEW YORK, 41 Park Row

CHICAGO, Monadnock Block

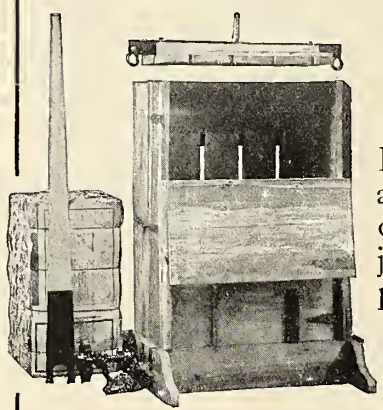


Style "C"—Double-deck Ruling Machine

HICKOK
Paper-Ruling Machines
AND
Ruling Pens
Bookbinders' Machinery

The W. O. HICKOK MFG. CO.
HARRISBURG, PA., U. S. A.
ESTABLISHED 1844 INCORPORATED 1886

What Becomes of Your Waste Paper?



Is it carried out and destroyed, or given to the junk man for a pittance?

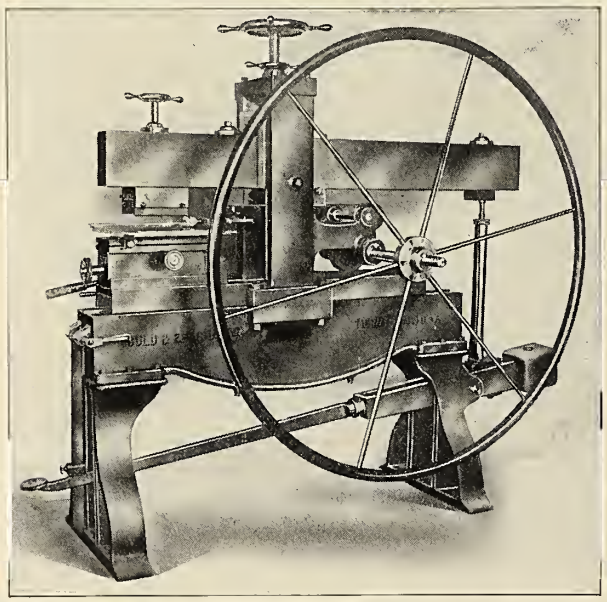
If so, why not turn it to *profit?*

"The Handy" Paper Baling Press

will enable you to bale your scraps quickly, easily and conveniently. Bale weighs from 100 to 750 lbs., depending on size of press, and is completed in one operation. Fire risk eliminated. Press occupies very little space. Pre-eminently the most satisfactory baler on the market, and costs much less. A great little profit-earner!

Made in five sizes: $40, $50, $65, $75 and $85. Write for circular

The Handy Press Co.
251-263 So. Ionia St., Grand Rapids, Mich.



STEEL PLATE TRANSFER PRESS

For Transferring Impressions from Hardened Steel Plates or Rolls

USED BY THE FOLLOWING CONCERNS

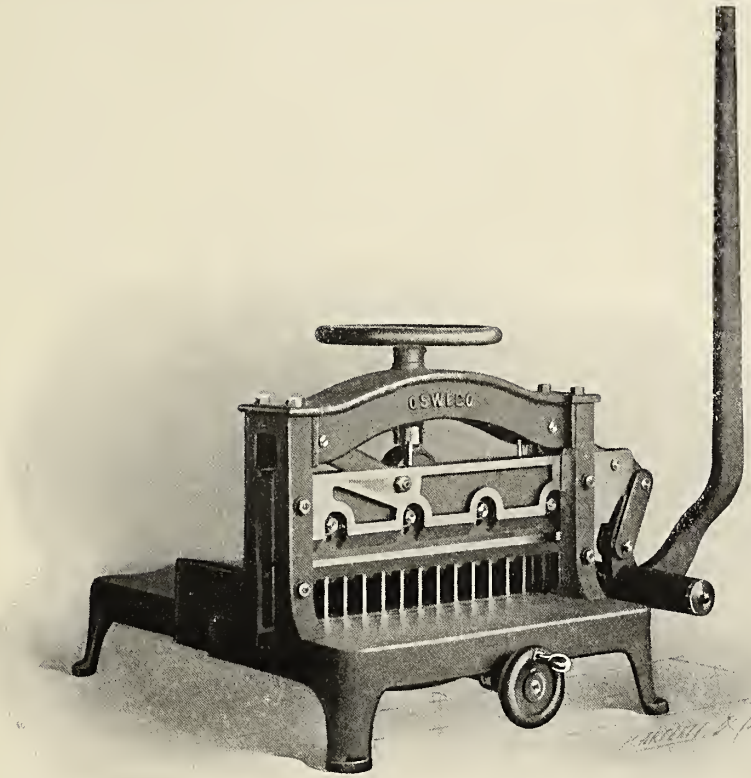
Bureau of Engraving & Printing, Washington	20 Machines
American Bank Note Co., New York	12 "
John A. Lowell Bank Note Co., Boston	1 "
Western Bank Note Co., Chicago	2 "
Thos. MacDonald, Genoa	2 "
E. A. Wright Bank Note Co., Philadelphia	1 "
Richter & Co., Naples	1 "

GOULD & EBERHARDT
"HIGH DUTY" SHAPERS
AUTOMATIC GEAR AND RACK CUTTING MACHINERY
ESTABLISHED 1833 NEWARK, N.J. U.S.A.

Perfection Oiled Tympan Paper

We manufacture a perfected Oiled Tympan Paper—not an attempt. Its test—by those capable of appreciating *quality*—will prove all claims. Its strength and adaptability, its perfect smooth surface and wearing qualities fill the long felt demand of the printer. Send for liberal size samples and prove our claims.

Robertson Paper Co., Bellows Falls, Vt.



Oswego Bench Cutter

OSWEGO BENCH CUTTERS

Balance the Lever Up to Make the Work Come Easy

This pictures only one of the ninety sizes and styles of cutters that are made at Oswego as a specialty. Each Oswego-made Cutter, from the little 16-inch Oswego Bench Cutter up to the large 7-ton Brown & Carver Automatic Clamp Cutter, has at least three points of excellence on Oswego Cutters only. Ask about the Vertical Stroke Attachments for cutting shapes.

It will give us pleasure to receive your request for our new book No. 8, containing valuable suggestions derived from over a third of a century's experience making cutting machines exclusively. Won't you give us that pleasure?

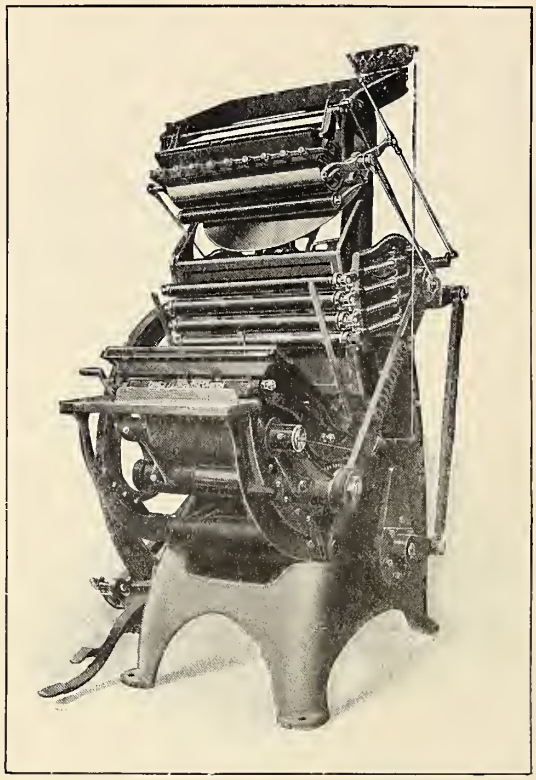
OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

Main Office and Works, OSWEGO, N. Y.

NEW YORK BRANCH: 150 Nassau Street
W. S. TIMMIS, Manager

CHICAGO BRANCH: 241 Monadnock Block
J. M. IVES, Manager



CAPACITY

When a half superroyal platen press will turn out work as good or better than the modern commercial cylinder press—and at the same time maintain a speed of 1800 impressions per hour continuously—allowing it to be profitably employed on envelopes and the general line of commercial work. how should its capacity be designated?

A half superroyal platen press to do this must have a capacity of 15x21, 13x19, 12x18 and 10x15 with practically all the speed qualities that these smaller dimensions imply.

This is exactly what we guarantee for capacity in the half superroyal

Golding Jobber

This subject is interestingly treated from a practical standpoint in our booklet,

For the Man Who Pays

We wish all printers to have a copy of the book. It is free.

GOLDING MFG. COMPANY, Franklin, Mass.

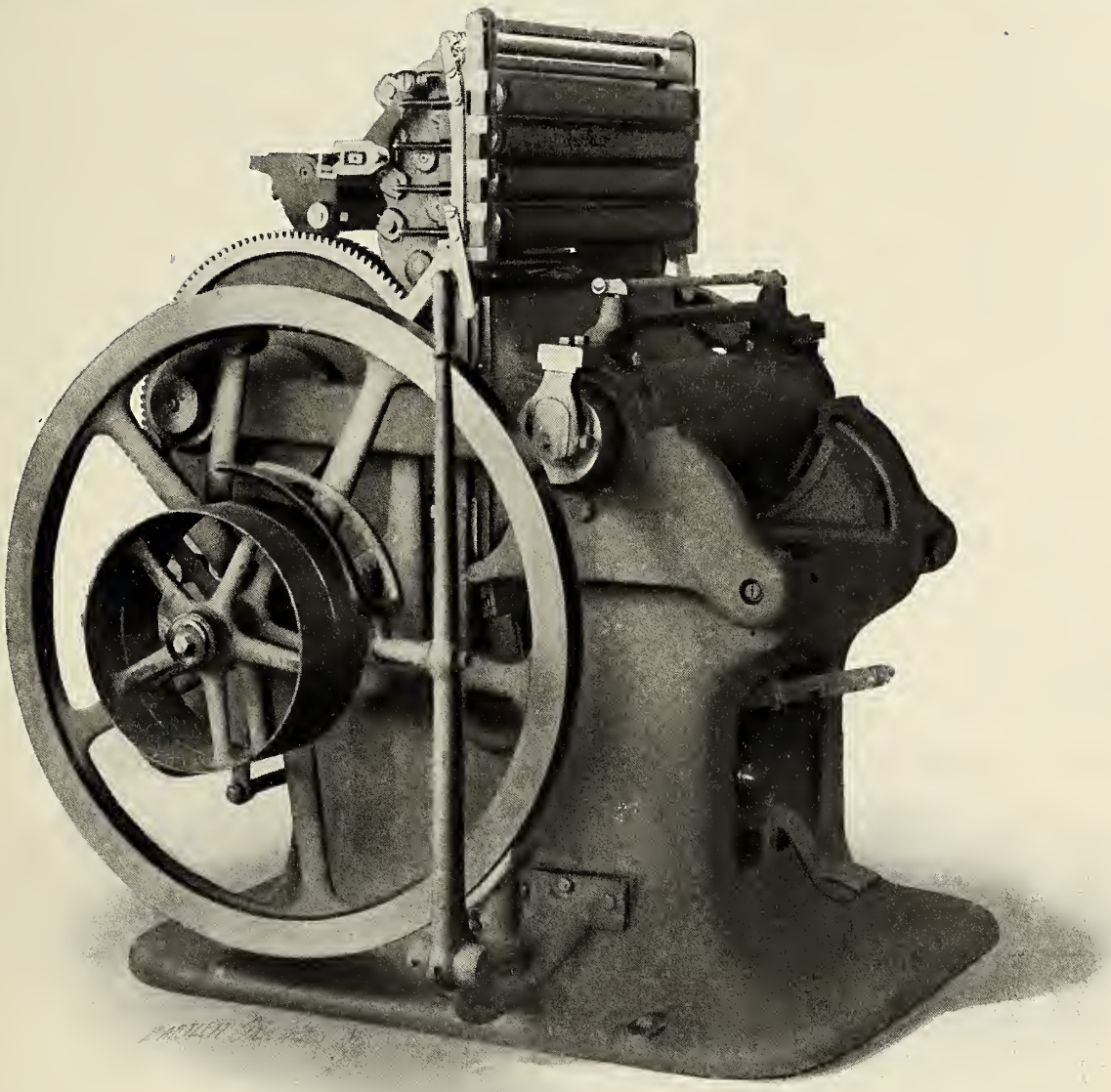
SULTAN COVERS

ARE you looking for a cover for your catalogue—one that is strong and durable, as well as attractive? Have you seen our line of Sultan Covers? Carried in twelve rich shades, and in two weights and finishes.

LET US SEND YOU SAMPLE-BOOK

Niagara Paper Mills
Lockport N.Y.

The Laureate Platen Printing Press



A Producer of the Acme of Quality at a High Rate of Speed

¶ The carriage is reciprocated by a direct connection with the rotating cranks. Four rollers are employed and the form may be double or single rolled. The color-tone is not changed by suspending the carriage movement. The ink distribution and fountain system realize practical perfection. The platen is solid; makes a long, precise slide to the impression; swings out to a wide angle; reverses very slowly and is accurately controlled, right and left. In Model J two driving gears and fly-wheels are used; in Model T, the single system is applied. In its action, The Laureate is a Minuet in Iron and Steel!

A SPECIAL CIRCULAR CONTAINING NUMEROUS ILLUSTRATIONS WILL BE MAILED UPON REQUEST

John Thomson Press Company

253 Broadway, New York — Fisher Building, Chicago

"Globetypes"

Halftones and Electros From Halftones

The Best the World Has Ever Seen

The evidence of a 400-line **"Globetype"** (160,000 dots to the square inch) the halftone and electro printed on the same sheet for comparison, is yours for the asking.

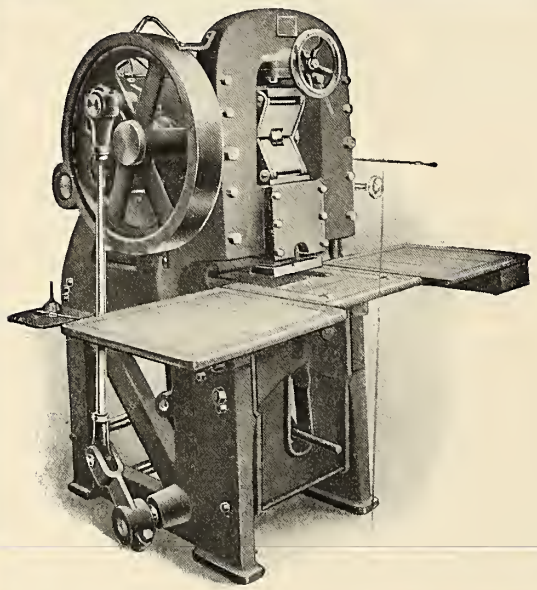
GLOBE ENGRAVING & ELECTROTYPE COMPANY

407-425 Dearborn Street, - - CHICAGO

We make designs, drawings, halftones, zinc etchings, wood and wax engravings, copper, nickel and steel electrotypes, but—we do no printing. Our scale of prices is the most complete, comprehensive and consistent ever issued. With it on your desk the necessity for correspondence is practically eliminated.

This advertisement is printed from a steel "GLOBETYPE"

The Carver Automatic Die Press



IS unexcelled for quantity or quality of production, economy of operation, adaptability for variety of work, and longevity of service. Will stamp in the center of 18 x 20 inch sheet. A hair-line register is guaranteed. From 30 to 60 lbs. wiping paper practical for such purpose is used. The simplicity of our ink mixing and grinding fountain makes it the easiest and quickest for cleaning and changing colors. The rollers run at different speeds, giving a grinding or scraping action.

NOTICE.—*This* feature is protected by patents.

We make the following sizes:
4½ x 9, 3½ x 8, 2½ x 8, 2½ x 4 inches.

C. R. Carver Company

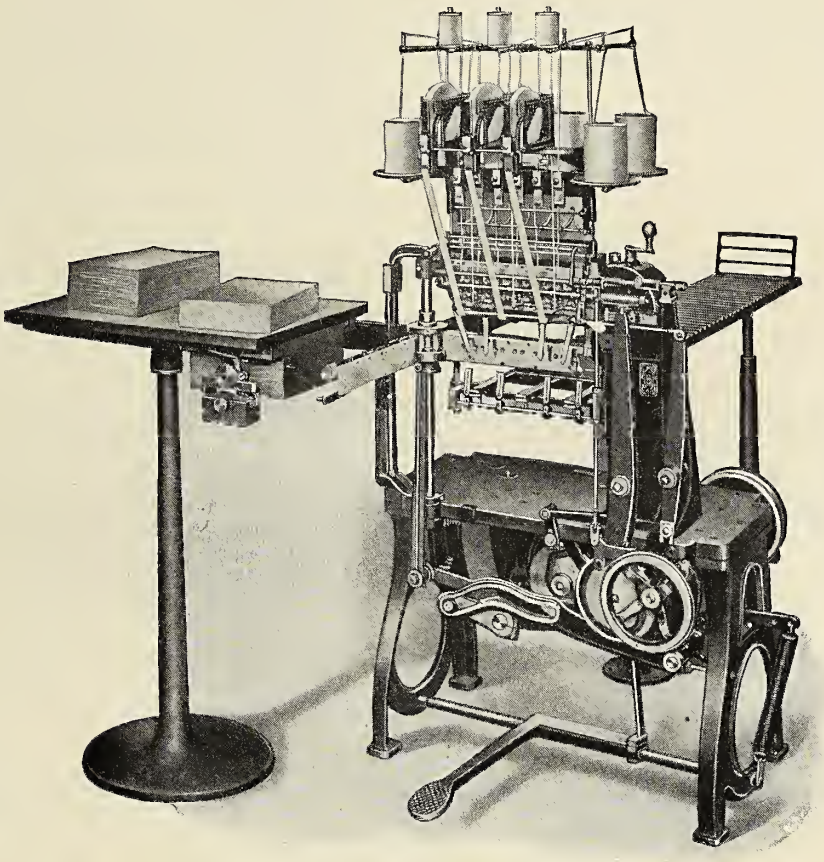
N. W. Cor. Twentieth and Clearfield Streets
PHILADELPHIA, PA.

CANADIAN AGENTS:
MILLER & RICHARD, Toronto and Winnipeg.

EXPORT AGENT, EXCEPT CANADA:
PARSONS TRADING CO., Sydney, Mexico City and New York.

New Model No. 3 Smyth

Book-Sewing Machine



THE popular machine for edition work, catalogues, school books, pamphlets, etc. Performs several styles of sewing — will braid over tape, sew through tape with or without braiding, or sew without tape or twine. No preparation of the work necessary before sewing.

Its fine construction, interchangeable parts, simplicity and rapid operation, have made it the most popular machine for Bookbinders the world over. Will produce from 25 to 40 per cent more work than any other make of machines.

Other sizes to suit every requirement.

WRITE FOR PARTICULARS

E. C. FULLER COMPANY

FISHER BUILDING, CHICAGO — 28 READE STREET, NEW YORK



THE NEW ERA PRINTING PRESS

Does this work all at one operation and at a high speed from flat forms or type. On specialty work these presses have earned three times their cost in one year. Call at our office and let us show you what is being done in New York City with these machines. It will pay you to

!! INVESTIGATE !!

Send for samples of work and illustrated literature

THE REGINA COMPANY

HENRY DROUET, Sales Agent

No. 1 MADISON AVE., NEW YORK

One Year on Trial Free?

If you are using a *Duplex Press* and desire a better result, just throw away the belts and have my feed device installed. It gives a perfectly even draw the entire width of the web, a more accurate register, and will not crease or buckle the paper, nor gather a wrinkle as the belts do.

"Punky" and wrinkled rolls of paper, which have always given more or less trouble, it will feed smoothly. If you want the press manufacturers' opinion of the device, they give it "a most *exquisite* and *confidential*" KNOCK." I can furnish you with credentials otherwise.

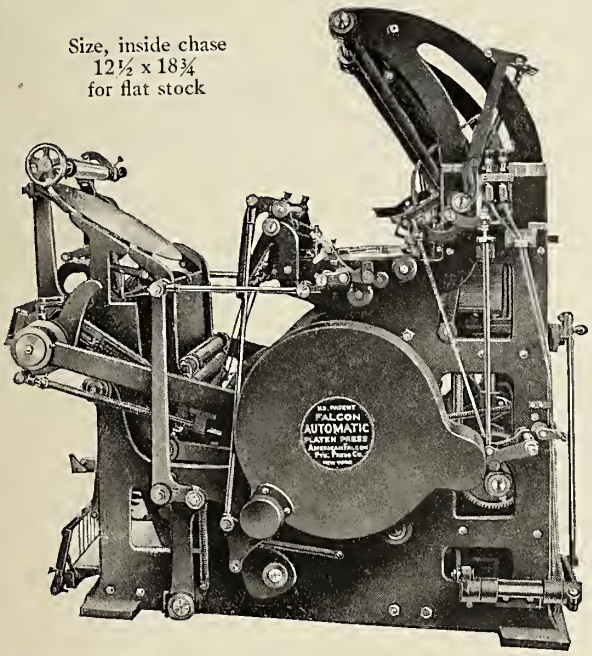
For Details, Address

Wm. Paterson Box 669 Schenectady, N.Y.

Canadian Address, 18 Churchill Ave., Toronto, Canada

The Payroll Pays for the Falcon Automatic Platen Press

Size, inside chase
12½ x 18¾
for flat stock



Automatic Falcon Platen Press with platen exposed.
Showing accessibility of the platen for make-ready purposes.

Will automatically feed, print and deliver any weight of stock from onion-skin to cardboard.

Saves wages, power, floor space and spoilage.
Feeds from the top of the pile.
Speed up to 3,500 per hour.
Prints from flat forms.
No expert required.
Absolute register.

The Falcon Automatic Platen Press will do the work of from three to four ordinary hand-fed platen presses, do it better and pay for itself in a short time out of the saving in feeders' wages alone. It is sold with our guarantee to do exactly what we claim for it.

Write for further particulars and testimonials.

TESTIMONIALS

BROWN & BIGELOW
Calendar Makers

St. Paul, April 8, 1910.

Dear Sirs,— Replying to your inquiry regarding the Falcon which we bought of you some little time ago, we beg to say that it is doing all that you represented for it and is extremely satisfactory to us, which may best be attested to from the fact that we are sending you under separate cover to-day an order for a second press.

Yours very truly,
Brown & Bigelow,
J. E. Bailey, *Director of Manufacturing.*

COLLIER'S
The National Weekly

New York, N. Y., October 8, 1908.

Gentlemen,— We have had your Falcon Press in our place now about six months and so far it has been entirely satisfactory to us. We are running envelopes from 3,500 to 5,000 per hour on it and getting very satisfactory results, and also find that it can be hand-fed at least 3,000 per hour. The press is particularly adaptable to this sort of work, as it has all the advantages of high speed, and forms may still be changed on it as quickly as on an ordinary job press. So far, we are very much pleased with its work.

Yours truly,
Floyd E. Wilder,
Assistant Superintendent.

SAMUEL CUPPLES ENVELOPE CO.
All Styles and Grades of Envelopes

St. Louis, July 15, 1910.

Dear Sirs,— Replying to your favor of the 13th inst., we prefer, as a rule, not to give testimonial letters, but we are so well pleased with the two Falcon Presses you put in our St. Louis factory that we will in this instance vary from our usual custom.

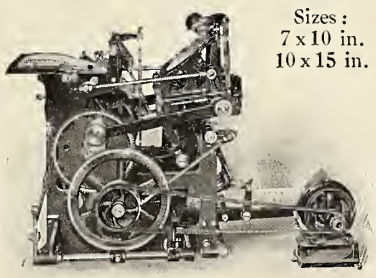
The presses do everything you claim for them, and we are very much pleased with the work.

Very truly yours,
Samuel Cupples Envelope Co.,
C. R. Scudder, *Vice-President.*

SOME OF THE USERS

American Colortype Co., New York
American Litho. Co., New York
Ashby Printing Co., Erie, Pa.
C. M. Henry Printing Co., Greensburg, Pa.
Corlies-Macy & Co., New York
Gregory, Mayer & Thom Co., Detroit, Mich.
Hesse Envelope Co. of Dallas, Dallas, Tex.
Hesse Envelope Co., St. Louis
Sackett & Wilhelms Litho. Co., Brooklyn
Samuel Cupples Envelope Co., Chicago
Samuel Cupples Envelope Co., New York
Speaker-Hines Printing Co., Detroit
The H. P. Springs Co., Chicago
Thomas D. Murphy Co., Red Oak, Iowa

EXPRESS FALCON PLATEN PRESS



With hand feed and automatic delivery
for flat stock
Speed, 3,000 to 4,000 per hour

Sizes:
7 x 10 in.
10 x 15 in.

The fastest platen press ever produced.
Can be changed from hand feed to automatic feed for envelopes in less than five minutes.

Speed, 4,000 to 5,000 per hour.

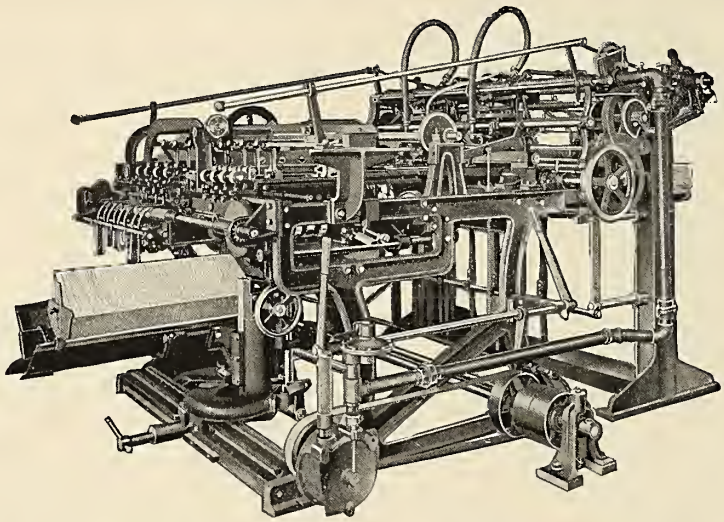
FURTHER PARTICULARS ON APPLICATION TO

AUTO FALCON & WAITE DIE PRESS CO., Ltd.

Factory, Dover, N. H.

New York Life Building, 346 Broadway, New York

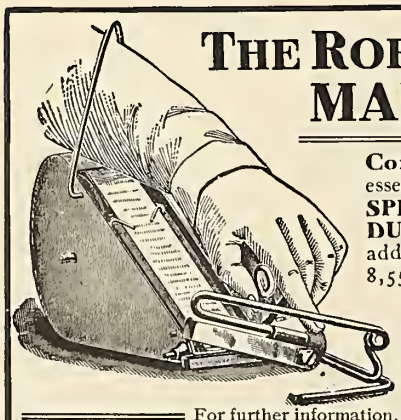
THE CHAMBERS
Paper Folding Machines



No. 440 Drop-Roll Jobber has range from 35x48 to 14x21 inches.

THE PRICE IS IN THE MACHINE.

CHAMBERS BROTHERS CO.
Fifty-second and Media Streets, Philadelphia, Pa.
Chicago Office: : : : : : : : 524 West Jackson Boulevard



THE ROBERT DICK MAILER

Combines the **three** great essentials to the publisher: **SPEED—SIMPLICITY—DURABILITY.** ¶ Experts address with our machines 8,556 papers in one hour. ¶ SO SIMPLE a month's practice will enable ANY operator to address 3,000 an hour. ¶ Manufactured in inch and half inch sizes from two to five inches.

For further information, address
Rev. ROBERT DICK ESTATE - 139 W. Tupper St., Buffalo, N. Y.

"The Best Quoins on Earth"



Hempel's "Monarch" (Self-locking Quoin)
and **Hempel's "Improved"**

Look for the trade-mark. It is on every package of Genuine Hempel Quoins, and guarantees the quality.

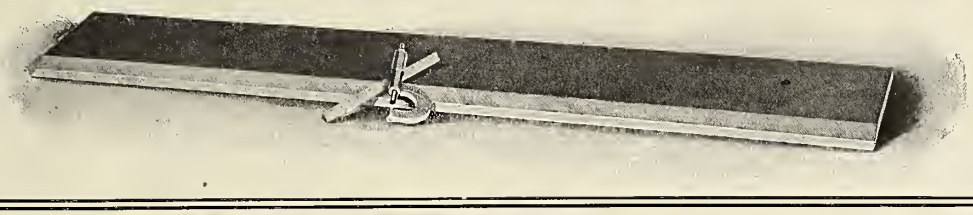
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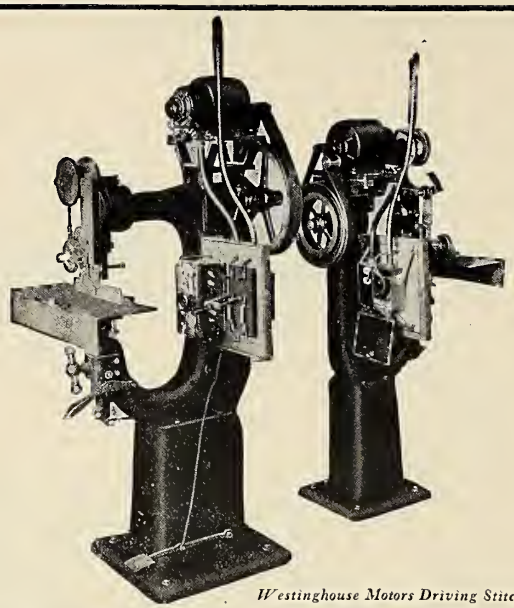
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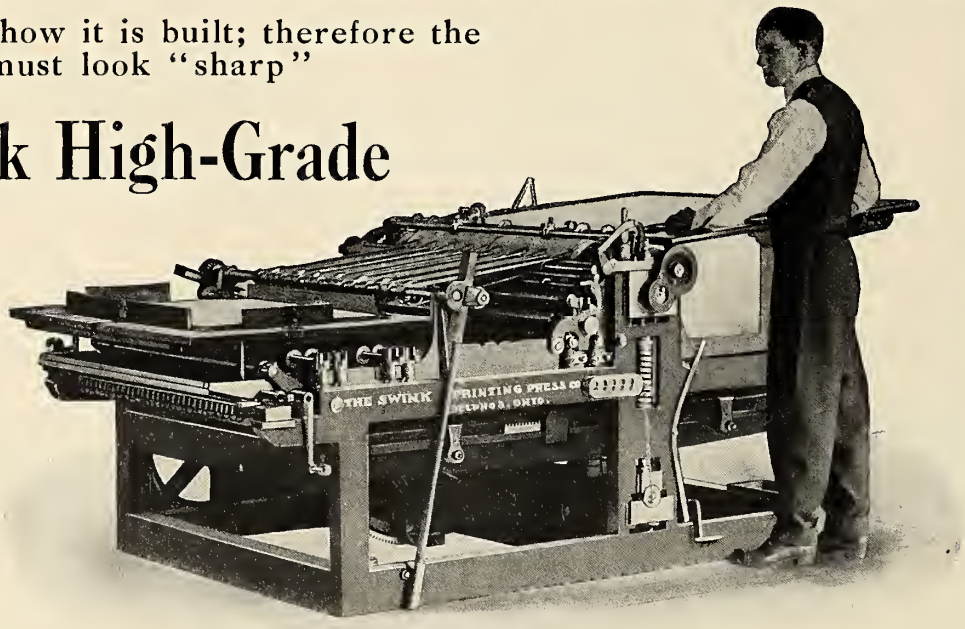
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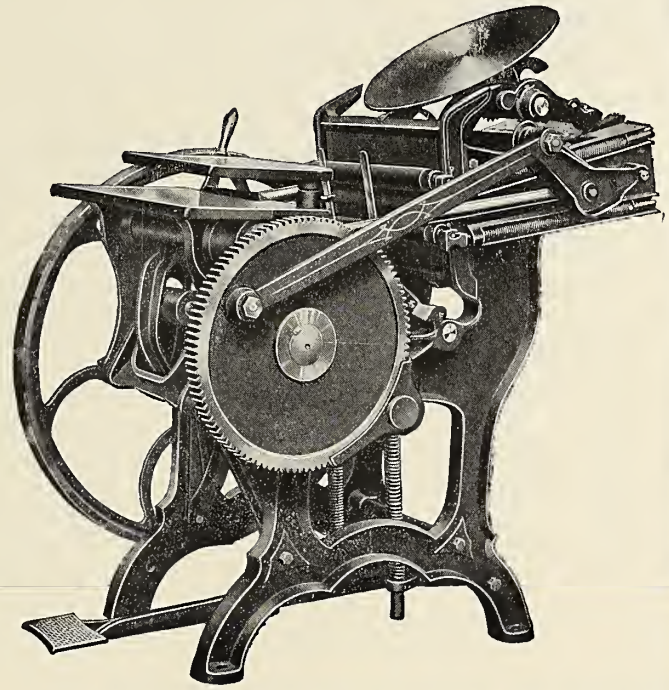
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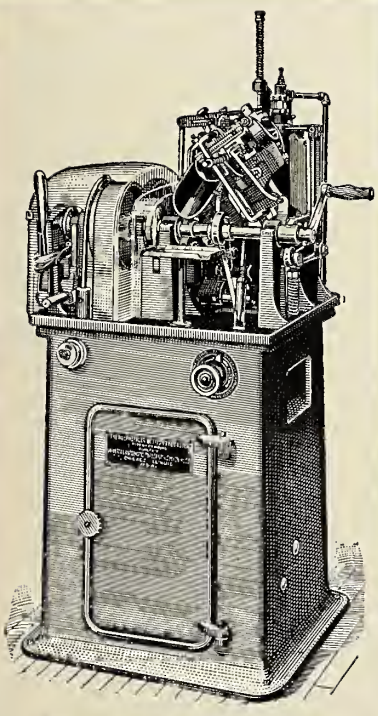


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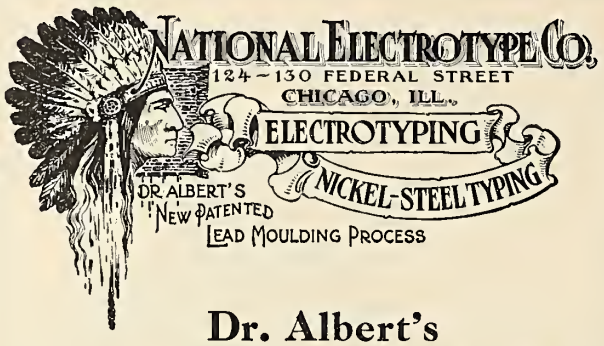
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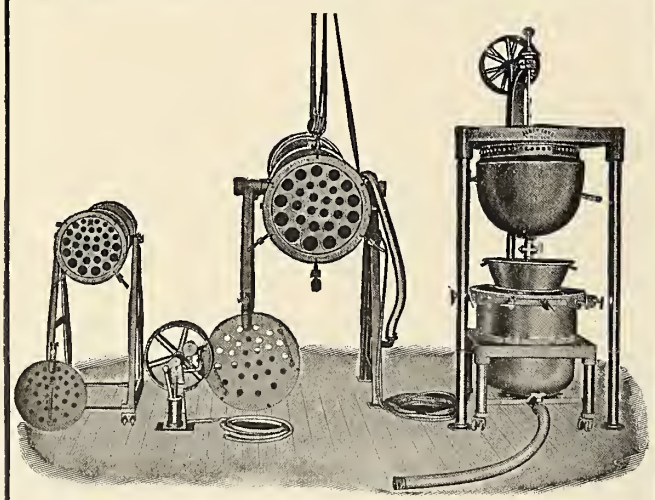
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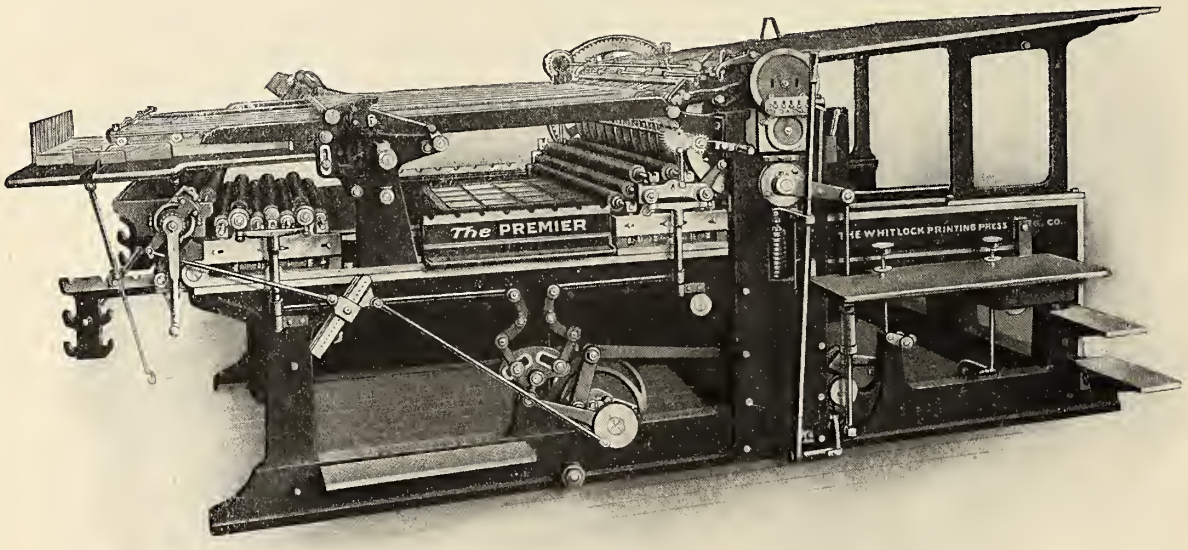
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The NEWEST TWO-REVOLUTION—and the BEST

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Look into the Premier—let us send you some sample sheets.

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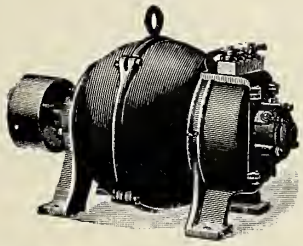
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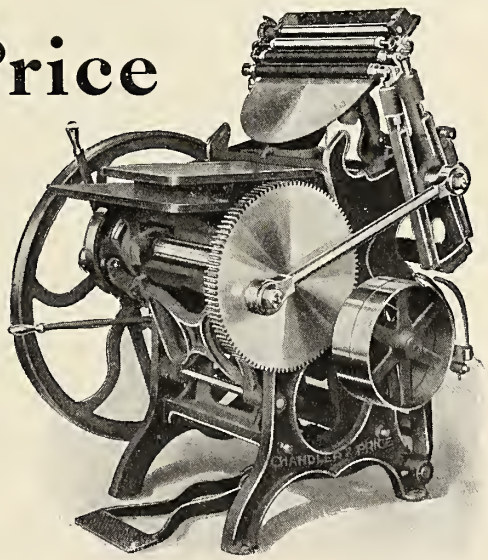
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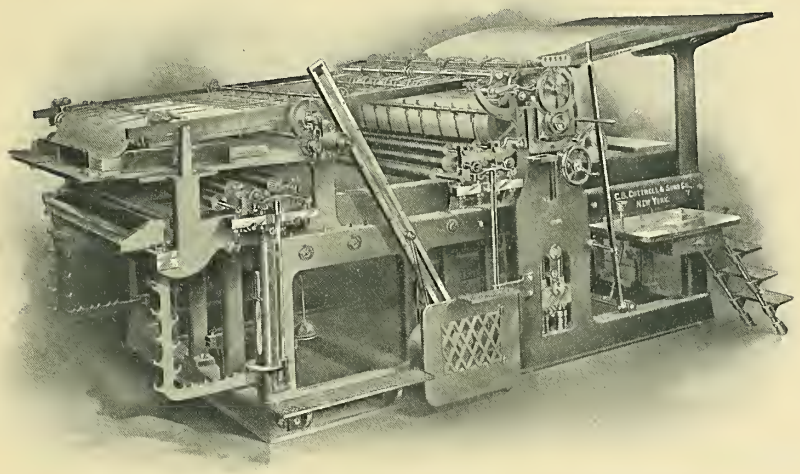
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"We can heartily recommend the Lino-Tabler system, as we have obtained satisfactory results, and have been especially pleased by the way we have been enabled to use the rule over and over again. Almost every day we have jobs with tables in them, which we have heretofore been unable to handle satisfactorily, and which customers frankly tell us can not be done on the Linotype, but they are delighted with Lino-Tabled composition."

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"We can not say anything too good for the Lino-Tabler system."

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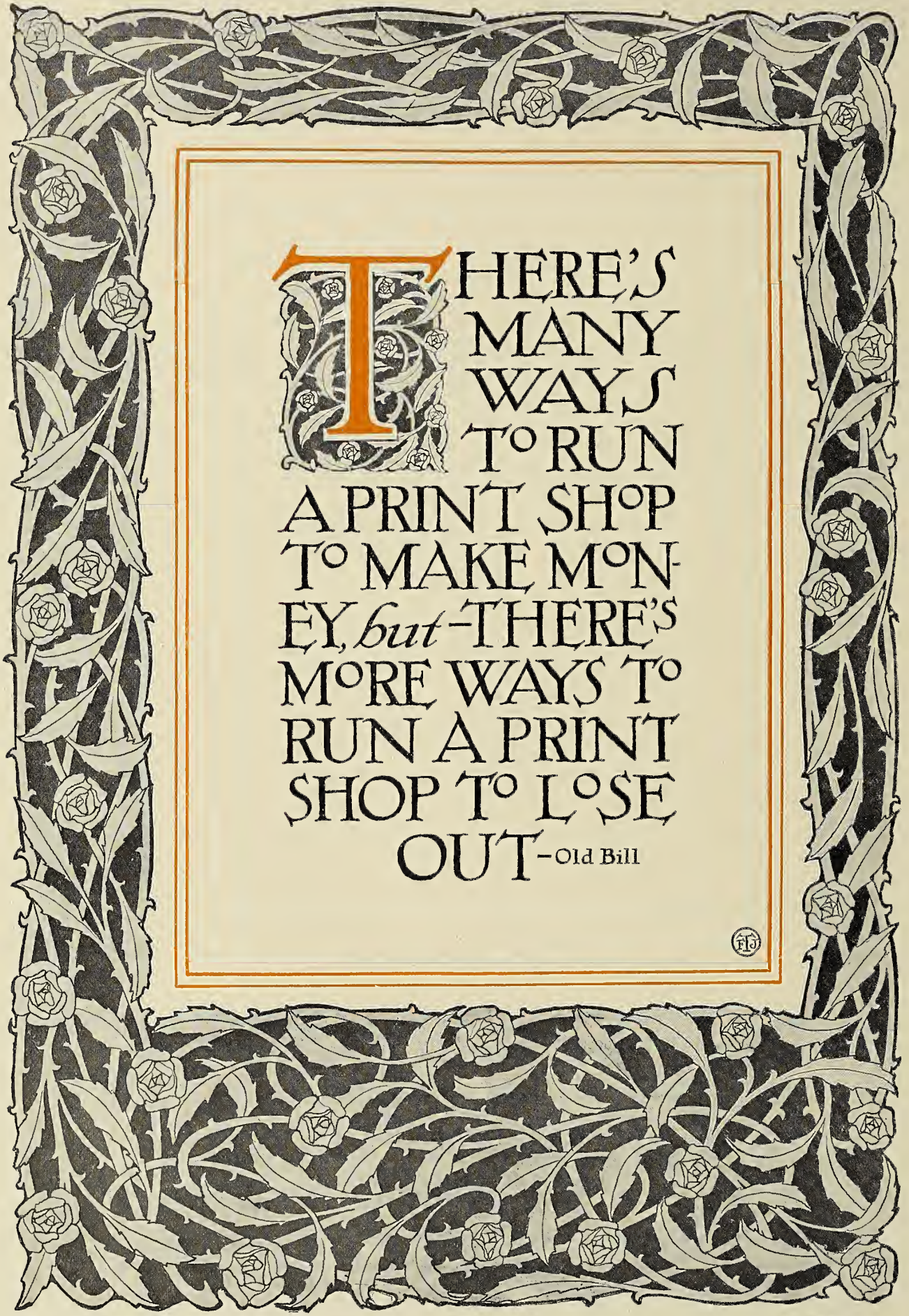
"The Lino-Tabler system has demonstrated its utility to our complete satisfaction."

The Lino-Tabler System has received the unqualified endorsement of the Mergenthaler Linotype Company, and its representatives will forward applications for its installation

Chicago Lino-Tabler Company

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Designed and lettered by
F. J. TREZISE,
Instructor Inland Printer Technical School and
I. T. U. Course in Printing.

Printed by
The Henry O. Shepard Company,
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The Inland Printer

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THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XLVII. No. 1. **APRIL, 1911.** TERMS { $3.00 per year, in advance. Foreign, $3.85 per year. Canada, $3.60 per year.

THE COUNTING-ROOM AND THE WORKROOM.

BY WINTHROP M. SOUTHWORTH.

IT is unfortunate and true that, in all lines of business, particularly those producing articles on order for quick delivery, unnecessary friction exists between the selling and manufacturing forces — or perhaps it may better be said, there is a lack of teamwork between these forces. In such a manufacturing business there is undeniably a temptation for the salesman to make rash promises; he knows the articles can be manufactured quickly, and the immediate inference is that this particular order can be turned out at once. And it is just here that trouble begins.

Printing, since so many orders are of the quickly produced class, is particularly susceptible to these conditions. The large orders requiring much writing, engraving, lay-out and composition, and a long time in the pressroom, as a rule take care of themselves, but orders for small work — stationery, circulars, cards and the like — make continual trouble.

Under ideal conditions the salesman could promise his customer that the job would go to the workroom with certain definite instructions, and would be delivered at the designated time. In offices specializing along certain distinct lines this actually holds good — for instance, those doing lawyers' work, briefs, court work, bankers' work, and so on. But in the office of the usual type, even in the largest city shops — those "printing anything that can be printed" — the conditions are far different.

There is no doubt that better conditions could prevail than do prevail, for, granting that the office — that is, the "counting-room" — is prone to overenthusiastic promises, made without regard to work that is already promised ahead, the fact remains unpleasantly prominent that the factory often assumes an antagonistic attitude toward the customer. Some customers *are* unreasonable; some *do* wait unnecessarily long before ordering their constantly used forms; some believe themselves in a rush when they are not. Customers *do* demand proofs the next day, hold them needlessly long, and then expect the work instantly. It is natural that the workroom should feel itself aggrieved. But — a customer is a customer. He is spending his own money in his own way, and if he is taken on, he must be taken, within reasonable bounds, on his own terms. If an office does not care to agree to those terms, it is not obliged to take the work, but once taken there is no room for argument. And there is of course but one place where the decision can be made — the "counting-room." Suppose the customer does insist on minor corrections, seeming trivial to the printer. If he wants them he should have them. This is recognized by the office but not by the shop, and so it finds countless indeterminate ways of delaying, or else simply does not try to hurry. The office may

do some "growling," but it never does it in a way detrimental to the job. It recognizes the customer's right and goes ahead.

The factory usually is a good many steps removed from the customer. It does not come in contact with him, and this accounts largely for the attitude it takes. On the other hand, the counting-room is itself much to blame for the resulting delays and friction. The counting-room looks upon the workroom as an impersonal sort of machine, where work is done — simply done. It overlooks the fact that the machine is made up of individual parts — each part a human being with limited capacity. It is easy to say "Run to-night," and to forget that this order means just so much physical fatigue to employees who have worked all day at the maximum speed. Individuals on the selling force make promises on work in which they are personally interested, neglecting the important factor that several others may also be making promises. No one job may be large in itself, yet the total may easily represent many hours of steady labor.

It is not sane to suppose that salesmen can consult each other continually, nor is it reasonable to expect that one will never get to the place where he is forced to promise delivery without consulting the house. The logical answer therefore is this: have a man inside whose place it is to stay inside — who shall know the work in hand, and whose judgment can be relied upon as to what shall be given preference. Let *him* work with the factory foreman, and him only. Give to him the authority to say, if need be, "You must do this." Give the authority to him without reservation, without recourse. If he can not work with the factory without friction and obtain results (and he can not do it with friction), put in some one who can. There are times when "Do it" is necessary — there are more when coöperation is needed. Any good foreman takes an interest in his work beyond the mere execution. Give him an idea of the customer for whom he is working. It pays not only in the increased good will of the factory but in a tremendously lessened burden of detail for the office man.

Given a foreman who will without question make a try at even the impossible, who meets a "must be" without hesitation or comment, and an office man who recognizes the limits of even the best equipped workrooms and the most skilled operatives, who interests rather than drives, and who is looked to by the rest of the office as the quantity man, the friction that now exists will cease to be, and in its place will be hearty teamwork with the common thought that every one is working for the one end — the advancement of the house.

Written for THE INLAND PRINTER.

The Print Shop of Jos. M. Anderson Co.

416 J Street Sacramento Cal

BY A MAN WHO KNOWS JO.

EVER hear of Jo Anderson? If you have not it is a safe bet that you have not traveled west of Chicago, for Jo Anderson is ebullient and his ebulliency makes him well known. Yes, ebullient is the word that describes Jo. Jo has so many good qualities that they jostle each other and make Jo ebullient. He runs a print-shop in Sacramento, and he sees to it that every man, woman and child in Sacramento and contiguous cities knows that Jo Anderson not



THE ATTRACTIVE FORCE OF A GOOD DISPLAY.

only runs a print-shop in Sacramento, but that it is the best and the niftiest and the classiest and one chockful of new ideas drawn from a never-failing spring of inspiration; and the price for the printing that Jo Anderson does is not based on the number of hours a compositor puts in on the work,

or the number of impressions that the pressman runs on the job, or the sheets of paper or the ounces of ink or the overhead or the underfoot or the general expense, or the productive or the non-productive labor, but on the boost that Jo's printing puts into the customer's business. The price is based on

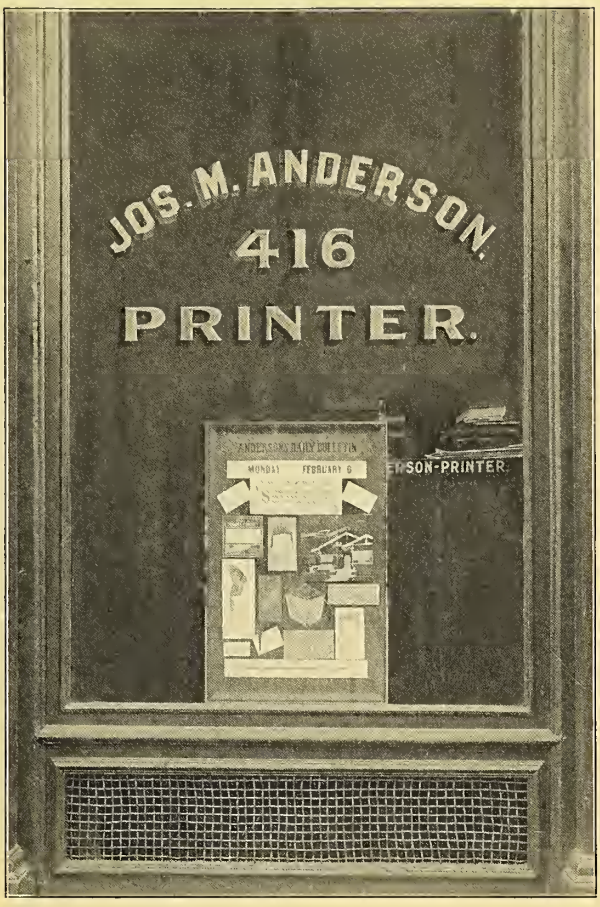


JO ANDERSON'S DAILY BULLETIN AT CLOSE RANGE.

what the finished job is calculated to do; and what Jo's printing will do for customers when that printing is the exponent of Jo's ideas, Jo has verse and chapter from Genesis to Revelation to prove.

But it is not of Jo himself that this valuable space aims to treat, but the way Jo goes after business. His print-shop is arranged for efficiency, and his front office breathes a welcome in its tasteful arrangement. His show-counter is a creation that attracts printers as well as printers' customers. It has a glass cover which lifts up like a lid and under the lid is a covering of art-cloth on which samples of Jo's printing are displayed and rearranged each day. The glass top covers them and keeps them fresh and clean for the inspection or the admiring gaze of the customer, and at the same time protects them from the not always immaculate fingers of the ultra-curious. The inner side of this counter showcase is fitted with vertical files for the classification and filing of job specimens, and for card-indexes for information that is as good as ready money to Jo, as it would be to any printer with his adaptability.

Jo not only preaches advertising to his customers but he takes the medicine himself wherever he can get it, and when he can not get it he makes it. He worked for a long time perfecting an idea for his window. The illustrations show his idea crystallized into an actuality. Crystallized is the right word here, for Jo sees to it that his window is like a crystal in clearness and brilliancy. The case which he has designed for the display of his ideas in printing is fitted with rubber lining, so that it will come in close contact with the window. It is supported at the back by an easel-fitting. "Anderson's Daily Bulletin" is changed every day. He has printed up a quantity of catchy mottoes—

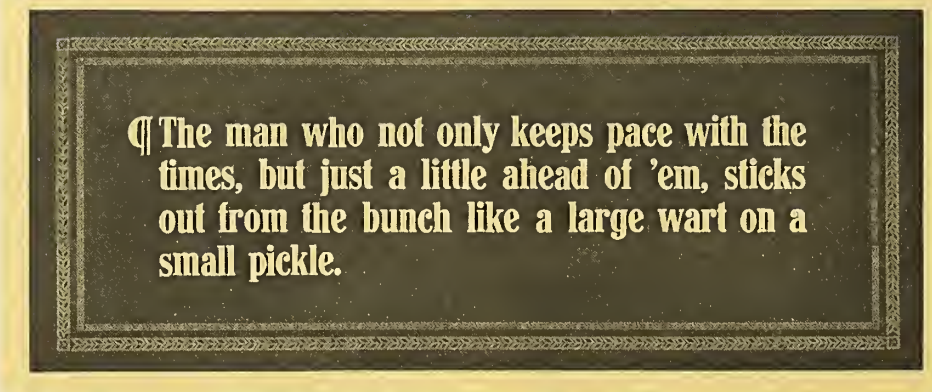


JO ANDERSON'S WINDOW AND HIS DAILY BULLETIN.

thoughts that are displayed so that they will stick in the memory. I may say incidentally—and I hope that this will not be relegated to the rear by the editor as advertising matter—that Jo is in a position to fit out any ambitious printer with this window stunt of his on good terms. I throw in a few specimens of Jo's work here just to show the character of his printing and to fill out the page.

Jo Anderson goes after his customer with the idea that he can show him how to make some money. It is not merely that Jo wants the work — he wants the work and a whole lot more of it. But he knows if he can put himself into the proposition that is before the customer and prove to him that good printing is a great business-getter, that he and the customer are partners in promoting trade.

This little screed is not just a boost for Jo but a boost for the idea that Jo stands for. Personality goes a long way, of course, but most successful printers have been tinctured by Jo's belief in printing, and their success has been due to the power of that belief impressing others and proving itself true.



MOTTO FROM JO ANDERSON'S "DAILY BULLETIN."

PROFITING BY OTHERS.

"Some persons have the knack of deriving a comfortable living from the energy of others, while they dodge hard work themselves. By this I do not mean that they practice fraud, but simply that they know how to use their wits legitimately," said a well-known San Francisco lawyer, who is a keen observer.

"I saw a practical illustration of this on the water front several days ago," he continued. "Two negro boys were selling peanuts, each having charge of a large basket. One was a bundle of energy and kept up an endless 'spiel' as he rushed hither and thither in quest of customers.

"'Here yoh go, here!' he would shout. 'Red hot peanuts, fi' cents a bag. On'y fi' cents a bag, here! Red hot peanuts! Here yuh go, here!'

"The other chap, comfortably ensconced on a box, would wait until the first one had to pause to catch his breath, when he would chip in with a monotonous singsong:

"'Heah, too; heah, too!'" — *San Francisco Call.*

THE GREEN SAILOR.

Mark Twain was once talking about a play that had failed.

"No wonder it failed," he said. "Its author was a greenhorn. He knew no more of stagecraft than young Tom Bowling knew of sailoring when he shipped before the mast.

"Greenhorn Tom, you know, being told to go aloft one dark, wet night, started up the rigging with a lantern and an umbrella."

Written for THE INLAND PRINTER.

TWO WAYS OF LANDING AN ORDER.

BY A PURCHASING AGENT.

PRINTERS are good fellows, and as such are often imposed on, hoodwinked and jollied by their clients. Much of this treatment, though, is caused by their own evident cupidity. When they are in competition for a new account, or a new piece of work, many of those with whom I have dealt have shown a degree of obtuseness and a lack of business principle amazing to an experienced tradesman in almost any other line.

An illustration of this happened while I was purchasing agent of a manufacturing concern in New York. I received a visit one afternoon from a solicitor representing a large printing-house. He said that his firm, having exhausted every means of obtaining even a portion of the work being given out by my company, had sent him to make a special proposal. This was substantially that if I would promise to send the bulk of our work to these printers, they would not only "make the price right" but would also give us, every three months, a rebate of twenty per cent on all bills rendered by them. He did not use the word "rebate" — I think he called it a "refund check." I had been buying printing for a good while and was astonished at this overture, because the printers in question were highly spoken of by several of my acquaintances who had transacted business with them for years.

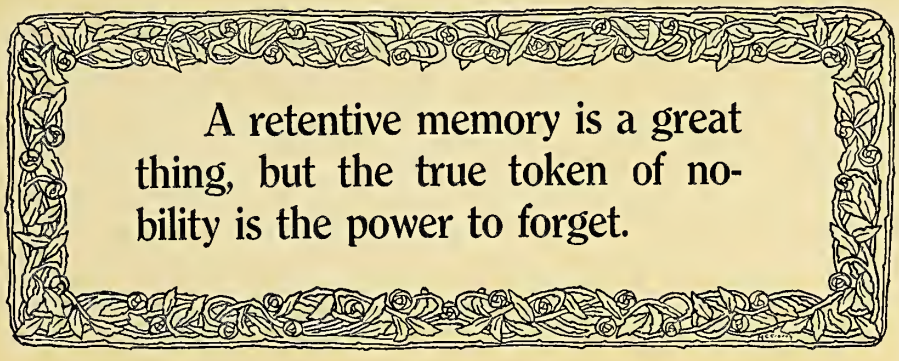
"How is it," I asked the solicitor, "that if the price, quality and service of your firm are so favorable, you can afford to give back money which really belongs to you? If I gave you orders in three months amounting — as it might reasonably do — to $18,000, we would be entitled to a refund

at the end of that time of $3,600. How could I explain this transaction to my employers?" Then I added that the best way would be for the solicitor to make us an allowance in the way of a discount of twenty per cent on all bills rendered, the quality of the work to be as good as what I had been having, and the price to stand comparison with that of other printing-houses located on Manhattan Island.

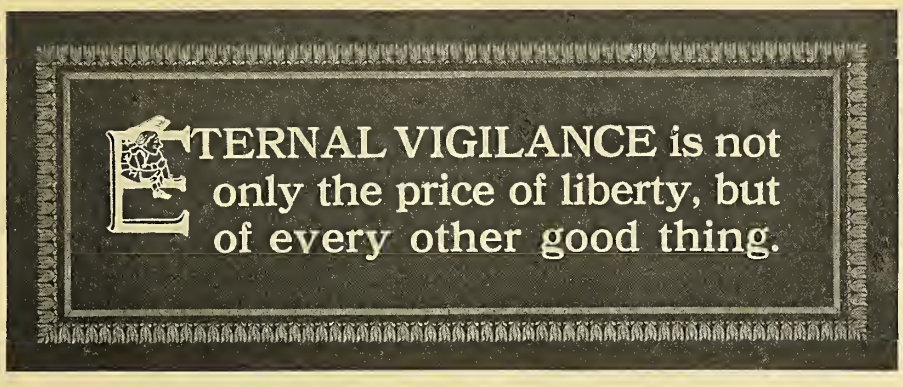
This alternative was not to the liking of my visitor, who explained that it was only by the assurance of having the bulk of our work — which ran up to nearly $75,000 a year — that his people could afford to offer this refund. "We can do your work better and cheaper than your regular printer," said he, naming the printer, "because we are equipped for it. We have one of the most complete plants in the city. When we know positively that a certain amount of your work is coming to us, we can arrange accordingly and make a special price. Here's another point for you to consider: if your regular printer spoils a job, he will take it out of you on some other job or lot of jobs, somewhere along the line. Don't you believe for a minute that he is going to stand the loss. But we, being a bigger office, wouldn't do that. You would lose nothing, and it wouldn't matter to us, for we handle such a large volume of business that it would hardly be felt."

"How in Sam Hill can a printer spoil a job — waste his time, labor and material — and not feel it?" I marveled. But as the ways of some employing printers are past finding out, I made no comment. I dismissed the envoy from the printing-office by saying that the proposition was too weighty for me and that I would have to submit it to one of the officers of the company.

The suggestion was of course rejected, and my friend the auditor, who is the stumbling-block over which many printers have fallen, merely said "skin!" when I mentioned the matter to him. And so another good printer's reputation suffered a knock-out in one establishment where he might have received some profitable trade.



MOTTO FROM JO ANDERSON'S "DAILY BULLETIN."



MOTTO FROM JO ANDERSON'S "DAILY BULLETIN."

A very different kind of printer came to see me on another day. He was what is sometimes called a "small printer," although he weighed about sixteen stone. His name was Brown. He wanted a chance to "figure on your work; I think I can save you some money" — you all know the song. As I always like to talk to printers — they are so versatile — I started something by saying I was afraid his plant was not big enough to enable him to compete with such printing-offices as So-and-

So, in the matter of price, the larger plant being able to do the work in a larger and more economical way; bought its paper and supplies in larger quantities, etc. These and a few other obstacles which I raked up hurriedly I laid carefully before him, while he breathed heavily and waited for me to finish.

This man Brown was a fighting printer and owned his own plant. When I say "owned" I mean that he paid real money for all of it, and it was *his*. I think he said he had three Miehle presses, one large cylinder press of another make, a few small job-presses and two Linotypes. He was, you might say, in the game to stay. He had received instruction in the evenings from a chartered accountant, and knew how to analyze factory costs and distribute the elements of a job of printing. This bothered him a good deal at first, but his friend the accountant was patient, and stuck to the job till it was done. All this I learned afterward.

Brown's first announcement was that my idea of the very big printing-office being the best place to get my work done was without foundation; that no matter how careful the supervision, the big offices always showed a higher percentage of spoiled or nearly spoiled work than the smaller ones; that a loss was a loss, no matter who bore it. In fact, Brown riddled my arguments so completely that the longer he talked the more I respected him.

"Some people," said he, "who buy printing think that a big job has to be done in a big place. I have an office over which I can travel in five minutes and I can tell you what's going on there at any time of day. I don't want your biggest jobs, but I can beat the life out of that last catalogue your steady printer got out. I would please you so well with it that you would be sure to give me other work as well. Now, in regard to prices, I said when I came in that I wanted to figure on your work, but I believe you are a square man, and I'll tell you that I am no solicitor. I said I wanted to give estimates, because all the other fellows say the same thing. It's the only way I know of making an opening to get new work. I will give figures if I must, but there are so many crooked printers around that I hate to be taken at a disadvantage."

My visitor pulled a tattered paper bag from his vest-pocket and I pushed the brass cuspidor close to his foot, while he resumed:

"I have a printing-office small in size but large in capacity. My men have a clean, wholesome place to work and I work alongside them. My expenses are less than half what your regular printer has to stand, and, although I might 'give you the benefit of this saving,' as the department-store advertisements say, I'm not going to, because that money belongs to me. That's my salary. But I'll tell you what I will do: If you'll give me a few hundred dollars of your next work, you'll get a creditable job, better than your present run of work, and it will help me quite a lot, as I am not very busy."

I handed Brown three folders, all differing in color of ink, quantity of composition and quality of stock — specimens of work already done, and of which I knew the price. I asked him to take these away and give me estimates on each in varying quantities. He said he would do it there, and in a few minutes he handed me a quotation which, when I compared it with the figures in my cost book, compared very favorably with the prices I had paid our regular printer.

Here was a printer who knew what he was about, and his confident air was very different from the bragging to which I had long been accustomed from others. When I left Brown at the elevator door, he said he was glad he had called, and that he had spent a very profitable afternoon.

Competition is honorable, and no printer should allow himself or his representative to descend to bribery as a last resort in securing a new account.

THE ESTIMATE.

A guess, a gamble on the chances of fortune — with the stakes already in the hands of the winner.



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Written for The Inland Printer.

LANGUAGE WHIMS AND FALLACIES.

NO. XIII.— BY F. HORACE TEALL.

AFTER seeing our one head-line so often, and without the consecutiveness in the matter that must have been vainly expected by many readers, probably no one will regret the fact that this is its final appearance. No attempt has been made to exhaust the subject, which is inexhaustible. Even what was intended, and indeed what was promised, has not been done. Systematic treatment of certain matters of varying usage was thought of, including enough citation to show by what authority differing opinions are supported; but it was soon discovered that this would involve too much research, with doubtful outcome, and the effort was therefore restricted. The resulting disconnected papers have all been carefully written with the hope that they might be as helpful as possible, and the determination that, however little information they might impart, they should contain nothing misleading. If anything has seemed actually wrong, or even unclear, to any reader, the writer will gratefully receive communications specifying such defects.

One large and difficult matter of disagreement remains for this paper, and it is approached with much doubt of ability to treat it profitably within the space at command. Pronunciation is the topic, and the problem is to make its treatment appeal especially to proofreaders. It is beyond question a subject that should interest them in its entirety, but that is true for all intelligent persons, and there is a large field of special interest to proofreaders, and to printers generally, aside from common concern. Exact division into syllables is of slight moment to the general reader, whose real need is adequately met if no word is divided so as to make him think first of a word other than the one used, and thus become a stumbling-block. Proper syllabification is important to printers, because it is a prominent item in printing-office economy, and it depends mainly on pronunciation.



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But this is not to be a treatise on division, nor one on orthoëpy. Whims and fallacies are to be considered, and they abound in pronunciation as elsewhere. Division into syllables is the one point of special moment in proofreading work, and it is affected by varying personal opinions, mainly those expressed in the making of dictionaries. In connection with this (personal opinion) an occurrence in the editorial rooms of the Century Dictionary may be interesting. Professor W. D. Whitney had the only personal credit for orthoëpy, but his work on it consisted in reading and correcting what had been written by another man, and he probably left some words different from what they would have been in his own writing. The present writer questioned one pronunciation and was told that Professor Whitney had seen it and left it unchanged. But on separate submission the change suggested was accepted. What is specially germane here is a remark made by the office worker, who, of course, was a man thought to be well fitted for the work. He said, in reply to a mention of principle, "There is no principle in English pronunciation." And this notwithstanding the fact that the word in question was one that must be pronounced according to principle, as it was almost an unspoken word. Here was an example of hasty speech that probably was not a true expression of what was meant. Many English words are pronounced somewhat arbitrarily, but there are principles which control most of the spoken language, and some which prescribe the only method of attributing sound to words almost never heard, of which there are many that are often printed in special books.

A very important fact, not sufficiently recognized, is the universal agreement in the bulk of the spoken language. Lists given in dictionaries of cases of disagreement appear large, but are relatively small. For each word that shows differences in authoritative usage there are very

many that have only one authorized pronunciation. Often a mispronunciation of one of these undisputed words is decidedly offensive to the ear of a person who knows the right way to speak the word. For instance, the writer once heard a highly educated missionary's address about India, and was deeply interested and edified until the speaker used the name Hindustan and accented the second syllable instead of the third. Much of the really excellent address following that mispronunciation was lost to that hearer, who could not get away from his thought of the striking irregularity.

An occurrence that impressed the writer with the value of orthoëpic knowledge to proofreaders may give a good hint to some others. In revising a proof marked by another hand, he found that the word tribune had been correctly divided, and changed by the reader. On having his attention called to it the reader said his marking was right, as he heard many people say tri-bune′, when he was informed that it was acknowledged that the word is often so pronounced, but it is simply a common error. The word actually is trib′une. No other pronunciation was ever authoritatively acceptable, notwithstanding the frequency of the mistake. In this instance the operator had been made to reset two lines, in order to change from right to wrong, when it would have been far better to leave what he had set unchanged, even if it had not been best as set. Our language has many words that may well enough stand divided in either of two possible ways, especially in a newspaper.

English has a number of words that are pronounced in two ways with almost equal correctness, especially in having a long vowel in some persons' speaking and a short one as spoken by others. In some cases this difference is almost national. Such is the word ego, and its derivatives also show the difference. E′go is said to be largely prevalent in America and eg′o in England. Authority is about equally divided between e-conomic and ec-onomic, de-position and dep-osition, and the same is true of some other words. A list given in Webster's New International Dictionary shows fairly the extent of this difference and names the dictionary authorities for each pronunciation. But the list must not be held absolutely infallible, as no human work can be, although it is probably the best work of its kind ever done. It certainly is the best in one respect, that of including the decisions of the Oxford English Dictionary (often called Murray's) to a much later point in the alphabet than any other record except the dictionary itself. This newest Webster's gives one pronunciation as its second choice that was never recorded elsewhere, and, as nearly as I can determine, is simply a mistake, exactly like the wrong sound for tribune. The word meant is given as vis′or or vi′sor, with a number which refers to the list mentioned, but the word is not in the list. Only the first of the two pronunciations is given in any other record.

DEPRECIATING BUSINESS.

Two printers, a typefounder's salesman, a printing-press manufacturer's representative, two paper salesmen, and the representative of a printers' supply house sat at luncheon incidentally discussing the topics of the day with special reference to printing-trade gossip.

"Did good business with Smith this morning," said the type man.

"Did, eh?" said one of the printers, sardonically; "well, if all I hear is right any business you do with him will prove rotten business, believe me."

"How about it?" said the type man, skeptically.

"Well, I'm not knocking, but Smith has more interest in buying booze than running a print-shop."

"Cut it out," growled printer No. 2. "That's his affair. Smith is on the square, all right, if he does whoop it up. He may be ruining his trade all right, but he is not ruining any one else but his family, poor old soul. Things have got on his nerves, and I guess he finds an anodyne in the red liquor. But here is the kind of thing that we can talk about. Look at this job. Look at it. It costs to produce that job $200 of any printer's money. I have printed it myself and I know. It was taken from me for $75 by Blank & Co. That is the way they do right along."

"That is all right," said printer No. 1. "If they want to do business for nothing, send them lots of it to do and they won't last long."

"They won't, eh? Let me tell you something. If these gentlemen here would tell all they know they could tell you that it is not their own money Blank & Co. are doing business on but their credit."

"I think I must object to that," interposed the supply man. "All the printers demand credit. Most of them will not pay cash as a matter of principle. They began on credit and they live on credit, but they don't want credit given to anybody but themselves. If the printers will agree to a purchasing schedule that would define how much cash a man should have to obtain a given amount of credit on a new business; how much they will agree to pay down on certain kinds and quantities of machinery and supplies, and how much they will make the deferred payments, I have no doubt that material houses of all kinds will meet them on the proposition."

And silence reigned supreme.

WELL, WELLL, LLLLOOK AT THIS SPELLLLLING!

Behold how from her lair the youthful llama
Llopes forth and llightly scans the llandscape o'er.
With llusty heart she llooks upon llife's drama,
Relying on her llate-llearnt worldly llore.

But llo! Some llad, armed with a yoke *infama*,
Soon llures her into llowly llabor's cause;
Her wool is llopped to weave into a pajama,
And llanguidly she llearns her gees and haws.

My children, heed this llesson from all llanguishing young lllamas,
If you would lllive with llatitude, avoid each llluring llay;
And do not llllightly llllcave, I beg, your llllonesome llloving mamas,
And, llllast of allll, don't spellllll your name in such a sillllly way.

— *Everybody's Magazine.*

Written for THE INLAND PRINTER.

APPRENTICE PRINTERS' TECHNICAL CLUB.

NO. V.— BY W. E. STEVENS,
Assistant Instructor, Inland Printer Technical School.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman street, Chicago.

THROUGH A MODERN COMPOSING-ROOM—*Continued.*

I EXPLAINED the different kinds of printers' cases to you last time we had a talk. I am going to ask you some questions about these cases after I have explained some other things we have here, and hope that you will be able to answer them. My object is to get you to do some thinking for yourselves as well as to recollect what you are told, and I want to say, now, just to start you thinking, that all these cases, cabinets and other devices were created out of the thoughts of a good many men and boys who studied how work might be done quicker, easier and better. Just hold that idea, and whatever you are doing keep your mind fixed on finding some better way of accomplishing it. Now I will go on with our lesson.

This cabinet is called a *galley cabinet* (Fig. 16). All the inclined shelves and the inclined surfaces on top are for holding galleys of type. These slanting shelves keep the type to one side of a galley and lessen the chances for a pi. Usually the galley cabinets are lettered in alphabetical

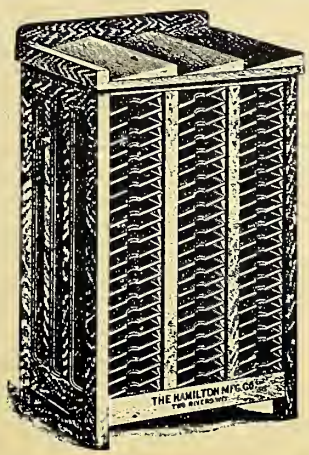


FIG. 16.— Galley cabinet.

order and the shelves numbered. Before the type is laid away proofs are taken and on each proof the cabinet and shelf numbers are marked. These proofs are all kept together and any galley can be readily located. Good system, isn't it?

Here is another very useful contrivance called a *galley rack* (Fig. 17). These are used, the same as galley cabinets, as temporary rests for galleys of type awaiting the proofreader or make-up man.

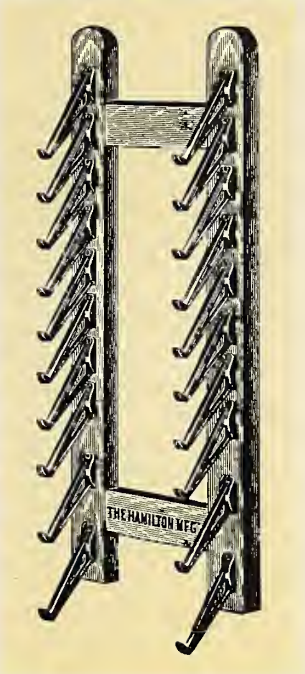


FIG. 17.— Galley rack.

The racks are much cheaper than cabinets, but are less desirable from the fact of their taking up so much room and being exposed to dust, dirt and

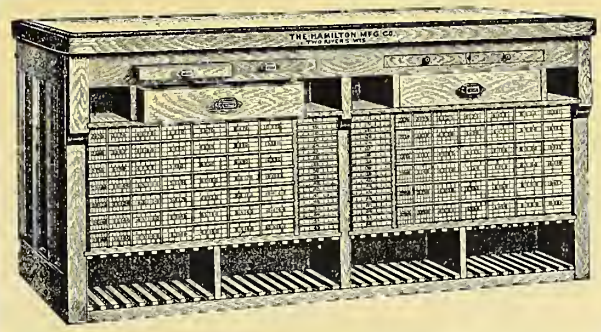


FIG. 18.— Imposing-stone frame.

accidental bumps. They are generally used in small offices where there are few galleys in regular use.

Now step over this way and I'll show you an *imposing-stone frame* (Fig. 18). Printers call

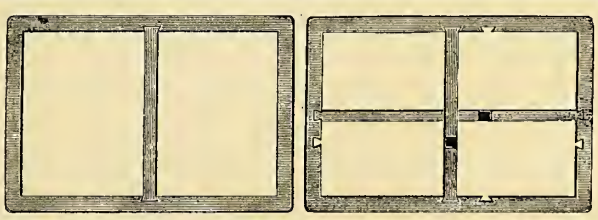


FIG. 19.— Book chases.

them simply "stones." The top surfaces are made of stone, marble, slate or cast iron and are used for locking-up purposes. These surfaces should be

perfectly flat and free from dirt in order to insure a good lock-up before sending the forms to press or to the foundry. This is one of the largest and best imposing-stones on the market, and the labor-saving furniture racks and steel-furniture or cut-

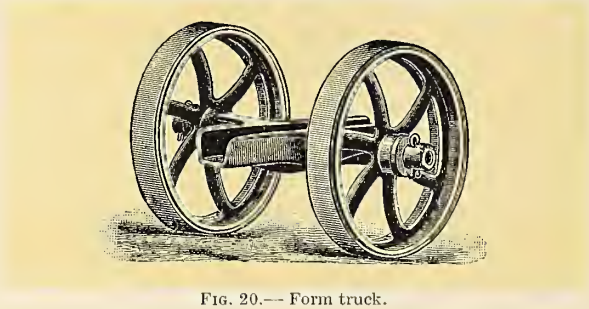


Fig. 20.— Form truck.

reglet racks below do away with all individual cabinets for such material. At the bottom of the frame there are thirty-six chase racks on each side. The side toward you holds thirty-six 8 by 12 job-press chases, while the opposite side holds eighteen each of 10 by 15 and 12 by 18 job-press chases. The cupboards or bins (on the other side), drawers, and tool or string compartments, make up the rest of the frame and fill every available inch of space under the stone.

You don't know what a *chase* is? Well, I'll explain. Here are two chases called *book chases* (Fig. 19), one with a single bar and one with two shifting bars. In these steel or iron chases pages of type or cuts are locked up for the press. The

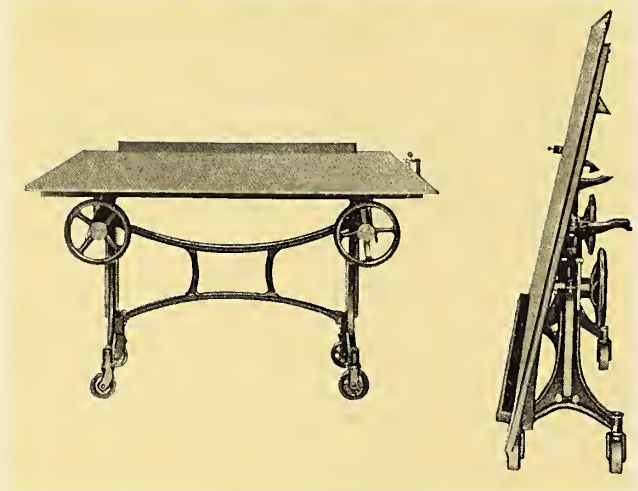


Fig. 21.— Form truck.

bars give additional security to the lock-up, preventing a "sag" in the middle. There are many kinds of chases, called "poster" chases, "quarto" chases, "quadruple" chases, "folio" chases, "heading" chases, "electrotype" chases, etc. They are all used for special purposes and are made in many sizes — sometimes as large as 47 by 66 inches, outside measurement.

How do they lift such large forms? Good boy! I'm glad you asked that. After the pages are all securely locked up the form is slid off the stone and one end of the chase is placed on these *form trucks* (Fig. 20). The form can then be wheeled very easily from one place to the other. Simple, isn't it?

Here is another truck for handling large forms, called a *printers' patent form truck* (Fig. 21). This truck is made entirely of iron, except the table or top part, which is made of maple wood, coated with sheet steel. The table can be adjusted to the

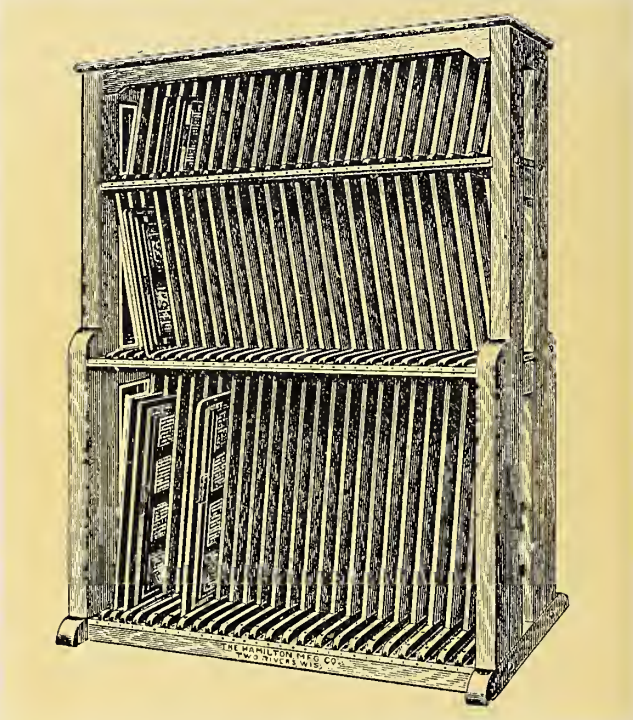


Fig. 22.— Form rack.

height of an imposing-stone or a printing-press bed, and forms are slid on and off these with perfect safety. After a form is slid onto the table it is swung into an upright position (see illustration). The compactness of the truck when wheeling makes it easy to pass through narrow aisles, and takes up little room when left standing.

This is a *form rack* (Fig. 22). Such racks are very useful, as they allow more store-room and

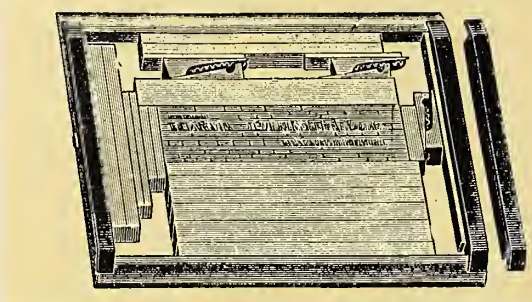


Fig. 23.— Roller-bearers.

minimize the danger of pied forms; accommodating forms which would otherwise be standing around in different places or occupying stone space. This rack will hold seventy-two chases,

and the bottom boards, where the form rests, are covered with sheet iron to prevent wear and tear.

Here is something that ought to interest you very much (Fig. 23) — not the chase or lock-up particularly, but the thin metal strips on both sides of the chase. These are called *roller-bearers.* They are used in job-press chases to bear the rollers up and thereby prevent cutting or tearing them on "open" or rule forms.

TO APPRENTICES.

Nelson R. Hall, a fifteen-year-old apprentice with the *Hub City Irrigationist,* Wendell, Idaho, sends in this interesting specimen (Fig. 1) with the explanation that it is his "first letter-head." Now all you wise comps. and advanced apprentices just take a look at this design. Can you, with all your experience, do as well? Have you the same appreciation of simplicity? Twenty years ago Nelson's first letter-head would have been radically different — a confused jumble of distorted rules and illegible type-faces. Such is the power and influence of typographical "rationalism," which is spreading over the entire world. Employing printers, employees and consumers of printed matter are beginning to understand the value of simple, harmonious and artistically effective composition. The employer realizes a saving of time in plain, simple composition, the employee knows better the adaptability of his tools, and the consumer sees an increased advertising value. These conditions are prosperous for all concerned.

It would be anything but fair to actually criticize this letter-head specimen, for criticism should go to those we think ought to know and not to the inexperienced beginner. One would not criticize the crude construction of a boy's playhouse — the work of his own hands — but would first point out the good features of the work and then suggest changes for improvement. In that way a boy is encouraged rather than discouraged. Remember that, all ye journeymen who are entrusted with the education of an apprentice.

In Fig. 2 is shown a resetting of Nelson's letter-head, which carries out the suggestions we made in a personal letter sent him. Here is the letter:

The letter-head which you send in is a decidedly pleasing example of good, plain typography — so desirable in present-day printing. The simple arrangement of lines and the use of one type-face are very commendable.

Our first impression on looking at this design is that the outer panel might better be omitted. The wide, unbroken areas of white space on both sides of the lower group would not appear unbroken were the outside panel rules omitted, for then the design would be a pendant form rather than a squared-up form. One should not attempt to use panels unless there is a sufficient amount of copy to warrant their use.

Another objection to this outer panel is that it divides the distance from the top of the inside panel to the edge of the stock in two equal parts. Note that the distances from the edge of the stock to the outer panel, from the outer panel to the top of the inner panel, and from top to bottom of the inner panel, are practically the same. This gives a

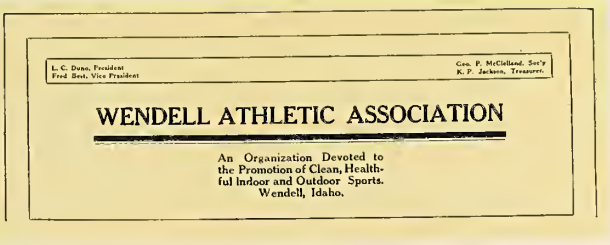


FIG. 1.

monotonous appearance to the top of the design. One should strive to show a pleasing *inequality* of spaces.

The inner panel could have been improved by narrowing it a nonpareil and setting the names in one line. This would do away with the open space between groups — another example of using a panel and then not filling it.

The six-point rule underscoring the main line is rather too heavy to harmonize with the type-matter, and there is no necessity for the light rule. It serves no purpose whatever. A better arrangement would be to place a single three-point rule below the main line and a little closer than you show. This rule would be more in harmony with the type and would hold the line together better.

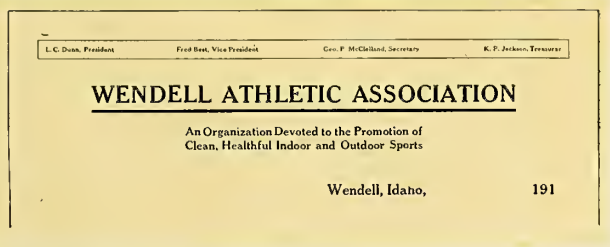


FIG. 2.

Another suggestion would be to set the group below the main line in a longer measure. This would make the line above appear more stable and firmly supported, and it would be more in keeping with the length of the top lines. This group would square up nicely in two lines.

As a personal opinion we would prefer to see the town and state set as a date line instead of running them in with the lower group. This, however, is largely a matter of personal taste.

Have you been benefited by this "criticism"? Don't you think that *your* work could be improved? If so, just mail proofs to this department and see if the letter of advice you receive won't be worth many times over the trouble of mailing.

Did you read thoroughly and understand the descriptions of the different cases which were shown in the March number? Here's a test:

What are triple cases generally used for? What is the difference between an italic case and a California job-case? What is the advantage of space and quad cases? What is a metal-furniture case? What is a lead and slug case? What is a tray case? Explain the difference between an ordinary brass-rule case and a compact rule case. What is a justifying-lead case? What is a thin-space case?

(To be continued.)



Drawn by John T. Nolf, Printer.

THE I. T. U. COURSE AND THE "DOUBTING THOMAS."

"No printer kid ever set that job — they've got to show me."

The Inland Printer

A. H. McQuilkin, Editor.

Published monthly by

THE INLAND PRINTER COMPANY

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The Inland Printer is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 Cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.— To Canada, postage prepaid, three dollars and sixty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

Important.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

W. H. Beers, 40 St. John street, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), De Montfort Press, Leicester, England.
Raithby, Lawrence & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Wm. Dawson & Sons, Cannon House, Breams buildings, London, E. C., England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
Alex. Cowan & Sons (Limited), Wellington, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Nürnbergerstrasse 18, Leipsie, Germany.
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
A. Oudshoorn, 179 rue de Paris, Charenton, France.
Jean Van Overstraeten, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES.

Recently we heard of a proprietor of a shoe store who, by changing the covers on his shoe-boxes from a rather dark, dingy color to a comparatively bright one, effected a saving of over ten per cent in his lighting bills. The reason for this was that the bright color reflected the light, while the dingy color absorbed it. If a man running a shoe store can profit by a study of color from a scientific standpoint, how much more could the printer, who is constantly dealing with color problems, profit by the same research? Color is becoming more and more a prominent factor in printing, and the manner in which it is used does much toward either making a job or spoiling it.

Truly this is the day of lavish expenditure for printing, and especially for the printing of catalogues and booklets. The automobile industry, with its appeal to the wealthy, demands the best that can be procured in the presentation of that appeal, and no expense is spared in the production of advertising literature. Likewise, the railroad and resort companies, catering to the traveling public, present their claims to supremacy in the most elaborate manner. One can judge of the extent to which this expenditure reaches by the fact that a booklet recently issued by a railway company for general distribution, and consisting of but sixteen pages with a paper cover, cost over 35 cents a copy. The world asks, "Does it pay?" The answer is in the fact that the question does not come from those who are doing this expensive advertising, but from those who are not doing it. Ample evidence as to whether it pays is found in the fact that each year the standard goes higher, and costlier designs, better paper-stock and more careful presswork are demanded.

The time is not far distant when the standard of printed things will be forced higher. Even though the printer himself may be indifferent on this question of improved product, the general public will make it necessary. When we note to what extent the study of design and color enters into the daily work of our public-school children, we can not but see that the printer of the near future will be dealing with a class of customers whose conceptions of what is truly artistic and beautiful must be met. The men who are buying the printing of to-day had comparatively little training in things artistic; in their education the esthetic was neglected. But with the future buyer it will be different. To-day we see children in the public schools designing book-covers, posters, calendars, etc., and showing in their work a knowl-

edge of the fundamental principles of design that comparatively few printers, to say nothing of the apprentices, possess. These same school children of to-day will be the buyers of printing to-morrow — and they will, out of their knowledge of things artistic, force the printer to maintain a higher standard.

We all know that newspaper publishers are practical exponents of the spirit of coöperation, and occasionally the public gets a glimpse of how effectively they are bound together. Chicagoans were surprised to receive four-page daily papers recently. The explanation was that, owing to a labor dispute, the Hearst papers were compelled to publish abbreviated editions, and, agreeably to arrangements, their contemporaries refused to print more pages than the *Examiner* and *American*, the struck papers. That this occurred in the midst of a fierce competitive campaign for advertising and subscription business is conclusive proof that the participants really believe in militant organization. These publishers are progressive men, their daily duties put them in close touch with the best thought and methods prevailing in the commercial world. Editorially their papers may preach about the beauties of competition — unrestricted competition, perhaps — but the business managements temper its rigors by coöperation, because they find it in harmony with existing conditions; indeed, they find it a necessity, the theories of the editorial department to the contrary. Men in industries where the competitors are more numerous and the producing methods nearly as complex as publishing should follow the practice rather than the precept of the newspaper men.

Overhead Expense of the G. P. O.

In his report to Congress, Public Printer Donnelly very properly puts a quietus on the old story that the Government Printing Office at Washington does not carry an overhead burden equal to that carried by commercial printers. Relieved from paying rent and insurance, many have said the public printery should show a lower cost of production than houses in the competitive field. Uncle Sam pays his employees for holidays and allows them vacations with pay. This amounted to $528,223.85 last year, and Mr. Donnelly declares it is sufficient to pay rent and insurance in New York or Chicago on twice the floor-space represented in the Government Printing Office.

It is interesting to note that the manufacturing divisions of the office are required to carry a general overhead charge of twenty per cent on account of the clerical force. This is about the same percentage as is allowed commercial offices, and indicates that production in the big printing-office is not conducted on such an unbusinesslike basis as generally is supposed. In public addresses Mr. Donnelly has given figures showing that his costs compare favorably with those disclosed as an incident of the cost-accounting campaign. It gives us pleasure to refer to these facts, as we are among those who believe that the Government has in its employ as great a proportion of earnest, capable men as the average printing establishment. The Washington organization has its weak spots — many of them inherent and inseparable from a concern tinctured with politics. But every other organization has its weaknesses, and it is the business of the executive to remove and overcome those obstacles to efficiency. The Public Printer and his aids can not hope to free their office of the evils arising from politics, so they accept conditions and do the best they can in getting results. While the office as a whole may be subject to criticism, it seems to us to be unjust not to make a distinction between the men who are putting their lives into their work and the system which places a heavy handicap on them.

Revelation for Printers.

For many years the pressroom has been considered the money-making department of the large modern printing-office. Before the introduction of the cost system, it was generally believed that the pressroom, possibly with some aid from the bindery, was the means of not only staving off bankruptcy through losses in the composing-room, but actually paid the losses sustained in the latter department and netted a handsome profit for the owner in addition.

But the cost system is no respecter of departments. Nor is it in the least awed by time-honored conclusions. It tells its tale in cold figures gleaned by the faithful following of a job from the business office to the customer. There is no guesswork. Every item of cost is jotted down as the job moves along through the different departments.

It may be that some pressrooms are highly profitable, and that some composing-rooms are the sink-holes of their respective institutions. But the recent statements of several well-known printers to the effect that their cost systems have shown that the composing-room is the profitable department of their establishments and that the pressroom is a losing department will open the eyes of many commercial printers who have believed that such a condition did not exist in any successful American printing plant.

The condition as shown by the cost system is

nothing short of a revelation, and there is little doubt that a raising of the prices on cylinder press-work, as a whole, is warranted by what already has been learned through scientific treatment of the question of costs.

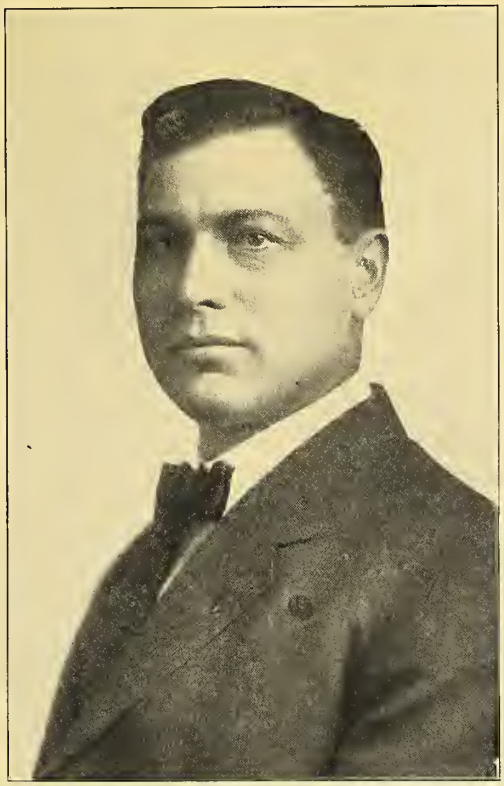
Inviolability of Contracts.

Members of Chicago Typographical Union who walked out of the Hearst offices in Chicago doubtless felt that their act was justified. In the end, however, all they accomplished was to besmirch the escutcheon of the International Typographical Union, which has been almost spotless so far as respecting contracts is concerned. The Chicagoans, to put it mildly, urged some long-drawn-out, refined construction of union law to justify their action. This merely shows that they misapprehend the business side of their organization's work.

Always it is the spirit of such contracts that should be adhered to, rather than the letter.

Possibly lawyers might uphold the contention of the strikers in this case, but business is not conducted along lines that appeal to the pettifogger. Industry would come to a standstill if those engaged in it were to stand on their legal rights and insist on all the refinements that an attorney might devise or approve. The litigious person is less and less a success in business, as a whole-souled adherence to the spirit of contracts and understandings is the modern conception that leads to achievement. It is a mere truism to say that service is the ideal business-getter in these days, and the only service a trade union has to tender its customers is labor that will discharge its obligations cheerfully and promptly. Probably the Chicago compositors will urge that the Hearst management did not display the proper spirit; that it was responsible for orders based on finely spun justifications, which were intended to irritate the employees. While that point has not been proved, if we accept it as true it does not justify the walkout. Those involved should have paused to consider the interests of other members of the union. That is the rule of brotherhood. Compositors in the Hearst chapels of themselves would exert comparatively little influence. When they struck the potent force was the power that inhered in their fellow members. The strikers were using not their own influence, but the money and influence of thousands of others. Men can not reap the benefits of organization without paying for it, and a portion of the price is careful consideration of the rights and even wishes of other members.

That the officers of the International Typographical Union should disapprove the act and inform the strikers the one thing to do was "to get out the paper" is accepted as a matter of course. The craft expects the heads of organizations to be fair in their dealings with employers and to act forcefully and promptly when their constituents — their employers, by the same token — develop a wild streak; and do it without an expression of thanks or appreciation, though it is the sort of thing that brings maledictions on their heads and sometimes leads to their undoing. In this instance the local union followed the advice of President Lynch and ordered the striking chapel back to work. Judging from a signed statement appearing in his papers, Mr. Hearst seems to be satisfied with the result, but the best friends of the big union must feel pangs of regret to know that even a hundred or so of its members were so easily weaned away from the honorable and healthy policy of living up to a contract.



F. I. ELLICK,
One of the most distinguished apostles of the cost agitation.

As for the members at large, if they are not regretful now they will be in future. The Chicago action will operate against them in two ways. Publishers and employers have been given an object-lesson in effective resistance, and every scale committee or officer who meets employers will be made conscious of the existence of greater resistance. They will also be at a tactical disadvantage in that they will have to defend or apologize for the ill-advised contract-breaking by their fellows in Chicago. The probabilities are that the innocent will suffer more than the offenders, because Chicago employers understand something of the peculiar conditions that were paramount,

and may not hold the membership responsible. To those at a distance it is merely a case of flagrant bad faith on the part of a typographical union, which taints every member.

Legislation Affecting the Printing Trade.

The trade "split even" in its campaign before the late lamented Congress. Defeat was handed the "Joint Committee" in its campaign against the Government printing stamped envelopes. This was a disappointment, for at the first session hopes ran high when the House passed the Tou Velle Bill, and it was sponsored in the upper chamber by so influential a leader as Senator Nelson. It was said the Senate was favorably disposed, but the bill was committed to the Senate Committee on Postoffices and Post Roads, of which Senator Penrose is chairman. That gentleman stated he had something like ninety thousand protests against any change in the law. The implication is that for this reason the Tou Velle-Nelson Bill was not reported out of the Senate committee, and as a consequence one active campaign came to naught for the present. Meantime we suppose a new contract covering four years has been entered into by the department.

Better results attended the second and more important and more spectacular campaign. This arose out of the proposition to increase second-class postal rates from 1 to 4 cents a pound on "advertising sheets." The increase was proposed as a "rider" to the Postoffice Appropriation Bill while it was being considered in the Senate, which, under ordinary procedure, precluded the measure being voted on in the lower house. Declaring it meant the death-blow to many magazines, the owners of the standard monthlies roused other publishers, papermakers, advertising men and all interested in the production of second-class matter. More than $40,000 was spent in influencing public opinion through large advertisements in the daily press. Enterprising and earnest lobbies descended on Washington from all the publishing centers, to impress on the solons that the proposed tax was confiscatory and that to impose it on such short notice was unfair. All the forces of the administration were behind the "rider," and for days it looked as though the measure would become a law. It was finally withdrawn as a result of a threat to filibuster during the closing hours of the session. The Senate, however, authorized the appointment of a committee to investigate the subject of second-class matter with especial reference to the cost of handling it.

In the opinion of some this is the end of the agitation for increased rates, as they believe the commission device is a polite way of shelving the subject. We have to dissent from that view. President Taft and his administration are imbued with the antiquated idea that the postoffice should not only pay its own way but make a profit. They also seem inclined to regard advertising as an evil that is fair game for the tax-gatherer whenever the public coffers need replenishing. Proposals coming from such a source were very apt to be a menace to the printing trade. If there be a question about advertising being the "life-blood of commerce," there is no doubt about its being a big factor in printing and publishing. Any setback it receives will be reflected in a diminution of printed matter. We do not direct attention to that phase for the purpose of urging opposition to a public measure on such a narrow basis, but to show the necessity of the craft being alert and ready for the fray when the subject is again on the boards.

In our opinion it would be a weak position for the trade to oppose any change on the ground that it would injure our particular industry. Great as that interest is, it is small when compared with the interests of the entire country. Therefore, we urge that the trade be prepared to defend itself and to do so by insisting on increasing the efficiency of the postoffice — making it of greater service to the people at large. Every step made in that direction is furthering modern ideas of government, and out of it the best interests of the printing and publishing trades are sure to be subserved.

Cheap-john and the Trusts.

Some of our great captains of industry have been charged with wrecking the businesses of their smaller competitors, in order that the entire industry might be controlled in their interests. And they have been held up to public scorn as pirates who have brought ruin and even death to honest business men while themselves posing as saints and public benefactors.

While this charge may be true and the scorn justified, who of our readers will declare that there was no well-founded reason for elimination and consolidation? If cheap-johns were as rampant in the industries consolidated, previous to consolidation, as they have been in the printing trades, no one could have arisen in opposition to elimination unless there were an abiding faith in education — education which ultimately would make of competition a factor to be reckoned with only after a fair profit is assured.

It undoubtedly is true that "trusts" have driven to the wall many independent and honorable business men. But is it not true also that the printer who sells his product at a loss is equally

guilty, in this respect, with the monopolist? He is not only crowding his competitors onto the rocks; he is also bringing demoralization and ruin to his own business.

There may be some employing printers who will defend cut-throat prices on the ground that self-preservation demands them. But this statement will not stand. Self-destruction rather than self-preservation is the inevitable result. If competition calls for the lowering of prices to that point where a reasonable profit is not assured, it would be better to retire from the business and accept employment in some profit-making institution.

Let no cheap-john printer rail against the trusts. The monopolists are greater benefactors than those who would make of competition an instrument for the utter demoralization of the business in which they are engaged.

Educating Journeymen in Costs.

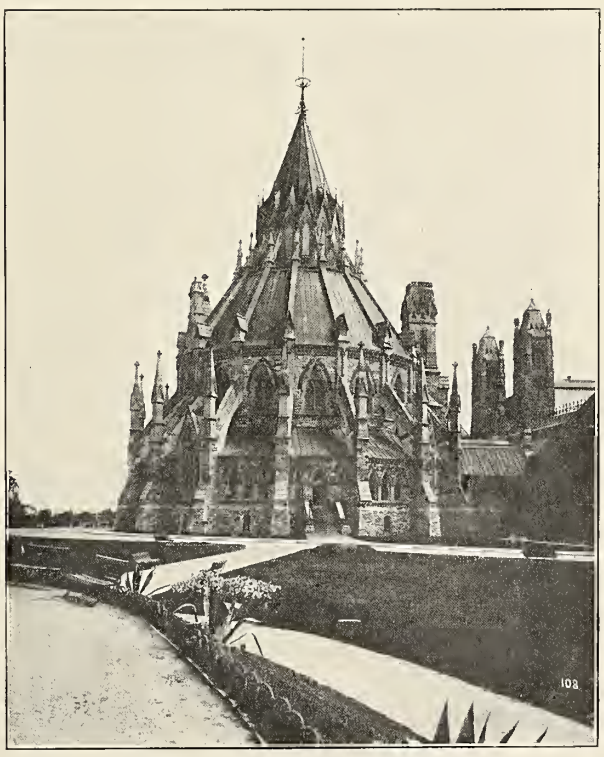
No obstacle can prevent the printing business from becoming a financial entity in keeping with its volume and its usefulness. All gradations of the trade show a disposition to assist in improving conditions, and there is no limit to the effect and influence of the various educational influences at work. It probably has occurred to few that journeymen would be otherwise than desultorily interested in cost finding. And the majority of us would opine that what interest there was would result in producing cynicism and pessimism more than anything else. There is evidence, however, that we may be mistaken as to that. Out in Los Angeles the allied printing trades council has appointed a committee to arrange a series of talks and discussions on trade subjects. This body expresses the opinion "that journeymen of the allied trades should acquire a knowledge of cost systems." After stating that that is the question now interesting employers the committee goes on to observe: "Concisely stated, the chief aim of a 'cost system' is to find out economically and readily what it costs per hour to produce printed matter, taking account of all mechanical processes, administrative functions and overhead charges. The claim has been made that in the past most printers merely guessed what a job was worth, but with a uniform standard cost-finding system estimating is governed by certain fixed rules, and the printer who neglects to take cognizance of this new trade principle is not abreast of the times and is not getting out of his plant the profits he is entitled to. That this is a matter which is of great interest to the journeyman must be plain to every intelligent mechanic. Every man with a shred of ambition wants to know as much about the trade at which he makes his living as possible, and if he expects to rise to a position of responsibility or to own a business of his own, he will be better equipped to win success in these higher fields of endeavor if he thoroughly understands the business principles of a cost-finding system."

That is strong talk and to the point. If the committee persists, its efforts will be the beginning of a campaign of inestimable value to the craft and to journeymen ambitious to embark in business. Through this means they will obtain information that the average employer of the present generation acquired after years of experience. This would have but one effect: to lessen the number of experimenters in business, who, through force of circumstances, feel compelled to cut prices. While a small matter from an individual viewpoint, still in the aggregate it has developed into a by no means small evil, for it is the bane of the small jobwork field.

THE GENTLE TOUCH.

A correspondent sends to the *Printers' Register*, London, England, the following letter he has received from an employee of one of his customers:

Dec. 1909. Dear Sir I have written these few lines to you hoping it will find you quite well as it Leaves me at Presant. Sir I have wrote to asked you, if you could come before you generally come, as after xmas I shall be right out of ———— or else must the govoner, send on the orders to you. well Sir I wish you a merry xmas and a happy new year. write Back by return and let me know if you could come as soon as you can, write back. Please and let me know what day you are coming so I remain your Truely F. not forgetting it is xmas. P.C. Sir you need not say any thing govern about that I have wrote to you.



PARLIAMENTARY LIBRARY, OTTAWA, CANADA.

Written for THE INLAND PRINTER.

THE TYPOGRAPHY OF ADVERTISEMENTS.

NO. III.— BY F. J. TREZISE.

Good taste in printing does not consist altogether of a knowledge of what to use and where to use it; more often does it consist of a knowledge of what not to use.

IT costs no more to set a good advertisement than it does to set a poor one — in fact, it usually costs less. This is because the men who set the good advertisements have learned the value of a simple type-design. As a usual thing, the appreciation of simplicity comes only with experience.

To quote a remark recently made by a job-printer, "It takes a lot of study to get where you can do the simple things."

The compositor is more than likely to be carried away by his appreciation of the mechanical effects accompanying certain kinds of typography. He revels in panelwork, in the late decorative effects, etc.— all complicated, and therefore expensive, forms of type-design.

In laying out an advertisement one should see that the strongest display is at or near the top.

The Smith-Wallace
Evening Clothes

While the question of improvement in the quality of our product may be a debatable one, there is always a possibility of improving factory facilities.

Our new building, to be erected during the coming year, with its complete modern equipment, will enable us to increase enormously our annual output and still confine every stage of manufacture within our own walls. In its mechanical and sanitary features it will be on a scale of excellence not surpassed by that of any other establishment in the country.

Smith, Wallace & Co.
Chicago

FIG. 7.— The small heading and large signature line give this advertisement the appearance of being upside down in design.

The eye naturally seeks the top of the page first; we read from the top down; and the point to which the eye is first attracted is the logical point at which to place the strongest display. Structurally the advertisement with a good strong caption is pleasing, while the advertisement with a weak heading and a strong display in the lower part has the appearance of being "top heavy at the bottom." An illustration of this is found in the advertisements shown in Figs. 7 and 8. In Fig. 7 the small heading and large signature line at the bottom give the advertisement the appearance of being upside down in design. In Fig. 8 the order of strength of display is reversed, and one can not but feel that as a pleasing distribution of color and form it is much superior to the other.

The Smith-Wallace Evening Clothes

While the question of improvement in the quality of our product may be a debatable one, there is always a possibility of improving factory facilities.

Our new building, to be erected during the coming year, with its complete modern equipment, will enable us to increase enormously our annual output and still confine every stage of manufacture within our own walls. In its mechanical and sanitary features it will be on a scale of excellence not surpassed by that of any other establishment in the country.

Smith, Wallace & Co.
Chicago

FIG. 8.— The design should be heaviest at, or near, the top. A good strong caption insures this.

Another point which the compositor should keep in mind is: *Avoid, as much as possible, the use of pyramid forms of type.* The inverted pyramid form will be found much more satisfactory in almost every instance.

Just *why* the inverted pyramid form is more pleasing than the pyramid form in typography is a matter of some conjecture, and one finds it rather difficult to lay down any direct, convincing principle on this point. My own theory is that the point made by designers, and jewelry designers in particular, that a form which hangs pendant should be smaller at the bottom, may bear on the shape of the group of type. Structurally, a form which hangs pendant should be suspended from its strongest point, and it naturally follows that when a triangular form hangs pendant it should be the smallest at the bottom. One may liken the group of type to this, and assume that the type on the page is in effect hanging from the top. All our arrangements of the printed page bear out this assumption. We have our widest margin, where the margins are varied, at the bottom, our short run-over pages are at the top, and we put our heaviest display at the top. The designers of our typo-

graphical decorations evidently have recognized this principle and in a large measure conformed to it, and we find comparatively few triangular decorations that are not the widest at the top. Note

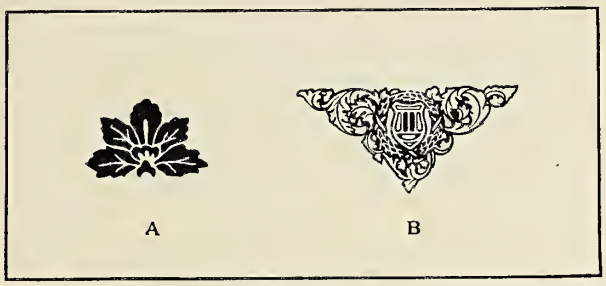


Fig. 9.— The pyramid form shown in A is rarely pleasing in typography, while the inverted pyramid (B) lends itself readily to design for printing.

the difference between the two ornaments shown in Fig. 9.

Then, too, the fact that the composition of an advertisement, like the composition of a painting, should be of such nature that it will lead the eye

The Harrington Press Improves Your Work

Harrington Presses are now in evidence from one coast to the other and from Canada to the Gulf of Mexico. If they had not made good the purchasers would not have kept them and would not be making second and third orders now.
It it not merely the fact that our output is so greatly oversold—it is the fact that there are hundreds of Harrington Presses now in use and paid for that speaks so convincingly of the surpassing merits of these machines.

Write for Prices

Harrington Press Company
Chicago and New York

Fig. 10.— The natural course of the eye in following a pyramid form is from the base to the apex — and when a pyramid form is placed at the top of a design it has a tendency to carry the eye out of the advertisement.

easily from one point to the other, may have a bearing on this question of pyramid and inverted pyramid forms. The natural course of the eye in following an advertisement is from the top toward the bottom, while the natural course of the eye in following a pyramid form is from the base to the apex. It therefore follows that where the two are thrown together the result is one of conflict or complication — in effect the eye is trying to read upward and downward at the same time. If the pyramid form is placed at the top, as shown in Fig. 10, the natural tendency of its shape is to carry the eye to its apex, and thus entirely out of the advertisement. The reading-matter itself suggests a movement of the eye from top to bottom, while the shape of the group suggests a movement from the bottom upward. In Fig. 11, the arrang-

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Harrington Press Company
Chicago and New York

Fig. 11.— Here the shape of the upper group tends to carry the eye directly into the advertisement.

ing of the same heading in an inverted pyramid form results in a more pleasing appearance, due to the fact that both the reading-matter and the shape of the group have a tendency to carry the eye in

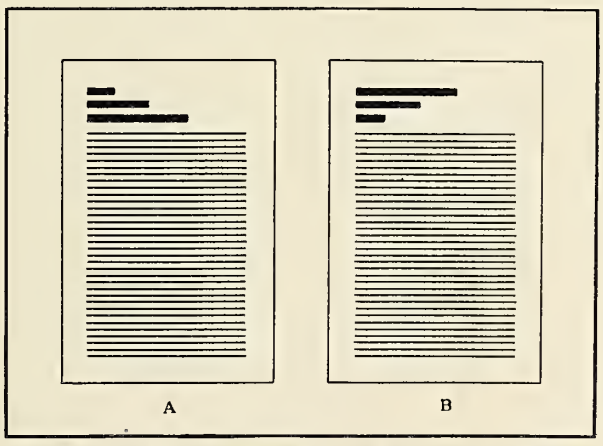


Fig. 12.— In A the arrangement of the heavy lines is not pleasing, due to the fact that their shape as a group tends to carry the eye toward the top of the page, instead of toward the text. The arrangement shown in B is much more satisfactory.

the same direction — into the center of the advertisement.

The same principle applies to the composition of a group of lines which are squared up at one

end — an arrangement which is at times considered desirable. This is illustrated in the two arrangements shown in Fig. 12.

It is not always possible to arrange the type in a heading of this kind in such manner that the

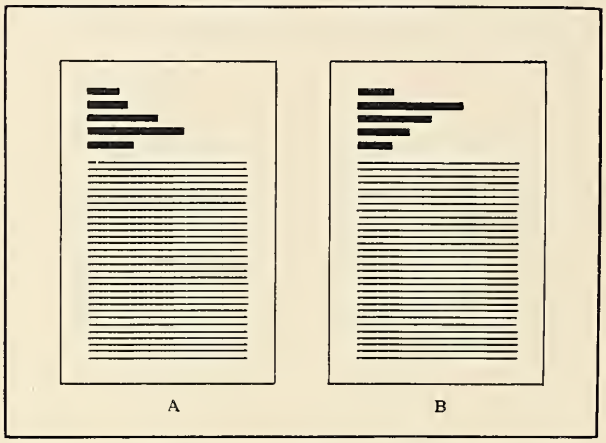


Fig. 13.— The widest line of a heading of this kind should be at, or near, the top, as in B, and not near the bottom, as in A.

longest line will be at the top, but care should be taken that it is considerably above the center and not below it. Note the difference between the two examples shown in Fig. 13.

These side arrangements should, as a rule, be avoided, as the balancing of the various groups on


"EFF-EFF"

ADOPT THE SPIRIT OF THE JAP

When the Little Brown Japs decided to become modernized, they went about it absolutely without prejudice. They studied the modern way of doing things. They picked and chose and adopted the best methods. Nothing was scoffed at, everything was judged on its own merits.

The result is that in less than fifty years Japan has become one of the World's powers and the world is still gasping in astonishment over the feat.

Now, the business man who carries the spirit of our little brown oriental friend into his business methods, is bound to outgrow his competitors, just as the once inconsequential Jap outgrew the haughty Russian.

Don't let your progress be hampered by tradition or prejudice. Let merit be the principle of your business conduct—the merit of the merchandise you offer to the people. Give your customer a garment which will make him come the next season for one of the same make.

The "EFF-EFF" clothing will do this and more. It will enable you to outgrow your competitors, because "EFF-EFF" garments for Spring and Summer are beyond competition—beyond it at any given price in fabrics, in tailoring and style

The Fechheimer Fishel Co.
740-748-750 Broadway
New York

Fig. 14.— A symmetrical appearance has been sacrificed in an attempt to secure originality. Compare with Fig. 15.

a central axis is in nearly every instance productive of the best results. This is particularly noticeable in the illustration shown in Fig. 14. Here the endeavor to obtain originality of treatment has led to a placing of the display lines, both at the top and bottom of the advertisement, in positions which break up the symmetrical arrangement of the design. Except in very rare instances, the word "symmetrical," as applied to typographical design, means having both sides of the design equal, and, therefore, when we speak of a printed page being symmetrical we usually mean that it is balanced on a central axis — that all lines are centered. While there are, of course, no laws or rules of good composition which may not at times be violated with good results, still as a general proposition the violation of this principle of symmetry


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The Fechheimer Fishel Co.
740-748-750 Broadway
New York

Fig. 15.— Balancing the display lines on a central axis gives symmetry and a better distribution of white space.

is usually attended by effects that are not pleasing. In the rearrangement, Fig. 15, the display lines have all been centered, and one can hardly fail to note how much easier it is for the eye to grasp and take in the design as a whole. The rearrangement is orderly and pleasing; the original is disorderly and, therefore, confusing.

A most necessary requisite in the composition of an advertisement is *proportion*. We must consider proportion in the relation of border to text, in the margins of white space around the advertisement, in the distribution of the white space in the advertisement, and in the arrangement of the various groups and panels. To consider this question of proportion in an intelligent manner we must properly understand the definition of the word. Proportion is defined as the pleasing *inequality* in the parts of an object. Mark you, pleasing inequality. The different panels, borders, groups of text, or whatever else goes to make up

the advertisement, must vary in size. Not only that, but the variation must be pleasing. Then the question is, "What constitutes a pleasing variation?"



FIG. 16.— The groups of type in this advertisement are too nearly equal in size. There is not enough variety. They divide the page into spaces nearly equal in size, as shown in the diagram in Fig. 17.

While varying conditions may and do demand different treatments, there is one ratio of proportion, universally recognized, that applies particularly to the work of the compositor. This is the ratio of three to five, and putting it into its simplest form — the division of a space into two parts — it means that we would arrange the division so as to give three parts of the space to one panel and five parts to the other.

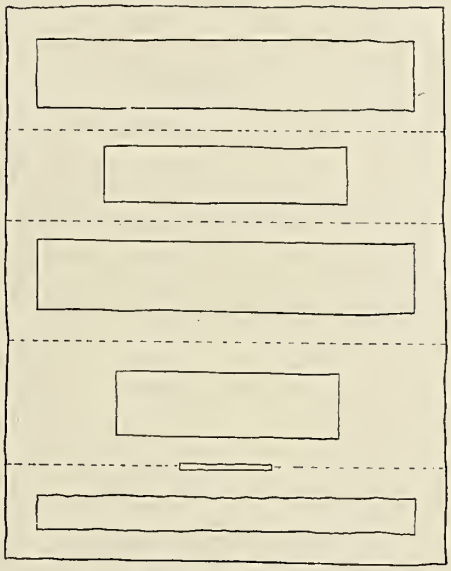


FIG. 17.— A diagram of the groups of type in the advertisement shown in Fig. 16. The division of the advertisement into spaces of the same size is not pleasing. There is not enough variety.

But why is this a pleasing division? Why not some other distribution of the space? The answer is found in the fact that where a space is divided into two parts in this manner, *the small part is to the large part as the large part is to the whole.* Thus an exact ratio is established.

And so we would have variety in our divisions of an advertisement, for without variety we have not proportion, but monotony. The advertisement shown in Fig. 16, together with the diagram of it shown in Fig. 17, forms a good illustration of this point. As will be seen, an imaginary line drawn between the various groups in this advertisement reveals the fact that the space has been broken up into smaller spaces that are nearly equal in size; there is no variety. In the resetting, shown in Fig. 18, together with a sketch of it, Fig. 19, it will be noted that the bringing into the smaller measure of but one group of type has changed the whole appearance of the advertisement, and that instead of a succession of panels of equal size we now have panels that are related to each other in a pleasing manner.

Nature's Purest Beauty Balm

Pomeroy Skin Food

A most valuable Toilet Preparation. Softens the Skin, expels all impurities, and ensures a healthy, natural complexion. A boon to those engaged in outdoor sports or indoor duties. For mother and baby nothing can take its place. It renews the skin when chafed at the seaside; in the country it protects your complexion from sunburn, prickly heat and bites.

Pomeroy Skin Food

Keeps a Woman's Face Her Charm

THE TOILET BALM FOR SUMMER DAYS AND NIGHTS

Sold by All Chemists: 1s. 6d., 2s. 6d., 3s. 6d., 5s., or post free from

MRS. POMEROY, LTD., LONDON
29 Old Bond Street

FIG. 18.— A rearrangement of the advertisement shown in Fig. 16. A pleasing variety has been gained by making one group larger than the others. See diagram shown in Fig. 19.

The question of proportion may also be applied to the advertisement shown in Figs. 14 and 16. When we speak of proportion as the pleasing inequality in the parts of an object, and state that equal divisions of space should be avoided, it not only refers to the breaking up of the spaces of the page as a whole, but to the distribution of white space throughout the design. In this particular advertisement the lack of proportion is shown in the space between the rules and the type. The space between the type and inner rules is the same

as that between the inner rules and the outer one. A feeling for proportion — for variety — would suggest that one of these spaces be larger than the other.

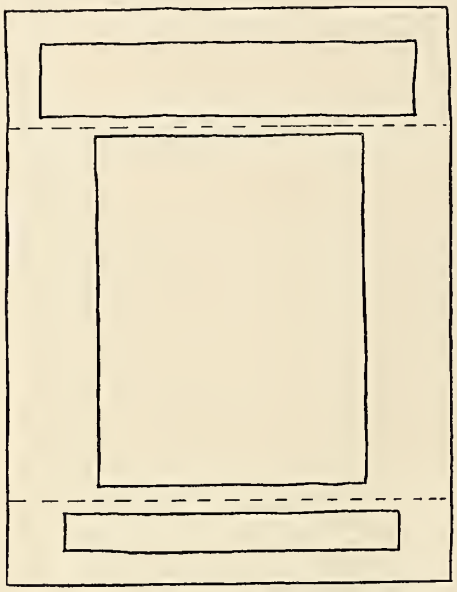


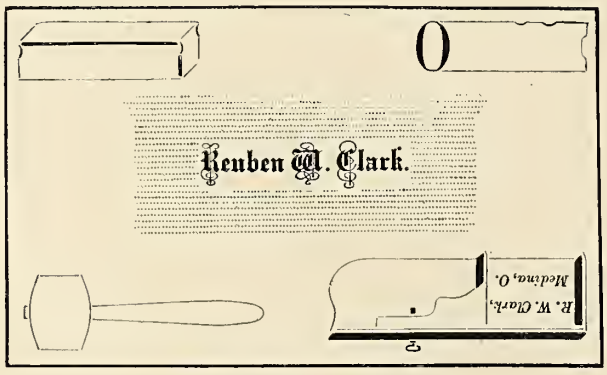
FIG. 19.— A comparison of this diagram with Fig. 17 will illustrate the value of variety in the sizes of groups of type.

(To be continued.)

AN OLD-TIME RULE-TWISTER.

It will be interesting to the readers of THE INLAND PRINTER, who study the many specimens of work of the modern compositor reproduced each month in its columns, to take a look at the card shown herewith, which was executed more than thirty years ago and printed in one of the early issues of THE INLAND PRINTER. It also appeared in the *Paper and Printing Trades Journal*, of London, England, in 1877.

The old-time printer who set the card — Reuben W. Clark — is still working at the business in Medina, Ohio,



AN OLD-TIME PRINTER'S CARD.

and in forwarding a picture of his home also sent this old card, reminding us that it had appeared in THE INLAND PRINTER when he was a young man. He says: "I have been in the printing business fifty years the 20th of last December, and am still working. I was in one office forty-four years, where I learned my trade."

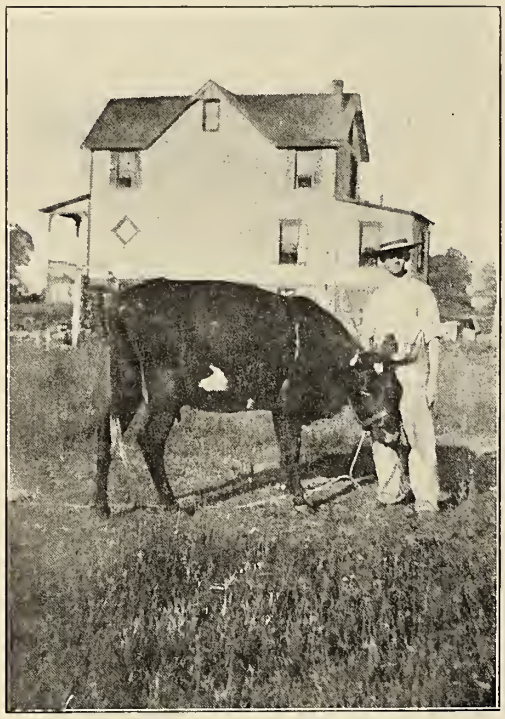
Mr. Clark forwarded us the old copy of the *Paper and Printing Trades Journal* of June, 1877, which contained the reproduction of his card and the following review:

"Mr. Reuben W. Clark, Medina, Ohio, U. S. A.: Business card of a very remarkable and ingenious character. There are five distinct designs made up entirely of brass rule. In the center there is a representation of a setting-rule; at the top right-hand side is a type (letter O), showing face and shank, with the nicks correctly indicated; on the left is a planer; at the bottom right-hand side is a composing-stick, most beautifully indicated, and on the left is a mallet. Mr. Clark's name appears in the center of the setting-rule, and his name and address in the composing-stick. The card is surrounded by a plain rule border. The design of this card is so exceptionally good that we have reproduced it for the benefit of our readers."

CONSIDER THE PLUMBER.

Go to the plumber, O printer,
Consider his ways and be wise,
He charges his time when leaving
His shop until back he arrives.

P. S.— And he doesn't hurry back, either.

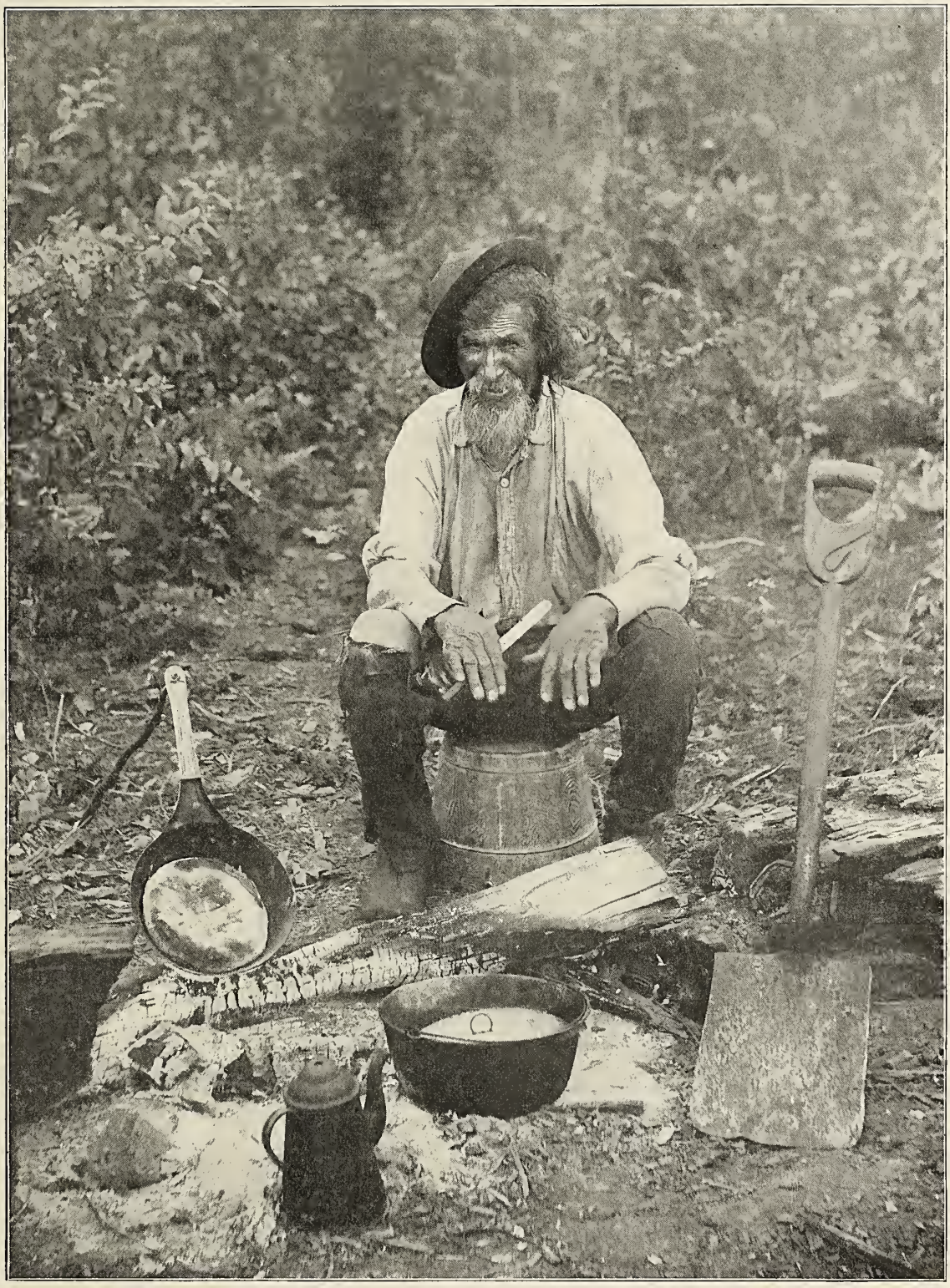


A PRINTER'S AVOCATION.

One of the avocations of Harvey L. Jacoby, foreman, composing-room, Lutheran Publication Society, Northmont, New Jersey.

READY TO MAKE PAPER BOTTLES.

GLOVERSVILLE, N. Y., February 1, 1911.— The plant of the Empire State Paper Bottle Company at Fonda is practically ready for business. Workmen have been engaged for the past three weeks making alterations in the building on Main street and installing the machinery. Ten machines have arrived, which will turn out five sizes of paper bottles, from one-half pint to two quarts. All that is lacking now is an air-pressure pump for blowing the bottles into conveyors which pass them from one machine to the other, and this machine is expected to arrive this week, so that operations may be commenced Monday.— *The Paper Mill.*



LIGHT HOUSEKEEPING.

Photographed by R. R. Sallows, Goderich, Canada

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

"TYPOGRAPHY OF ADVERTISEMENTS."

To the Editor: CHICAGO, ILL., March 8, 1911.

The article in the March number of THE INLAND PRINTER on the "Typography of Advertisements" interested me very much. Mr. Trezise certainly has the right idea. I think his comments on the opinion which ad.-writers and compositors have of each other are excellent. The specimens of advertisements which he gives demonstrate so clearly the correctness of his conclusions that his article can not fail to be very beneficial to all who are interested in advertising. And, who is there in any community that is not vitally interested in advertising in some form?

Yours very truly, H. W. KELLOGG,
Chairman, Special Standing Committee, American Newspaper Publishers' Association.

CATALOGUES WANTED.

To the Editor: WILMINGTON, DEL., March 10, 1911.

For several years past the Wilmington (Del.) Institute Free Library has made a special effort to develop its department of applied science, an effort which may be considered successful when it is known that the circulation of technical books used by the workingmen of the city has increased nearly two hundred per cent in the past five years. Owing, however, to the lack of room the department has been seriously handicapped in not having a collection of the trade catalogues of the various manufacturing concerns throughout the country. The time has now come when we can take care of such a collection, and I shall be very grateful if you can call the attention of your readers to our needs. Any trade catalogue published in the country will be of value in the collection such as we have in mind — a collection similar to the one in the Newark Public Library, Pratt Institute Free Library and others throughout the country.

Very truly yours, A. L. BAILEY,
Librarian, The Wilmington Institute Free Library.

COMPOUNDING WORDS.

To the Editor: BROOKLYN, N. Y., March 2, 1911.

In the February INLAND PRINTER there is an apology for the Standard Dictionary's compounds, and I suppose we shall have to accept it. These compounds have added to the sum of human *woe* and typographical profanity. Roughly, the trouble is threefold: (1) In the case of seeming compounds whether working by Webster or Worcester, if you do not find them either as one word or as hyphen-split you may almost safely assume that they are to be regarded as two words. With the Standard you can not. Try it. (2) It seems as though, in a certain class of words, the Standard accepted, in conformity with usage, the Webster coalesced compounds, adding some of its own, but that as to most of the rest, it adopted all of Worcester's archaic hyphens and possibly slipped in some more for good measure, or logic. (3) Being nothing if not scientific, it adopted a system of hair-splitting grammatical distinctions (for example, waterproof and water-proof) which are caviare to the general reader and distracting to the operator. I have been told that it has been found impossible to follow the Standard literally even in the office in which it was manufactured. I believe it. It is, of course, difficult to hold the mirror up to usage when usage is shifting and is not uniform. The Government Printing Office has a handy list of compounds based on Webster, and the Chicago proofreaders some years ago got together and put their ideas into form. And in one office I know of there was a revolution and ninety-nine one hundredths of the hyphens were guillotined. There were no mourners. W. MATCHES.

RECORDS OF EVIL-DOING NOT WANTED BY THE PUBLIC.

To the Editor: CHATTANOOGA, TENN., March 6, 1911.

The question is, "Does the public want its reading to consist largely of evil doing?" With this query, you concluded an editorial on my little campaign for cleaner newspapers. This appeared in THE INLAND PRINTER for February, accompanied by a reprint from the *Southern Furniture Journal* of my paper, "Yellow Journalism as a Disturber of Business."

To your inquiry, the "Yellows" and "Near Yellows" answer confidently, "They certainly do" — and seem to believe it.

Is it true? Do the people of America delight to know of the domestic sorrows of their neighbors, who have done them no harm? Or of the vulgar doings of men and women of whom they never heard until this morning or last night? Is there a mother in all America who searches the morning paper for a child's crime or a boy's disgrace, to carry with her until the evening paper brings her the wretched story of some mother's daughter, a thousand miles away, who has fallen by the wayside? The newspaper men say our mothers do want these things, and worse things. Are the men whose dollars pay for the making of newspapers and whose advertisements fill their pages, clamoring for stories of larceny and burglary as a background for their attractive and high-priced publicity? Would a sane storekeeper advise his customers, before coming out to buy, to fill their minds with the disgusting details of a Schenck scandal, or a Crippen crime? Does the banker expect a boom in his business every time his depositors read of a bank failure or a defalcation? Do schools flourish and churches grow best in an atmosphere reeking with the vulgarities of a Thaw trial? Until these questions can be truthfully answered as the yellow newsmongers answer them, it can not be true that all the people who buy newspapers want tainted news and soiled publicity. If not the business man, the teacher, the preacher and the mothers, then who is it that is crying for this yellow plague? And, crying gets it, because the publishers say their readers demand it — say you want evil rather than good; say your wife, your mother, your sister is the vulgar thing the charge implies. Has not the time come when this indictment of the people of America should be either proven or withdrawn?

There are quick and easy ways to ascertain the views of newspaper readers on this question — just ask them! For many years I have been asking them, but not one has said a word to indicate a liking for filth instead of cleanliness,

horrible things instead of kindly things, death instead of life — they do not want it!

Attached to my business correspondence is this question:

Newspaper People Say You Want
MURDERS, HORRORS, SUICIDE, SCANDAL,
VULGARITY AND DEATH.

Did you ever ask for it? Do you want it? If your answer is *no*, please tell your paper and tell me.

EDWARD A. ABBOTT, CHATTANOOGA, TENNESSEE.

This has brought letters like the following from a manufacturer of bird cages:

NEW YORK, February 13, 1911.

Mr. Edward A. Abbott, Chattanooga, Tennessee:

DEAR SIR,— Deeply interested in your effort to stamp as false the contention of the newspapers that the public desires murder, horrors, suicide, scandal, vulgarity and death, I beg to express the following sentiments: Not the public, but a group of newspapers themselves have started this depraved practice, until we now find them vieing with one another, infecting the public with all that is low, debased and immoral.

This present standard of journalism is now so widespread, that to the youth of to-day there is left little alternative in the selection of a favorite newspaper.

As it is, all crime, scandal, etc., which should of necessity and for the public welfare be but tersely stated is, on the contrary, vividly and daringly magnified and presented in bold type and headlines on the first page, also followed by the most disgusting and minute details. In fact, the attention of the public is forcibly arrested. If the better class of newspapers, by concerted effort, would agree to condense and relegate to an unimportant position all the accounts of crime in its various manifestations, the public would certainly heave a sigh of relief, pay little attention to such news and readily form a new, clean standard of journalism.

Very truly yours,
(Signed) HENRY O. LINDEMANN.

And this from the Secretary of the Providence (R. I.) Park Commission:

If I could keep myself believing that any one man can get any good thing that he cries for long enough or hard enough, I should be very much encouraged. There is quite enough truth in the statement, however, to make civic work very well worth while.

I quite agree with what you have to say to me about the soul-destroying, depressing and deadening influence of "yellow journalism." It is the greatest menace to the public taste and a handicap to every inspiring hope of civilization that we have to struggle against. It is not so much as a purveyor of absolute misinformation as in its character as a publicity agent for everything that is mean and sordid and rotten, that it afflicts our generation.

Its treacherous limelight played with exaggerated emphasis upon every act of brutality and crime and loathsomeness that can be pulled from the slum and the sewer and paraded before the people, obscures the real brightness of life and shuts the door of hope against the fresh air of optimism. It "plays up" the world in the wrong perspective in which we can see nothing beautiful or sincere or worth while.

If you are reading the article by my friend, Mr. Will Irwin, in *Collier's*, as I presume you are, upon the "American Newspaper," you will remember how, in the first instalment, he maintained that the people will interest themselves in almost any form of mental nourishment the papers choose to dish out in sufficiently able and attractive form. A people will certainly grow by what they feed on and partake of its character, and just now we need a pure-food law that will apply to the mental pabulum furnished to the general public. Mr. Irwin, however, has found a few redeeming things about the yellow press that are interesting to note.

Most of us have our pet objects of aversion, to which we ascribe all the ills or shortcomings of the race, and believe that if these could be removed the millennium would be close at hand. My own present belief is that yellow journalism is about the most insidious and dangerous foe to decency and progress in America.

HENRY A. BARKER,
Providence, Rhode Island.

Trade journals, from Halifax to Seattle, have, like THE INLAND PRINTER, reprinted my preachment and given me encouragement.

I have asked publishers to send to their subscribers return postal cards, setting forth the information desired, inviting the readers to fill out the following blank:

Did you ever ask for it?.....
Do you want it?.....
If you do not get it, will you stop your paper?.....
Answer "yes" or "no."

I have even offered to pay all the expense of this inquiry if one per cent answer "yes."

Until a vote is taken, those who charge us with this shameful thing should, I think, cease to offer this excuse for their attack on our morality.

I can remember when Anthony Comstock began his war on the sale of obscene books, pictures and periodicals, the booksellers, who were profiting by the circulation of such literature, offered the excuse "The people want it." For a long time they made it very hot for Anthony, but that self-sacrificing patriot "stood to his guns" and the whole world is to-day his acknowledged debtor. Only the newspapers, shrieking for "liberty of the press," may now sell the vile stuff Comstock drove from the book stores and the mails.

Some of the finest things ever printed for the uplift of humanity are daily appearing in the most objectionable of the "Yellow Terrors," but, as a writer in the *Century Magazine* says, "it is donning the livery of heaven to serve the devil in." Good men buy these papers for the good things in them, careless of the vile things that are corrupting their boys and vulgarizing their wives and daughters.

In this connection, may I ask these two questions?

Would a brothel be less a menace to our families if, in each room, there were a Bible and a prayer-book? Would a gambling-hell with religious services twice a week be less dangerous than the orthodox kind that is sometimes "pulled" by the police?

These three things look alike to me. If they are alike, then I say the people who are worth considering want none of them, and to say they do want them is untrue, unkind, mean and slanderous.

EDWARD A. ABBOTT.

DIVISION OF WORDS.

To the Editor: CHICAGO, ILL., March 6, 1911.

Writing on the division of words, in the *Typographical Circular*, official organ of the Typographical Association of England, W. Calvert, in the leading article for February, says:

"Dividing according to pronunciation is not a good style at all. How often do we find glaring differences in this connection? Many of us have our own style of pronouncing a particular word, and there are not a few — in fact they are legion — who could not be dragged from their view of the matter — no, not even by 'all the king's horses and all the king's men.'"

The writer then goes on to say that "in view of the disparity rampant at this day there is no gainsaying that some rule is necessary." And his rule would be: "Stick to root words, prefixes, and suffixes."

If "all the king's horses and all the king's men" could not drag English printers from their individual views of pronunciation, pray what kind of an army would be necessary to establish a rule for the division of words?

After thirty years' experience as a practical printer, in ad.-rooms, proofrooms, and as linotype operator, I have come to the conclusion that the more printer-made rules we have, the more confused and jumbled will become the whole question of pronunciation and division of words.

If I were establishing a printing-office of my own, I would select a dictionary (in this country the Standard is preëminent for printers) and state plainly to the foreman that it was bigger than any man in the office, not excepting the head proofreader, in the matter of spelling and division of words, and that it should be followed strictly.

For typographical effect it may be considered good policy to make printers' rules for capitalization and compounding of words, but there is absolutely no excuse under

the sun to meddle with established authority on spelling and division. The fads and "opinions" of compositors and proofreaders concerning the latter should receive cold treatment by foremen. They are purely trouble-breeders.

Taking up the matter of selecting an authority (dictionary) I can not agree with Mr. Calvert that the best system is to divide words according to their building — that is, recognizing root words, prefixes and suffixes. What percentage of printers is able to give the root of the majority of words? And some of them even will be stumped on prefixes and suffixes.

The most simple of all methods, to me, is to divide words according to pronunciation, or syllable, or sound, just as you please to call it. The weight of authority should be just as effective in pronunciation as in spelling. One has no more excuse for clinging to his own idea of pronunciation than he has to put into effect his own ideas of "building of words, and separating them accordingly." The prefix-and-suffix printer would divide them as follows: in-clud-ing, em-brac-ing, con-sum-ing, crat-ed, sub-scrib-er, slid-ing, nav-al, mak-ing, de-mon-strat-ed, etc. But how simple when divided according to sound as follows: In-cluding, em-bra-cing, con-su-ming, cra-ted, sub-scri-ber, sliding, na-val, ma-king, de-mon-stra-ted.

As showing the impracticability of following the root, prefix and suffix system of dividing words, it is interesting to note what is said by F. Howard Collins, in his book entitled, "Author and Printer," intended as a guide for authors, editors, printers, correctors of the press, compositors and typists, and which is approved by the Master Printers' and Allied Trades' Association of London, the Edinburgh Master Printers' Association, the Belfast Printing Trades Employers' Association, and the Executive Committee of the London Association of Correctors of the Press. Mr.





SPRING IN CANADA.— GRAND TRUNK RAILWAY.
Photographs by R. R. Sallows, Goderich, Ontario.

spelling. At the most, however, among American printers only a small minority of words are pronounced in more than one way, and some of this is brought about by a disagreement of authorities.

Some day, printers in each country may agree on one authority for their different establishments. Certainly such a movement would be welcomed by the men who set type.

Before concluding, I want to call attention to the simplicity of divisions in the pronunciation system, as found in the Standard Dictionary. Everything is forgotten except sound. In words where it is difficult to group a letter as belonging to a syllable so far as articulation is concerned, the construction of the word, as to its stem or origin, is the deciding factor. For instance, take the word de-fend-ant. The pronunciation of each syllable is not changed in the least by making it de-fen-dant; but preference is given to the former because it leaves the stem of the word unbroken. The same with su-per-in-tend-ent, con-tend-er, so-lic-it-or, re-mind-er, pro-tect-or, etc. But you make it re-splen-dent because there is no such word as "resplend," and re-joinder because the stem is not "rejoind." For the same reason "it is a ten-der missive, but it may not make you a lend-er." "While one may be of the male gen-der he is not necessarily a spend-er." These examples show that the pronunciation is not changed in any syllable by retaining unbroken the stem of the word.

Now let us take a number of words where the sound of the syllable would be changed by attempting to follow the Collins was aided in the preparation of his work by eminent authorities in universities, editorial rooms, proofrooms and composing-rooms, and his conclusion on the matter of division of words is worthy of consideration. He says:

"The general rule for division of words — 'never separate a group of letters representing a single sound; and so divide a word that each part retains its present sound' — is the result of a large correspondence on this one point alone. Contrary to what might be supposed, the greater knowledge of etymology possessed by the writer, the more he would seem to favor this division by sound. As this matter has at first to be dealt with by the compositor alone — for the author can not tell when writing the copy what word will need division — it is singularly fortunate that so easy a rule, requiring no etymological knowledge, can be framed."

The author then quotes Prof. W. W. Skeats, the eminent English scholar, as follows:

"The rule for the division of words is not 'the rule of the root' by any means, but the rule of the sound or pronunciation. It is much best to ignore the root and go by the sound. . . . Nothing is gained by pretending to keep the root intact, when the spoken utterance does nothing of the kind."

I am firmly of the opinion that in the not far distant future the old style of dividing according to derivation, ignoring entirely the plain pronunciation of each syllable, will be looked upon generally as printorial absurdity.

YENRAB.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GERMANY.

ONE of the oldest printing-offices in Germany, that of Trowitzsch & Sohn, in Frankfort a. O., will next fall attain its two hundredth year as printery to the crown of Prussia.

THE Typographic Society of Breslau, as stated in its annual report, issued February 5, during the last year listened to twenty-six lectures on topics interesting to printers. This would seem to be a record worth emulating.

A GRAPHIC section will be added to the Arts and Crafts School of Frankfort a. M., to start tuition this April. An exhibition of the work done by the instructors appointed for this section was held February 15 to March 15, in the Arts and Crafts Museum.

THE Herder Publishing House, of Freiburg, in Baden, a concern issuing Catholic literature, with branches in Strasburg, Munich, Berlin, Vienna, Karlsruhe, London, and St. Louis, Missouri, has just issued its fiftieth annual business report. In 1861 its catalogue listed fifty works; to-day it lists 350.

THE German Typographic Union's latest quarterly report gives its assets on January 1, 1911, as 7,958,523.21 marks ($1,894,128.52). The total membership is given as 61,634. During the last three months of 1910 the union paid out 273,433.30 marks ($65,675.52) for out-of-work benefits, covering 168,249 days of work lost.

AT a series of meetings in various halls throughout Berlin, attended by several thousand compositors, on February 12, the subject of making a demand for a reduction of a day's work from nine to eight and one-half hours, an increase of fifteen per cent in wages and better apprenticeship conditions, was discussed. It is desired to make the minimum journeyman's wage for those under twenty-one years of age 26.50 marks ($6.30) and for those over that age 28.75 marks ($6.85) per week. The proposition was unanimously adopted and referred to the proper committee to take it up with the proprietors.

THE Berlin *Morgenblatt* claims at present a circulation of over three hundred and fifty thousand, of which fifty thousand are served through the postoffice. It employs 140 hand compositors and 32 typesetting machines, and has 34 rotary presses, for which three Autoplate stereotyping machines supply the plates, of which from 1,300 to 1,500 are required for the Sunday editions.

THE lithographers of Leipsic have been endeavoring for some time to secure an increase in wages. As a result a strike was inaugurated on January 21, which affected some seventy concerns. This elicited conciliatory propositions from the masters' organization, which will probably lead to a satisfactory aggreement. The fight, however, will continue against the concerns whose proprietors do not belong to the masters' society.

ON March 12, the ninetieth birthday of the prince-regent of Bavaria, the postoffice department of that state, which is a separate entity from the Reichspost, or the imperial postoffice department of Germany, issued a new series of jubilee stamps, in fifteen varieties, each having a bust view of the prince-regent in hunter's uniform. The size of the stamps is rather large, being 4 centimeters wide and 3 centimeters high.

ACCORDING to a recent count, there are in Leipsic 259 type setting and casting machines — 44 Linotypes, 78 Typographs, 85 Monotype keyboards and 52 Monotype casters. This record of a medium size city ought to serve as an answer to a question put to the writer by several American printers, whose hazy ideas as to the progress of the art in other countries led them to ask, "Are there any typesetting machines in Germany?"

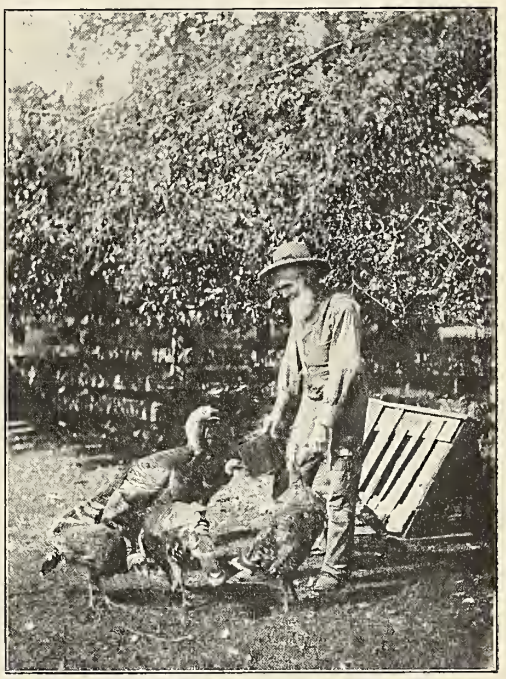
A BOOK-ART exposition, under the auspices of the German Society of Book Artists, held in the German Book Trades Museum at Leipsic, was started March 19 and will



An old "turk."



Where timber is cheap.



A "turkish" camp.

CANADIAN SCENES ON THE GRAND TRUNK RAILWAY.

Photographs by R. R. Sallows, Goderich, Ontario.

continue until May 7. It is the intention to make this collection of artistic productions in the field of printing and bookbinding a traveling institution, to be shown in various German cities. The collection of such work displayed at the Brussels Exposition last summer, by the German Society of Book Artists, was honored by a grand prize.

A VERY numerously signed petition has been presented to the Reichstag, asking that the government prescribe a more extended use of the Roman *(Antique)* letters instead of the customary German *(Fraktur)* forms. The petition was circulated for signatures by the Society for the General Adoption of old-style type, whose headquarters are at Cologne. Roman type is called *"Altschrift"* (old script) in Germany, a recognition of the fact that it is older than the Gothic or *Fraktur* script. It is not proposed to drive out the *Fraktur* entirely, but that it be not taught in the public schools until the third or fourth school year. The petition has for the present been referred to the chancellor of the empire for consideration. This action on the part of the advocates of the Roman (or Latin, as it is often called) has stirred up the friends of the *Fraktur* or Gothic type, who have also an organization, and they have made a counter petition to the chancellor.

AT the session, on January 25, of the Typographic Association, held at Leipsic, Herr Otto Neubert reviewed the new "German Colorbook," from the standpoint of the printer. He regretted that but few technical societies had paid any attention to this exceedingly important subject, as it was imperative to bring order out of the present chaos in the naming of colors. He collated the desires of the printers in the following resolution, which was unanimously adopted: (1) A restriction on the part of the inkmakers in the production of new color shades (nuances) and fantastic names for them; (2) the general adoption of labels similar to those introduced by Förster & Borries, of Zwickau, in Saxony, upon which are stated all the ingredients composing the ink in the can or package, and the inclusion of this information in the price-lists and specimen-sheets; (3) that ink manufacturers avoid the addition of all extra or filling material, and that in the grinding of colors nothing but the purest linseed varnishes be used; (4) in the "German Colorbook" we desire the inclusion of all fundamental colors found on the market, together with their customary designations; (5) a practical and simplified color-scale, with a presentation of shades and the effects of mixtures, which scale shall serve as a guide to the ink manufacturers to determine the correct shades, and in addition to which the consistency of inks and their pigmental content must also be determined by fixed percentages; (6) that it be required of paper manufacturers that with tinted papers above a certain price be given a certificate stating the degree of resistance to the action of light, just as is now given respecting the wood-pulp content of paper.

ENGLAND.

IN January last occurred the death of Mr. Charles Willey, who was for fifty years a compositor on the Birmingham *Daily Gazette*.

REPORTS concerning a certain new printing process, which reappear almost periodically, are again making the rounds in the European and American press, both general and technical. It is that of printing without ink, by means of an electrical current passing through from the type to the cylinder, through the paper as the "impression" is made, the current changing the color of certain chemicals with which the paper is impregnated. According to the *Technical World Magazine*, an English engineer has perfected the idea; even to the extent of being able to print in various colors.

THE Amalgamated Press, Limited, publishers of the Harmsworth publications, the *Daily Mail* and *Evening Post*, of London, and numerous other daily and weekly periodicals in that city and the provinces, in its last fiscal year earned about $1,200,000. Its presiding officer, Cecil B. Harmsworth, at the recent annual meeting of the stockholders said that the future prospects of the company were still more promising, because, beginning with the coming May, the delivery of paper from its new factory at Gravesend, at the mouth of the Thames, would begin. This subenterprise is conducted under the name of the International Mills. The Anglo-Newfoundland Development Company, at Grand Falls, Newfoundland, the majority of whose stock belongs to the Amalgamated Press, furnishes the wood-pulp for the Gravesend factory. The Grand Falls concern, which also supplies paper for the *Mail* and the *Post*, is very profitable. The government of Newfoundland has honored the company for its establishing such extensive works at Grand Falls, by placing a view of the buildings on its new ten-cent postage stamps.

THE struggle for a shorter workday and other ameliorations is still on, and the situation is in such a problematic state that it would be unwise to make any predictions as to its outcome. Representatives of the employers and the men had two conferences in January, which resulted in a deadlock. All that the employers were willing to concede was one-half hour. The original demand came from the employees' federation as a whole, and seemed to be general throughout England, but unexpectedly the unions outside of London withdrew from the movement for the time being. But if the men did not present a united front neither did the masters in opposition. About fifty employing concerns in London immediately granted the men's demands, and about 235 started the fifty-hour week and as to the other points in controversy agreed to be bound by the final decision of the employers regarding further concessions. Though the provincial unions wavered, the London unions stood pat. There was formed the London Printing Trades Committee, in which were joined the Compositors' Society, the Association of Correctors of the Press, the National Society of Operative Printers' Assistants, the Amalgamated Association of Pressmen, the Platen Machine Minders' Union, the Printing Machine Managers' Society, the Amalgamated Typefounders' Society and the Amalgamated Society of Warehousemen and Cutters. Three thousand of their members handed in their resignations to the employers who had denied their demands. Some large firms added fuel to the flames by locking out many of their people. It is feared that if the employers adhere to certain resolutions passed at a meeting on February 1, of representatives from forty-one provincial centers, which indicate a disposition to assist the London employers, the strike may yet spread over the country. The employees at Manchester have shown themselves lately as disposed to assist the movement by going on a strike.

EGYPT.

DURING the past winter season Cairo experienced a flood of publications. The number of new ones was augmented in December by the starting of *L'Illustration Egyptienne*, a pictorial review printed in French and Italian, and gotten up in very fine style. Besides articles on literature and art, this publication includes illustrated treatises on historical subjects, for which the land of the Pharoahs can supply endless material and assure this review a permanent existence. Next the *Gazette des Tribuneaux Mixtes*

d'Egypte, devoted to legal, trade and commercial matters, and a small English weekly, *The Obelisk*. Beginning with this year appeared the first Jewish journal of Egypt in French, entitled *Israel*. Also a French art and sport weekly, *La Saison d'Egypte*. Finally, an English weekly, *The Egyptian Observer*, on account of its world-wide correspondence and special telegraph service, and also much French matter, should acquire popularity. These new publications are printed in already existing printing-offices. Should they be able to keep up during the summer season, the craft in Egypt would be much delighted, as promising increased work for the future.





FOX AND GEESE.
Photographs by R. R. Sallows, Goderich, Ontario.

HUNGARY.

A NEW wage agreement was entered into at the beginning of the year between the masters and men in the lithographic, chemigraphic and copperplate printing trades of Hungary. The workday is fixed at eight and one-quarter hours. Pay for holidays will be given. The wages have been raised generally. Overtime is only permitted when it is impossible to find extra help or where the mechanical outfit of the office is limited. Systematic overtime is not allowed to work overtime. No office belonging to the masters' association shall do work for offices whose employees are on strike. The life of the agreement is eight years, but may be renewed from year to year after that.

SWITZERLAND.

THE oddity of a printer being haled before court for overworking linotype machines was lately presented in Zurich. The offender was charged with having worked some of these machines twelve hours a day, "contrary to the statute for such case made and provided," under which no factory can be operated more than eleven hours in one day. A heavy fine was inflicted. The prosecution was at the instance of the federal factory inspector. The printer appealed, and the judge before whom the case next came held that the law in question applied to men and not to machines, and as it was proven that none of the operators

permitted. The term of apprenticeship is made four years, and the number of learners is limited to one for every four journeymen. Apprentices must undergo a medical examination, and the masters and men must see to it that their technical instruction is not neglected. Apprentices are not





DUCKS.
Photographs by R. R. Sallows, Goderich, Ontario.

had worked more than eight hours a day judgment was given in favor of the appellant. But the prosecutor was not satisfied and in turn appealed to the Supreme Court, which, however, upheld the decision of the court below, remitted the fine and ordered that the government pay all costs. Furthermore, the court suggested to the factory inspection department that it had interpreted its functions too arbitrarily, thus causing needless interference with business.

FRANCE.

A FRENCH veteran printer, M. Hubert Labbé, who worked seventy-one years in one office, at Reims, died last December, at the age of eighty-four years.

AT the beginning of last year 36,305 persons engaged in the French printing, paper and allied trades were members of trades unions, as compared with 17,040 in January, 1901.

M. L. LAFONTAINE, a lithographer of Paris, has offered an annual prize of 500 francs ($100) for the best original lithographic work exhibited each year in the Salon of French Artists. The contestants must be Frenchmen.

AN English firm at Versailles, M. A. Houghon & Cie., possesses a collection of about one hundred thousand journals published in the time of the French Revolution and the first empire (1789-1815), in seven languages. It recently published a catalogue of the rarer specimens in the collection.

SOME of the big Parisian dailies seem to have it in for one another, and especially against a newcomer in the field, *Excelsior*, started about five months ago. One way of carrying on the fight for advantage was by *Le Matin*, *Le Figaro* and the New York *Herald* (Paris edition) engaging a special earlier train to carry their papers to the provinces. This undertaking is directed not only against *Excelsior*, but also against *Le Journal* and the *Daily Mail* (Paris edition of the London *Mail*), the latter being fought by the *Herald*.

BELGIUM.

IN Charleroi thirty offices have granted the demand of the printers for a nine-hour day.

THE city council of Ghent recently refused to make an appropriation to purchase a typesetting machine for the printing-trade school of the city, on the ground that "typesetting machines lessen the labor of workmen, consequently they have no place in a professional school."

THE printers in the province of Liège are asking for a nine-hour workday and a wage minimum of 5 francs (96½ cents) per day. Strikes have occurred in the cities of Liège and Verviers. The demand affects only the book and job printers, as the newspaper compositors for some time have had an eight-hour day and the minimum wage of 5 francs.

FINLAND.

RUSSIA is more or less dependent upon Finland for its supply of paper, partly because of the Finnish manufacturers' free use of improved machinery and the application of late discoveries in chemistry.

ABOUT two thousand compositors, lithographers and processworkers have been on a strike in Finland since the first of the year. The last wage agreement having terminated, the men made a demand for an increase of about twelve and a half per cent in wages. Fifteen social-democratic and five smaller offices have agreed to a temporary tariff, affecting three hundred work people.



There is always a best way to do a thing if it be but to boil an egg.— *Emerson.*

This department is designed to record methods of shortening labor and of overcoming difficult problems in printing. The methods used by printers to accomplish any piece of work recorded here are open to discussion. Contributions are solicited.

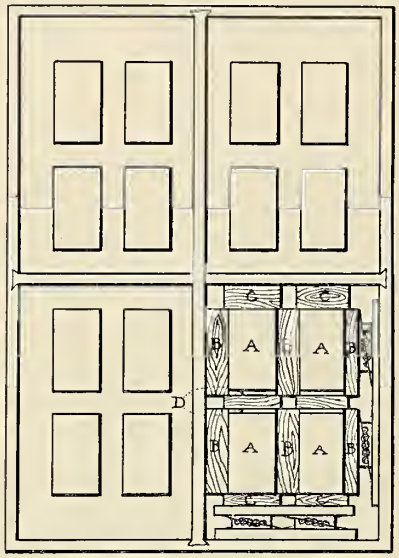
Registering a Form of Linotype Pages — A Quick Way of Getting a Perfect Register with Springy Linotype Pages.

All stonemen are aware that it is hard to register a form of springy linotype pages — at each unlocking of form you get a different lock-up — registering one time and the next lock-up it is "way off."

The method which I use in the office where I am employed is giving perfect satisfaction. While it is a departure from the usual way of locking pages, it is the easiest and quickest way of locking up the springy pages and getting them to register perfectly without even the use of a square.

The accompanying diagram will possibly be a help to make the method clear.

You have a sixteen-page form to impose. The type-pages being 22 by 37 picas. Use forty-pica furniture for the side furniture, filling in three picas of slugs to the



A—Type page, 22 x 37 picas.
B—40-pica furniture.
C—25-pica furniture.
D—Pica slugs, 3 x 22 picas, added to type page to make 40 picas.

LOCK-UP FOR A SPRINGY LINOTYPE FORM.

pages (either at top or bottom of the pages) to make forty picas in length. At top and bottom of pages use twenty-five-pica furniture. Arrange the twenty-five-pica furniture so that each end will lock against the foot of the forty-pica furniture. You will thus see that it will be impossible to squeeze the page any farther than exactly the forty picas

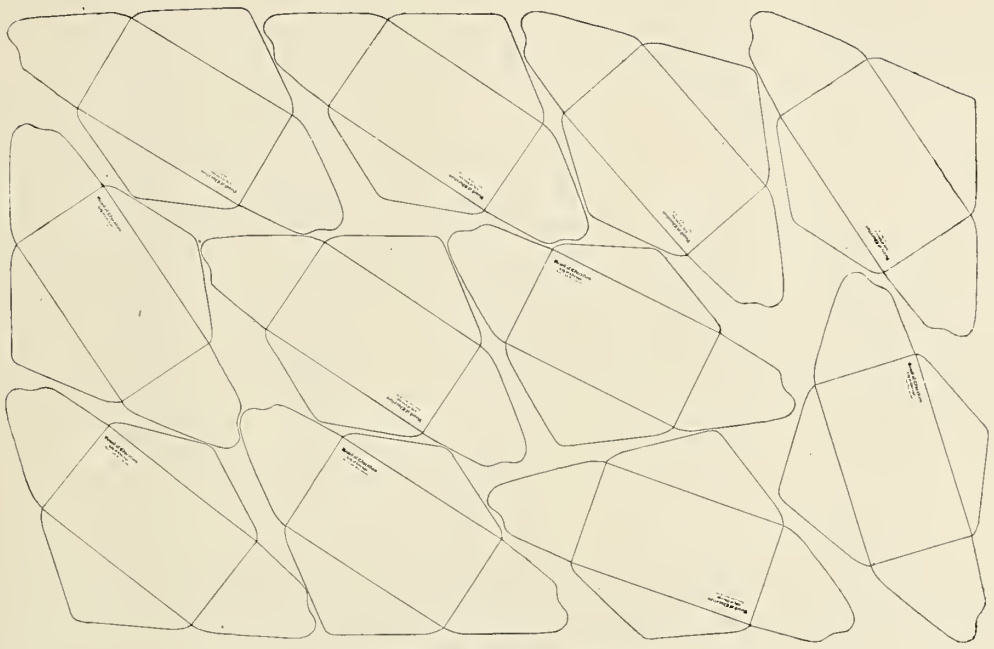
— the length of the side furniture. At the same time care must be taken that page is justified enough to lift — the page must not, however, extend beyond the forty picas — that would put it out of register.

The same method may be used on all forms of linotype pages, from a two-page to a sixty-four-page, with best results.

Where pages have two or three columns of slugs it is just as simple, saving an immense lot of time in getting the register, the side furniture preventing one column from locking together any tighter than the other.— *William B. Mohr.*

How to Lay out an Envelope Form.

In these days of gigantic corporations, which use immense amounts of stationery and other printed matter, it is often imperatively necessary for the printer to know how to execute large orders to the best advantage. Take envelopes, for instance; these can be run in sheets and the stock die-cut and made up afterward. The enclosed diagram is for a sheet of double folio (22 by 34 inches) and furnishes eleven envelopes, No. 6. The cost of manufacturing a thousand envelopes amounts to about 40 cents, so that when the price of the stock is known the cost of printing and making up can be easily ascertained. The manufacturers of envelopes are always willing to supply diagrams giving layouts for the different sizes and shapes. This diagram is usually



LAYOUT FOR AN ENVELOPE FORM.

oiled, to make it transparent, and placed face down on a suitable-sized mount; a tack is then driven into the wood till it is type-high at each corner of the envelope, and the electros for the printing then nailed on in their respective positions; these corner tacks serve as a guide in lining up the plates on the form or press proof; and after it is found that every plate is in its proper position they may be driven down so that they will not print, but not so low but that they may be readily raised to serve as markers for a second run, if another order for the same size envelopes is forthcoming.

In case letter-heads, etc., are wanted on the same stock, half the sheet may be used for such purpose and the other portion for the envelopes, thus insuring beyond doubt that the color and quality of the stock will be identical for both orders.— *Leon Ivan.*

Setting a Line of Type around the Inside of a Circle.

A difficult and time-consuming task is to set a line of type around the inside of a circle and justify it so that it will "lift" and at the same time each letter will maintain its proper position and not lean to one side. I have found the following an easy and satisfactory solution:

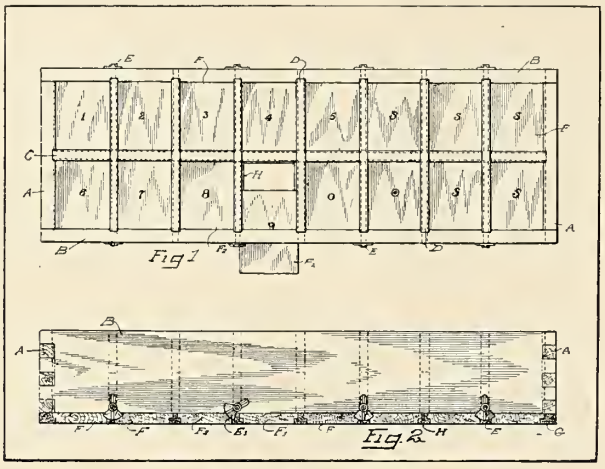


Find the inside diameter of your type-circle and multiply by three. For example: If the inside of a brass circle measures nine picas, and you are to use twelve-point type, your inside diameter will be seven picas, which multiplied by three results in twenty-one ems. Set your stick to this measure, and set the line, using no quads larger than the en quad. Take a strip of postal card or other flexible, tough stock the width of a lead and glue to the line of type. When the glue sets the line may be lifted, curved to position and placed inside the circle. If desired, the line may be set in two or more parts. Tighten by spacing between the ends of the cardboard strip, fill the balance of the space inside the circle firmly with type or other material, and it will be found that no further labor is necessary to secure perfect results. Less than ten minutes was required to prepare the accompanying specimen, and the proof was

pulled without any matter other than the strip inside the circle of type.— *H. E. Gonder.*

A Distributing Box with Removable Bottom for Figure Distribution.

Randolph Langreth, assistant foreman for the W. B. Conkey Company, Hammond, Indiana, has invented and put into practical use a convenience for figure distribution, an illustration of which is shown herewith. The case measures about 5 by 19 inches and the box is of a depth of 2½ inches. The box is placed on the regular case which is above the galley of tables being distributed. The box will hold a great deal more than the ordinary figure-boxes. The bottoms of the boxes are held in by a catch as shown in E_1 — Fig. 2. By turning this to the right or left, the bottom is released, pulled out and contents dropped through (See illustration of Box 9, Fig. 1). The boxes are also practical for various uses beside that of tabular distribution, as the carrying of lower-case and capital sorts. Where some printers must use a galley to carry two or three little piles and make several trips, the use of this device enables the printer to carry sixteen of that many different kinds at once. By pulling out the bottom of each box, and dropping the sorts into the hand, much time is saved. The device is simple in construction and can be made at small cost. Once in the office, the printer will wonder how he ever got along without it.



SUPPLEMENTARY FIGURE OR SORT BOXES, WITH REMOVABLE BOTTOMS.
Designed by Randolph Langreth, Hammond, Indiana.

Gummed Labels.

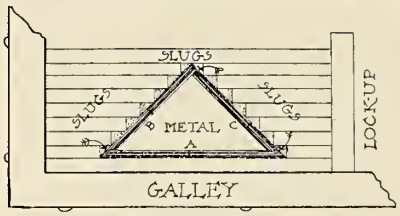
A Kansas City cigar man ordered one million gummed labels, enough to last him several years, in order to get the low price offered in large quantities. The label man told him to place the boxes so the labels would stand edgeways and they would not stick together. He did so and had practically no loss. A few boxes were carelessly left flat and they were each a solid mass. This is worth remembering.— *Pointers.*

How I Made a Triangle.

Recently an advertisement was given me calling for a triangle made up of rule. As we had no angle quads this was not an easy matter.

The method I used may be helpful to some brother printer who is up against the same proposition. We had plenty of six-point black rule, mitered corners, so I used that. The accompanying sketch will show the method of making the triangle.

As type was to surround the triangle I built it up on the same measure as my advertisement was to be. As can be seen in the sketch, slugs surround the rule. When I had it all built up I poured metal into the triangle formed by the rule. This made the whole thing rigid. I then took away the slugs and built up my type-matter on the form of rule and metal, using the method common with angular composition. The arrows show method of joining rule. Rule C



METHOD OF BUILDING A TRIANGLE.



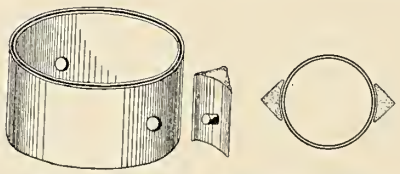
THE TRIANGLE AS COMPLETED.

must be the thickness of the rule shorter than Rule B, or the reverse.— *W. S. Brownell.*

Suggestion.—Where metal is to be poured into the triangle to give it rigidity, it seems unnecessary to build it up in this manner with slugs. By placing the right angle of the triangle in the corner of a galley, with a slug outside each of the sides formed of rule, the triangle could be tied up securely with string, and the metal poured in. This would be a much quicker method.— *Editor.*

To Prevent Brass Circles Moving in a Form.

Circles with type inserted in or outside of them slip out of line easily, as it is difficult to hold them securely by friction alone when the form is locked and unlocked frequently To hold a circle securely I have used the plan illustrated herewith and find it works most successfully. I drill holes in the side of the circle as shown in the illustration, and



METHOD OF HOLDING A CIRCLE IN POSITION.

surrounding it with any suitable material so as to form a mold of the required width, I pour in hot linotype or stereotype metal. This casts with a lug in the holes as shown in the illustration, and when locked up, there can be no changing of the position of the circle.— *Benjamin E. Hamilton.*

NEWSPAPER CIRCULATION AT SEA.

It seems extraordinary to read of the circulation of a daily paper published on shipboard reaching 2,500, but such has been, we are told, the circulation of the *Cunard Daily Bulletin* on the Lusitania, though the average daily circulation is nearer 2,000. It is a twenty-three-page journal, printed on expensive glazed paper, and costing 5 cents a copy. It goes to press at 1 A.M. and can be delivered to passengers, if they so desire, in their berths early next morning. The editor gets his material, apparently, chiefly from the wireless service, and he has a place reserved for everything, from general election returns to stock-exchange quotations.— *The Queen.*

PROGRAMME

Harken Unto Me . . . . *Solo and Chorus*
Miss Smith and Choir

Then Shall The Redeemer . . . *Quartette*
Miss Smith, Miss Brown, Mr. Jones,
Mr. Abbott

Oh! Come Emmanuel . . . *Solo and Chorus*
Mr. Frank Rich and Choir

The People That Walked in Darkness . *Chorus*

Oh! Light of Life . . . . . *Solo*
Miss Abbott

Arise, Shine, for Thy Light is Come . *Chorus*

Oh! Divine Redeemer . . . . . *Duet*
Mrs. Brown and Mr. Frank Rich

BANQUET

GIVEN BY THE

HARMONT GOLF CLUB

THURSDAY, AUGUST 27

NINETEEN HUNDRED
ELEVEN



MENU

Blue Points

Olives Celery Radishes

Bisque of Lobster

Chicken Halibut au Gratin

Green Peas Browned Sweet Potatoes

Roman Punch

Roast Philadelphia Capon

Lettuce Salad

Ice Cream Assorted Cakes

Coffee

THURSDAY, MAY 20

E. L. STEVENS W. E. ROBERTSON J. F. ROBERTSON

STANDARD PRINTING COMPANY

Printers

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MORRIS, MINNESOTA

Second Annual Concert

Cincinnati Musical Association

Admission $1.00

Monday Evening, May 28
Handel Hall

FIRST ANNUAL CONCERT

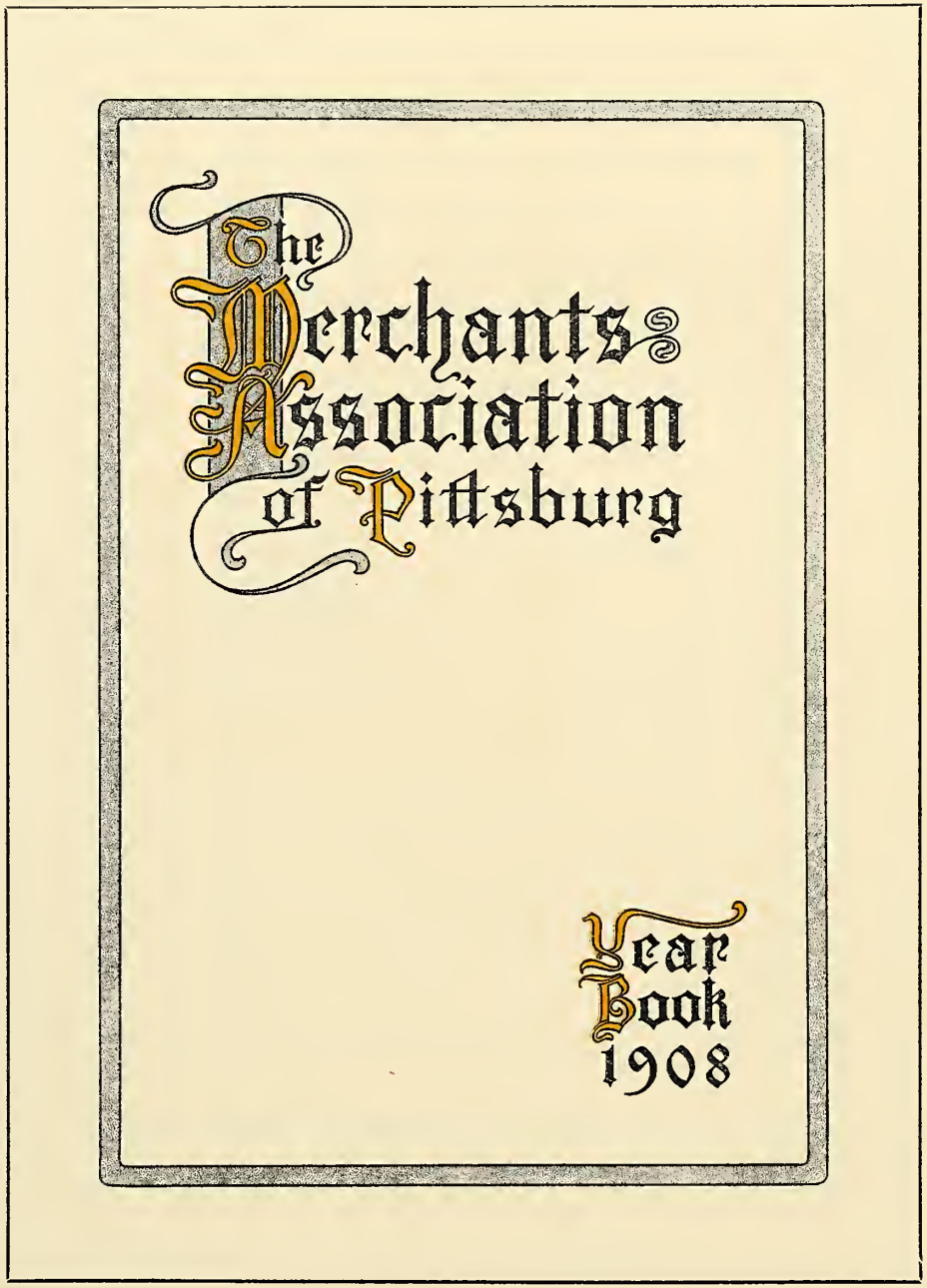
of the CHICAGO MUSICAL ASSOCIATION

HANDEL HALL, MONDAY EVENING, JANUARY 20



ADMISSION ONE DOLLAR

Fourth Annual Concert of the Chicago Musical Association, Handel Hall, Monday Evening, January 20 :: Admission $1



The Merchants Association of Pittsburg



Year Book
1908

Cover and title-page, lettered by Earl E. Bronson, an I. T. U. student.

Sixteenth Annual Masquerade

CHEROKEE PLEASURE CLUB
HARPER HALL
Friday Eve., January 19, 1911

Bingham's Orchestra Tickets $1.00

SEVENTH ANNUAL CONCERT
of the DOWNSHIRE GROVE MUSICAL ASSOCIATION
HARPER HALL, FRIDAY EVENING, MAY 20

ADMISSION :: :: :: ONE DOLLAR



First Banquet
of New Philadelphia Board of Trade

Carter Hotel, May 27, 1911
Tickets $2.00

BANQUET

GIVEN BY MEMBERS OF THE

BEN FRANKLIN CLUB

Menu

Blue Points
Olives, Radishes

Clam Soup

Cold Roast Chicken
New Potatoes in Cream

Ice Cream

Assorted Cakes

Coffee

Job Composition

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Do you ever wonder, when you see the work of some typographer reproduced and commented upon favorably, just what sort of a fellow he is — what his appearance is, what his surroundings in the shop are, and by what processes, mental and physical, he succeeds in the production of printing that wins attention?

Of course you do. And yet this intimate, personal side of the matter is rarely touched upon.

You who have been reading THE INLAND PRINTER for any length of time are quite familiar with the names and work of certain printers noted for the excellence of their product. Their names together with some reproductions of their work have been before you at various times and you have become more or less acquainted with them. You know, in a way, of Eli Black, of Cleveland; H. A. Anger, of Seattle; E. W. Stutes, of Spokane, and a dozen others.

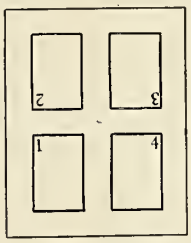


FIG. 1.— Ordinary four-page form. The order of this layout is the key to the eight, sixteen and thirty-two page forms.

But of the personal side — the "human interest" side — of these men who are working and thinking and studying to improve their work, and are then giving the results to others through their contribution to the trade journals, you realize but little.

Believing that the readers are interested in knowing more about the personal characteristics of those with whose work they are in a measure familiar, more about their environment and their ideas concerning typography, I have arranged to publish in this department each month an article devoted to one of the personalities in question. The first of these articles will appear in the May issue.

These stories — for that is what in reality they will be — are to be in a measure biographical, but with especial emphasis placed upon the conditions and lines of study which enabled these men to stamp their individuality upon their product and make it distinctive. Their ideas on what constitutes good typography and its economical production also will be given, and, in the light of their acknowledged success in their chosen fields, will be of especial interest.

That this recognition and appreciation of ability on the part of the individual is right and proper none will deny, although in the competition and push of American industrial life the personality is usually lost in the organization. This spirit of losing sight of the individual responsible for

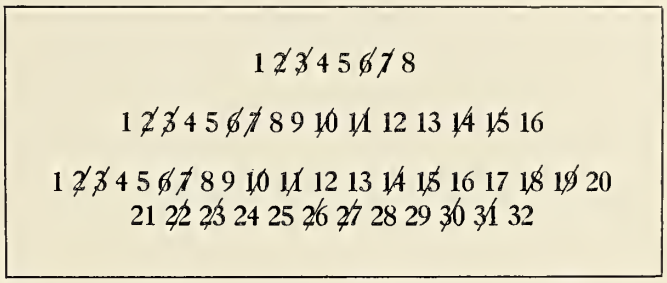


FIG. 2.— Determining, by cancellation, which pages go in the outside section.

the work can not be conducive to the highest development of craftsmanship. That this is recognized by some is shown in the fact that the French and German governments insisted, at the St. Louis Exposition, that credit for the various exhibits be given to the workers who participated in their production.

And so we feel that this series of articles will serve to bring us into closer relations with each other and at the

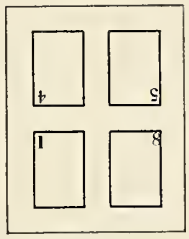


FIG. 3.— The outside section of an eight-page is laid in the same order as is the four-page form.

same time awaken, by its appreciative attitude, a stronger spirit of true craftsmanship among our readers.

Do you have trouble in remembering how to lay out certain forms? Do you sometimes forget just how to impose a thirty-two, or even a sixteen? Most printers do, especially those who only occasionally have a large form to send to press.

And yet much of the trouble and worry incident to this inability to keep constantly in one's mind the various

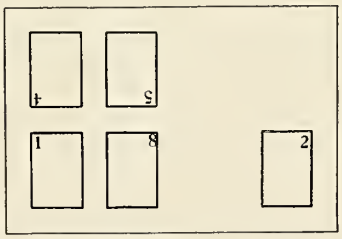


FIG. 4.— Page 2, which is to back up page 1, must be in the opposite corner.

forms of imposition may be avoided. The great bulk of imposition, considering both the large and small offices, consists of forms of four, eight, sixteen and thirty-two pages — to be folded by hand — and the memorizing of one

simple fact regarding these forms will give one the key to all of them. And that simple fact is:

The outside section of a form is imposed in the same order as is a form of half its size.

In other words, the outside section of an eight-page form is laid out in the same order as is a four-page form; the

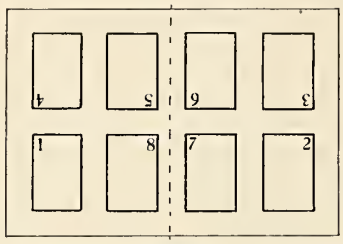


Fig. 5.— The completed imposition of the eight-page form.

outside section of a sixteen-page form is laid out in the same order as is an eight-page form; and the outside section of a thirty-two-page form is laid out in the same order as is a sixteen-page form.

Each of these forms contains two sections, or halves, known as the inside and outside sections. The outside sec-

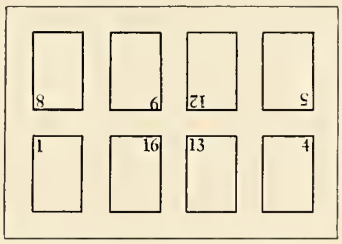


Fig. 6.— The outside section of a sixteen-page form is imposed in the same order as is an eight-page form.

tion or half of the form is the section which contains the first folio, or the folio which is on the outside when the sheet is folded.

Let us follow this out and note the results. In Fig. 1 we have an ordinary four-page form. The order of this

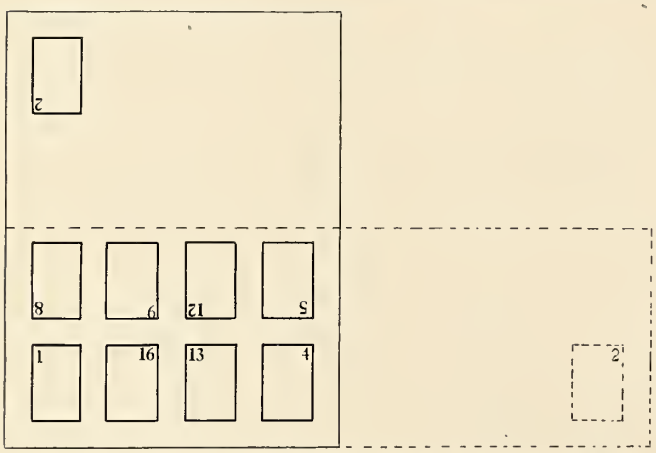


Fig. 7.— Showing the placing of page 2 for both the regular and long sixteen-page forms.

layout is the key to the others and is all that one needs actually memorize.

Now, having our four-page form, the next question is to evolve from it a form of eight pages. To do this, we must first divide our eight pages into outside and inside sections. This is best done by a system of cancellation. Page 1 is, of course, to go in the outside section. The next two pages go in the inside section, the following two in the outside section, and so on, each alternate two pages being put in different sections. In Fig. 2 is shown an illustration of this system of cancellation, showing the pages which go in the inside and outside sections of the eight, sixteen and thirty-two page forms. Of course one does not find it necessary, after the first time or two, to mark down the pages and cross them out, as he can readily place them mentally.

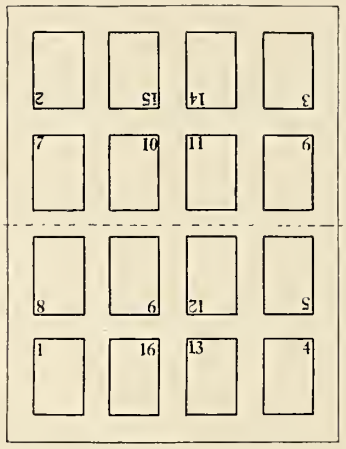


Fig. 8.— The completed imposition of the sixteen-page form.

To proceed with the laying out of the eight-page form: We note by the table of cancellations that the outside section of an eight-page form consists of pages 1, 4, 5 and 8, and the inside section of pages 2, 3, 6 and 7. We now lay the pages of the outside section in the order of the regular four-page form shown in Fig. 1, and the result is as shown in Fig. 3.

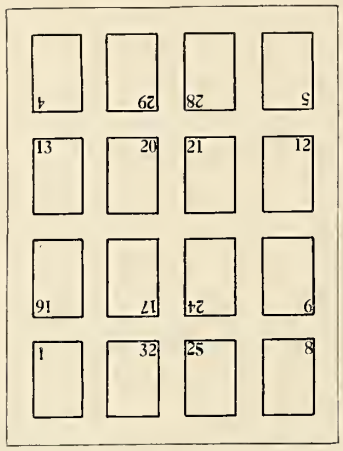


Fig. 9.— The outside section of a thirty-two is imposed in the same order as is a sixteen.

Now — remembering that in printing a form of this kind the pages are all printed on one side of the sheet, the sheet then turned over and printed on the other side from the same form, and then cut in two, making two complete copies — we will, in laying the inside section, place the pages in such positions that they are directly opposite the pages which they are to back up. For instance, page 2 is to back up page 1, and so, as page 1 will be on one corner of the sheet, we place page 2 in such position that it will be on the opposite corner. See Fig. 4.

This accomplished, it is an easy matter to place the other

pages. In fact, one could hardly place them wrong if he tried, for it naturally follows that page 3 goes on the back of page 4, etc. Then we have the completed form, as shown in Fig. 5.

We now proceed to evolve from this the sixteen-page form. Taking the folios for the outside section of the

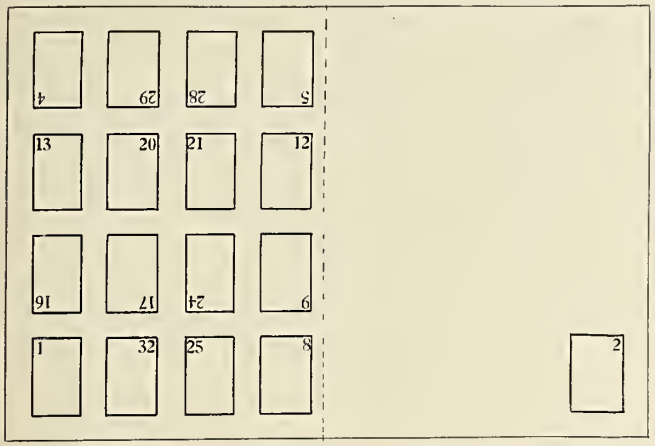


Fig. 10.— Showing the placing of page 2 to back page 1, in the thirty-two-page form.

sixteen-page form — shown by the cancellation in Fig. 2 to be 1, 4, 5, 8, 9, 12, 13 and 16 — we lay them out in the same order as the diagram shown in Fig. 5, with the result shown in Fig. 6. This is known as the outside section of a sixteen-page form.

Following the same method that was used in the laying out of the eight-page form, we place page 2 at the opposite corner of the sheet, as shown in Fig. 1.

To anticipate the question, " Why don't you, in placing page 2 in the opposite corner, follow the same direction that is followed in laying out the eight-page form? " the part of the diagram which is in dotted lines is shown. You will note that the outside section is oblong — considerably larger one way than it is the other. It naturally follows that if we lay the two sections or oblongs end to end it would require a long, narrow sheet on which to print them,

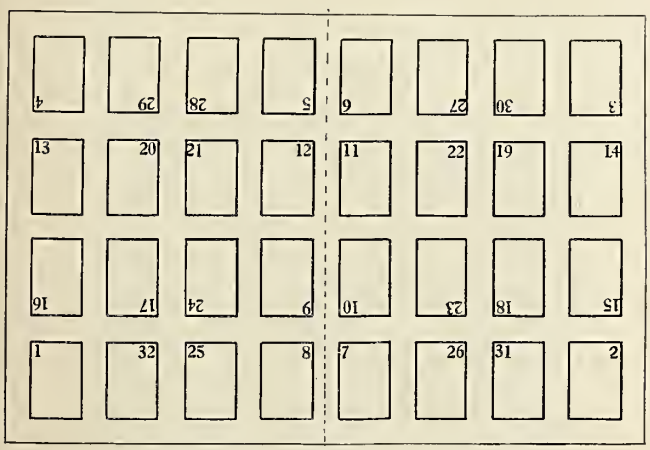


Fig. 11.— The completed imposition of the thirty-two-page form.

while if they are laid side to side the sheet will be more nearly square and of better shape to handle. (It may be said, however, that no matter whether the sections are laid out end to end or side to side, the ultimate result, after the sheet is cut in two, is the same.)

And so, following with the rest of the pages as was done in the case of the eight-page form, we get the result shown in Fig. 8.

To evolve the thirty-two-page form from the sixteen-page form is simply a repetition of the steps taken in the smaller forms. Taking the pages of the outside section, we lay them out in the order of the sixteen-page form and get the result shown in Fig. 9.

Again placing page 2 in the corner opposite page 1, keeping in mind that the two sections or oblongs are to be laid side by side, and not end to end, we begin the laying out of the inside section as shown in Fig. 10, and upon completing the placing of the pages our form will be as shown in Fig. 11. (In this connection it may be said, however, that although the thirty-two-page form to be folded by hand is ordinarily imposed as shown in Fig. 11, a transposition of the two halves of the form, bringing page 1 where page 13 is here shown, will facilitate the folding, as it eliminates the " flopping " of the sheet.)

It may also be of considerable help for the beginner to remember that pages which back each other must be at equal distances from the center of the form.

The printer does not consider space relations as carefully as he should. All typographical design centers around the breaking up of the surface into given spaces — this breaking up being done either by the placing of lines or groups of lines in the space, or by the division of the sur-



Fig. 12.— A careful regard for space relations would suggest that the panel be divided into smaller panels of various sizes. Compare with Fig. 13.

face into panels. Perhaps it is in the use of these panels that the printer shows his carelessness in the matter of space relations.

Whether or not it is because of his constant association with the relatively inflexible material with which he produces his designs, the fact remains that the average printer likes uniformity. He prefers to center things in their respective spaces, and he prefers to divide spaces into panels of equal size and shape. Where space divisions are equal there is monotony in the design, and it is not monotony, but variety, that makes for pleasing arrangements.

In Fig. 12 is shown an illustration of this point. The

original is the title-page of a program. Considering it solely from the standpoint of space relations, we find that the compositor has divided the panel at the left into smaller panels of equal size, each one taking up the same amount of space as does the ornament between them. In addition to this, he has placed the three lines of text directly opposite the center of the large panel and directly in the center of the page.

In the resetting, Fig. 13, this has been changed. Variety has been added to the panel design by reducing the size of

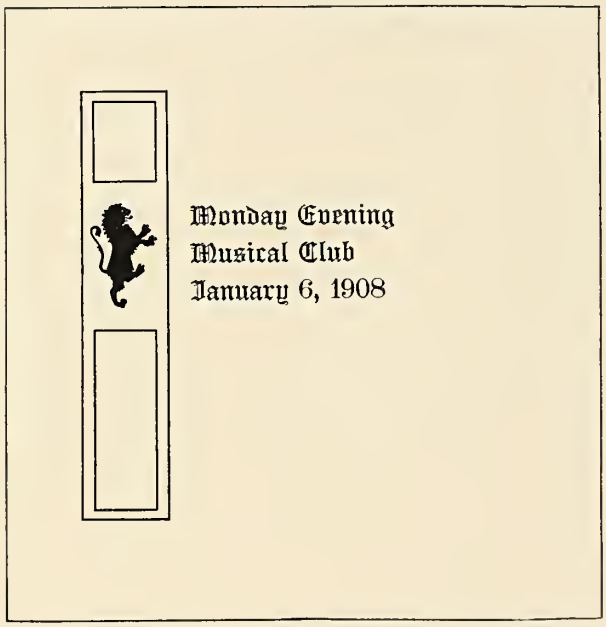


FIG. 13.— Here the variety in the sizes of the small panels, together with the placing of the lines of type, makes for a pleasing proportion. Compare with Fig. 12.

the upper small panel, thus enlarging the lower one. This brings the decorative spot in such position that placing the lines of text opposite it brings them into a pleasing position as regards the page as a whole.

THE HERO.

I celebrate no warrior bold
Who fought in freedom's cause,
No statesman, no proud lord of gold,
Who made or broke the laws.
Nay, nay! I sing an humble wight,
Obscure, unknown, aloof,
The man who reads what others write,
The man who reads the proof!

He reads perforce, nor may escape
Each line of all that's writ,
And puts it into decent shape
(Barring the thought or wit).
He may not "skip," as others do,
But painfully wades through it;
A hero-reader, he, 'tis true,
Though he is paid to do it!

— *Chicago Journal.*

AN OLD-TIME TRADE NOTE.

A Boston typemaker, who occasionally dumps old type into his melting-kettle, has several times been scared half out of his wits by violent explosions in the molten fluid, and now, after investigation into the cause thereof, he requests the printers of New England not to put any more pistol cartridges into their old type.— *Printer's Circular, May, 1877.*

SPELLING AND PRONUNCIATION.

A correspondent asks the opinion of *School Education* on the following clipping taken from a widely read magazine: "In a recent test ten educated men were asked to pronounce twenty not uncommon English words. The judges said that only one of the ten pronounced as many as twelve of the words correctly. Whence arose renewed discussion of the common mispronunciation of English."

Well, what of it? The importance of correct spelling and pronunciation is very great — from one point of view; from another, it is exceedingly small. Unfortunately, a mastery of the ridiculous, complicated, contradictory, and nonsensical orthography of the English language has become a sort of educational shibboleth — a test of scholarship. To a certain extent it is a true test because the tradition that "spelling" is fundamental to learning still obtains, and so children in school are drilled and tortured and wheedled and badgered to make them experts in the jugglery of word building before they are permitted to enter upon the worthwhile studies. And so the chances are that one who can not spell and pronounce *phtheiremia* and some hundreds of equally ridiculous combinations is poor in grammar and arithmetic.

From another point of view, spelling and pronunciation are of relatively little worth. If the doctor cures us we won't want to commit suicide when we read *potasiam bromide* on his prescription. A good railroad bridge will not sink under a heavy train because the engineer who built it called for *gurdors* in a written order. We recall a scholarly divine who habitually pronounced insidious as if the third syllable were a *u* instead of an *i*.

And so, while correctness in the particulars mentioned is, in fact, a standard, it is a false one. It is to be hoped that the twentieth century will not pass until English-speaking school children shall be relieved of the shackels of orthography and orthoëpy — until English shall be spelled "as she is spoke," and shall be "spoke" as she is spelled.— *Minneapolis (Minn.) School Education.*



A PRINTER'S HOME.

Residence of W. J. Meenam, journeyman printer, 1 Arnold avenue, Amsterdam, New York.

Specimens

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package.

CHAS. T. BURGESS, St. Louis, Missouri.— The March calendar is a clever design and well printed.

J. W. ARCHIBALD, Salem, Ohio.— We find nothing to criticize in either of the specimens submitted.

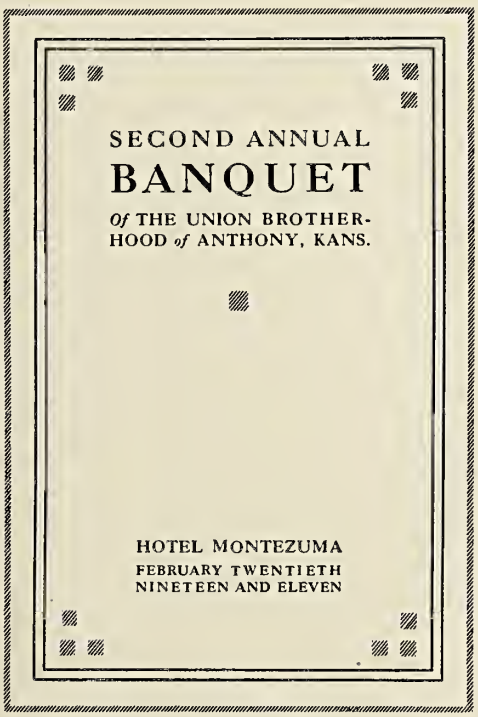
BERTRAM B. UDELL, Wilmette, Illinois.— The invitation is unique and should attract much favorable attention.

JOHN MCCORMICK, Troy, New York.— The letter-head is very neat and attractive, and the color combination is excellent.

THE Penton Press, Cleveland, Ohio.— The series of portraits presents an excellent appearance, the work being well handled throughout.

RUTER W. SPRINGER, Fort Schuyler, New York.— The circular for Saks & Co. is a very clever idea and is well worked out in arrangement.

H. EMMET GREEN, Anthony, Kansas.— The commercial specimens are fully in keeping with your usual high standard of work, and the manner in which you have confined the various jobs to few type-faces is unusually



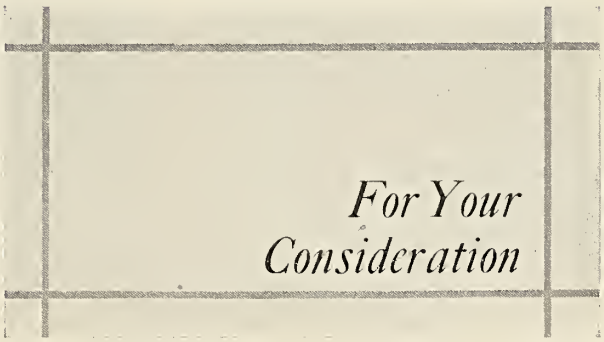
A pleasing page, by H. Emmet Green, Anthony, Kansas. Original in colors.

pleasing. Your use of the geometric ornaments on the menu and program for the banquet is very good, and we show herewith a reproduction of it. The other specimens are all excellent, both in design and color, and we find no criticism to offer regarding any of them.

GEO. H. CHANDLER, Asbury Park, New Jersey.— All of the specimens are well arranged and the colors are thoroughly harmonious. The letter-head of the Acme Engraving & Printing Company is very interesting and shows an ingenious use of letters in the border. The colors are also good.
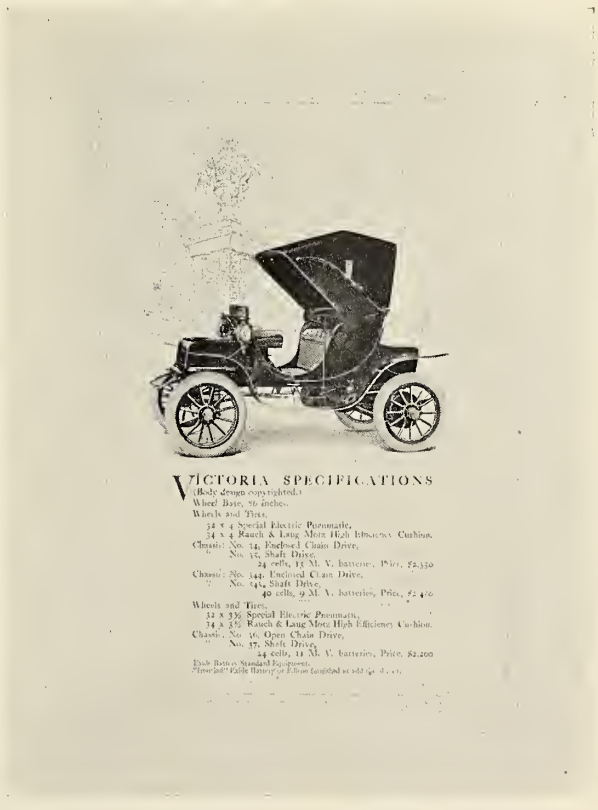
C. HARMONY, Sapulpa, Oklahoma.— All of your specimens are excellent, both in design and color harmony, and we find nothing to criticize in any of them. Your arrangements of cover-pages for the envelope leaflets are very pleasing and we show herewith reproductions of two of them.





Attractive envelope leaflet pages, by C. Harmony, Sapulpa, Oklahoma.

CORDAY & GROSS, Cleveland, Ohio.— The catalogue for the Rauch & Lang Carriage Company is unusually attractive in color and arrangement, as well as in the manner in which the mechanical details have been carried out. The manner in which the backgrounds have been placed behind the illus-



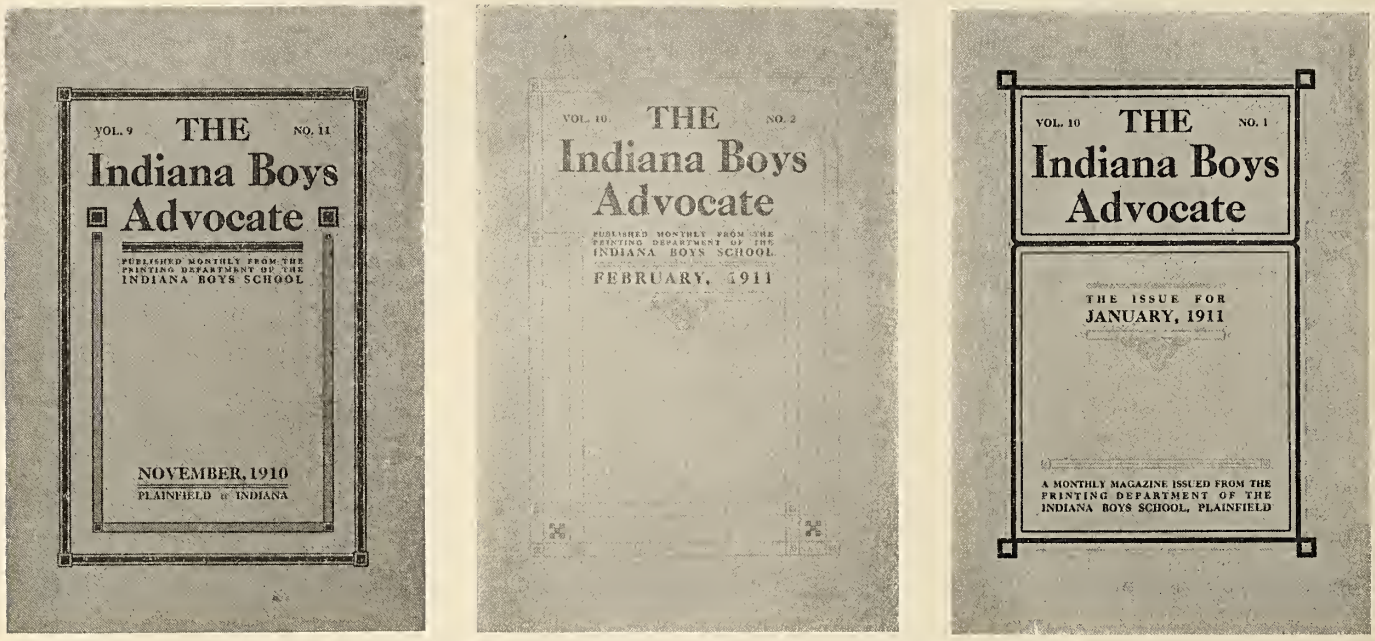
A handsome catalogue page, by Corday & Gross, Cleveland, Ohio.

trations is unusually pleasing and we show herewith a reproduction of one of them.

From Chas. E. Lockhart, instructor of the printing department of the Indiana Boys' School, Plainfield, Indiana, we have received a package of

A calendar from The Forbes Lithograph Manufacturing Company, Boston, Massachusetts, is a handsome piece of work in fourteen printings.

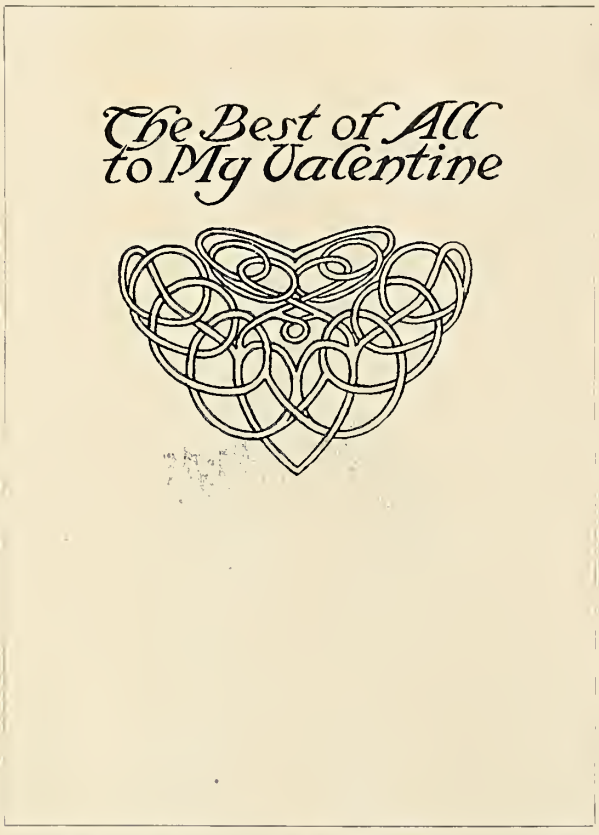
Jerry Jackson, Niagara Falls, New York.— The ticket is unusually pleasing, both in colors and arrangement. The title-page is well displayed,



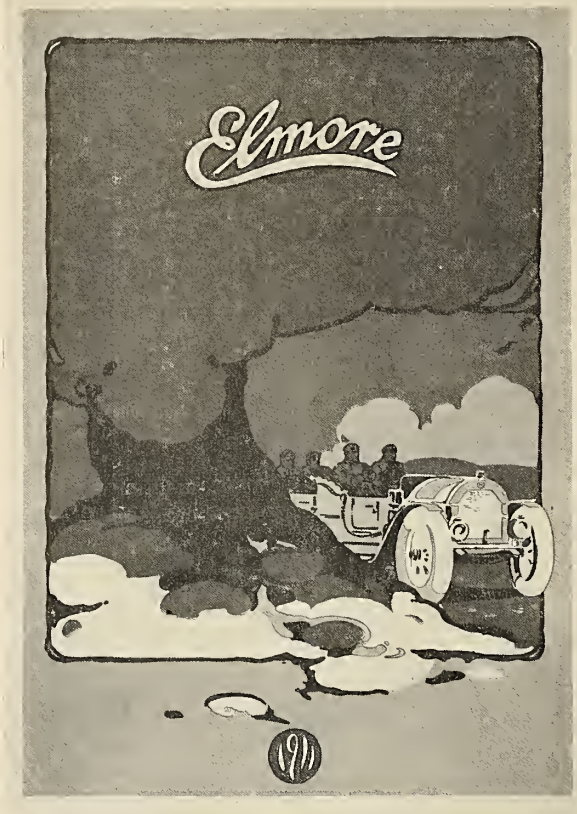
Cover-designs of the monthly publication of the Indiana Boys' School, Plainfield, Indiana.

specimens of work done by the boy students. Chief among these examples are copies of the *Indiana Boys' Advocate*, a monthly publication. While the publication is well handled throughout, the cover-designs, a new one of which appears each month, are exceptionally interesting, and we show herewith reproductions of three of them. The originals were in two colors on heavy cover-stock.

although there is some question as to whether the use of lower-case instead of capitals in the two groups of small type would not make the reading easier.



Pleasing lettering and decoration, by H. L. Leggett, Ottawa, Canada.



Strong catalogue cover-design, by Corday & Gross, Cleveland, Ohio.

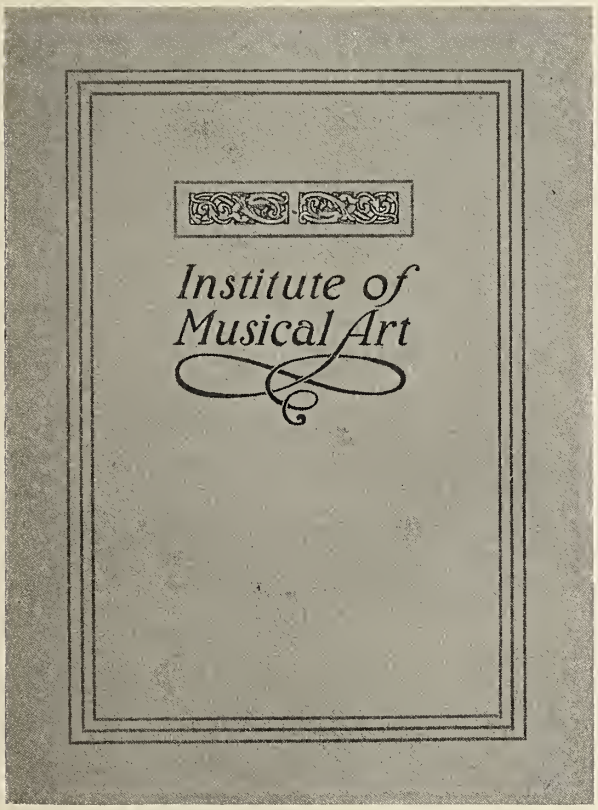
H. S. Blackburn, Tacoma, Washington.— Your specimens, both advertisements and commercial stationery, are well gotten up, and offer little opportunity for criticism. Your use of white space in the advertisement

for the tailoring company is very pleasing, although there is just a trifle too much between the words in the first line. A little letter-spacing would prevent this.

ALVIN E. MOWREY, Franklin, Pennsylvania.— All of the specimens are good in design and color harmony, and we find nothing to criticize in any of them.

H. L. LEGGETT, Ottawa, Canada.— All of the specimens are pleasing in design and show excellent lettering and color harmony. We reproduce herewith the first page of the folder valentine, containing the italic letter and decoration to harmonize.

SPECIMENS from the Armstrong Printing Company, Wichita, Kansas, show an unusually careful regard for color harmony, margins and appropriate paper stock. One of the most striking examples is a booklet for the Institute of Musical Art, the cover of which we show herewith in



Attractive lettered cover, from the Armstrong Printing Company, Wichita, Kansas.

reproduction. The original was on brown stock, the rules being in gold and the balance of the page in red-brown. The use of the hand-lettering gives the page a particularly pleasing appearance.

N. E. STEVENS, Paxton, Illinois.— The three-color design is an excellent one and shows up unusually well. Your letter-head design is also original and pleasing.

T. H. STARK, Louisville, Kentucky.— The printed samples of paper stock are very good, the one advertising Kling Kraft paper being an exceptionally pleasing design.

A CALENDAR from the Thomas D. Murphy Company, Red Oak, Iowa, shows an excellent three-color reproduction of a charming western landscape by Thomas Moran.

MELVIN L. LANTERMAN, Middleton, Michigan.— The banquet program and menu are neatly arranged, and the poor joints in the rule border are the only points open for criticism.

J. L. CHESNUTT, Kansas City, Missouri.— We think that breaking up the wording in the manner shown on the booklet cover is inadvisable, and would suggest that a plain panel of the words, instead of fashioning them into a design, would be preferable. The type which you have used is too light in tone to harmonize with the border.

WE always open a package of specimens from the Corday & Gross Company, Cleveland, Ohio, with pleasant anticipation — and we have yet to be disappointed as to the quality of the contents. Few concerns sending in specimens of regular work maintain the high average in excellence of output that is characteristic of this company. The latest package of specimens, consisting of booklets and catalogues, contains some exceptionally choice work, both in design and mechanical execution. Perhaps the most striking thing is a catalogue cover printed in flat tones in colors. We show herewith a reproduction of it.

THE Ferro Machine & Foundry Company, Cleveland, Ohio, sends a catalogue on which the offset process has been used with good effect on a rough cover, the illustration having a photogravure effect.

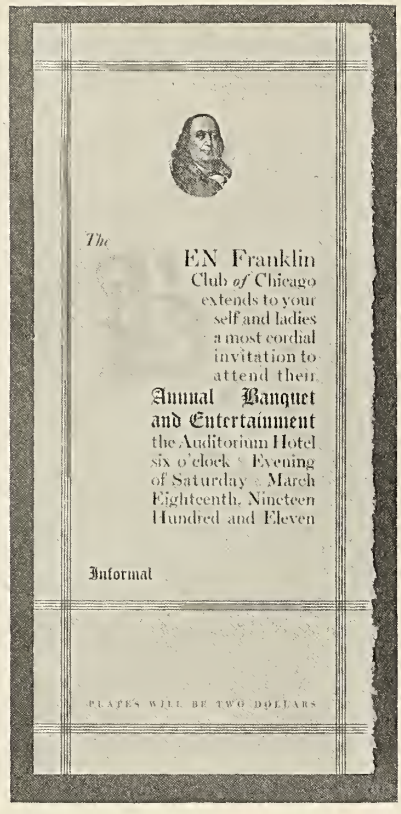
BERT P. MILL, Idaho Falls, Idaho.— The large advertisement is exceptionally well gotten up, the border being very pleasing. There is, however, a noticeable tendency toward the use of too many different type-faces in the display.

WILL M. TREAR, Vinton, Iowa.— Your letter-head design is an unusually pleasing arrangement, and the use of the light ink in the panel behind the cut gives an exceptionally good effect. The color scheme is also very satisfactory.

C. W. HEARNE, Greenville, North Carolina.— The wording, as you have used it on the card, is rather peculiar, and we see no reason why you could not omit the last letter in the word "Prints" when using the phrase in this connection.

FROM R. M. Coffelt, Junction City, Kansas, we have received a copy of his letter-head design which won first prize in a competition for the best letter-head for a Kansas weekly paper. It is a chaste design and the colors are well chosen.

FROM R. C. Stovel, Chicago, we have received some exceptionally high-class typographical designing created for the Ben Franklin Club. We show herewith a reproduction of one of the specimens, an invitation, printed in



A handsome page, by R. C. Stovel, Chicago.

blue and brown on india tint plate paper with deckle edge, the sheet being then tipped on a rough cover-stock of darker tone. The whole effect is extremely pleasing.

J. WARREN LEWIS, Ogden, Utah.— The specimens are, as usual, well designed and call for no criticism. The placing of the two lines on the Keith-O'Brien Company cover is excellent, and the embossed page for J. S. Lewis & Co. unusually handsome.

WILFRED J. LABELLE, Lawrence, Massachusetts.— The arrangement of the letter-head is good, but we think that setting it all in heavy-face is not advisable. The use of a lighter type for the major portion, if not all, of the matter would be an improvement.

HARRY T. SANDY, Brooklyn, New York.— The bill-head arrangement is very pleasing, although we would suggest that you use the gothic type solid instead of letter-spaced, and between the two color combinations there is little to choose, as both are good. We do not particularly care for the use of silver or bronze on commercial stationery, as, unless held at a

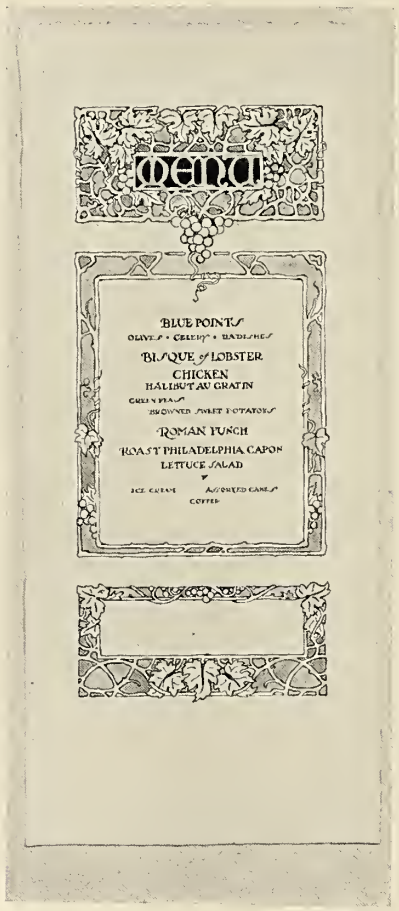
certain angle, the colors are hard to see. The envelope corner-card arrangement is very pleasing, although the same question of letter-spacing gothic is noticeable in this specimen.

DIGNIFIED, simple typography, with a pronounced preference for old-style capitals in squared-up effects, characterizes the typography of Robert Ruggles, Boston, Massachusetts. Throughout the work we note a careful regard for harmony, both in design and color.

ONE of the most clever advertising ideas that we have recently seen is used by the Northern Pacific Railway to advertise the fruit lands of the Northwest. It is a booklet die-cut to the shape of a large apple, and with the front and back covers printed in natural colors, showing a striking likeness to the real fruit.

FROM Z. E. Weatherley, Birmingham, Alabama, a student of the I. T. U. Course of Instruction in Printing, we have received some unusually interesting sketches, designed as part of one of the lessons in that course. The originals are in colors, on colored stock, and furnish much suggestion. We reproduce two of them.





Sketches by Z. E. Weatherley, Birmingham, Alabama. Sent in a part of one of the lessons of the I. T. U. Course of Instruction in Printing.

A BOOKLET from the John Thomson Press Company has on the cover, "Human inventions march from the complex to the simple, and simplicity is always perfection," and the manner in which the booklet is arranged thoroughly complies with this sentiment. It bears the imprint of the Bartlett-Orr Press, New York.

JAMES C. CLANCY, Vancouver, Washington.— Both of the designs are good, the one for the Commercial Club being unusually pleasing. Either of the color schemes on this heading is satisfactory. On the other heading we would suggest that, inasmuch as the type is a heavy face, you use a gray ink, in order that it may be less bold.

CHARLES G. POLLARD, Yarmouth, Nova Scotia.— The manner in which your specimens are gotten up leaves little opportunity for criticism. Among the most striking examples is the cover of the program for the Kritosophian Club. The dignified simplicity of arrangement, together with an especially pleasing color combination, makes this piece of work very attractive.

E. H. ALLEN, New York city.— The use of extended and condensed letters in the same piece of work should be avoided wherever possible, as they do not harmonize in shape. The card in question could just as well have been kept in one series of type, thus avoiding the unpleasant appearance caused by the use of the condensed type for the word "printing." The color scheme is very satisfactory.

ROLLER PRINTING & PAPER COMPANY, Canton, Ohio.— Both the blotters are good in arrangement, although we think that the one in red and black contains rather too much of the red. The half-tones on the calendar would be very much more satisfactory if a finer screen had been used, and we also think that printing them in black would give a much more satisfactory effect than do the various other colors.

H. F. JOHNSON & CO., Pella, Iowa.— We would suggest that the omission of the floral ornament from the program cover-page would improve its appearance, as the ornament does not harmonize in shape with the decoration used beneath the lines at the top of the page. Then, too, with the ornament in red there is too much of the warm color on the page. Inasmuch as the text matter on the letter-head does not lend itself to the arrangement made necessary by the use of this particular ornament, we would suggest that a more simple design, omitting the decoration, would be preferable.

CARSON-HARPER COMPANY, Denver, Colorado.— The folder for the Cliff House is one of the most artistic bits of color printing which we have recently received. The combination of brown and gold on the brown stock is unusually rich, the illustrations showing up exceptionally well. The title-page is a very pleasing piece of lettering and there is no opportunity whatever for criticism on any part of the work.

W. L. DODD, Post City, Kansas.— The page advertisement is well arranged, although grouped rather close to the top. The breaking-up of the panels is very satisfactory, but the fact that you have kept to one style of type in the heading adds much to the better appearance of the work. We would suggest a little more careful spacing around the initial letters, the space at the side being rather too much in this particular case.

FRED A. OBERG, New York city.— Unless there is some particular reason for using the blue on the program, we think that black would be more satisfactory, as it would give a better printing, especially where heavy tones are used. The general arrangement of the program would have been improved without quite as much variety of headings and by the omission of some of the ornaments. The dashes used between the various groups of

type should have been smaller, and plain rather than decorative. The decoration which you have used around the cut does not harmonize well in shape with the type used on the page, as the latter would suggest the use of plain rules rather than scroll ornaments.

H. JACOBSEN, Davenport, Iowa.— While one might possibly justify the color combination used on the label on the ground that it would attract attention, still we would prefer something less violent. By using black instead of blue, and toning the orange down to an orange-brown, the same distribution of colors could be used with good effect. It would be better, however, to run all of the type in one color, reserving the other for the decoration.

W. L. HARMON, England, Arkansas.— Your specimens all show a careful handling and are very creditable. In the booklet, however, we note that you have been rather free with the use of the special letters designed to be used as final letters, and where they are used in the center of the line the effect is not pleasing in the page as a whole. On the letter-head for The Democrat Publishing Company, the toning down of the yellow would be an improvement, as it is now rather bright and strong.

ALEX. MATHIESEN, Nelson, British Columbia.— Both the letter-head and the envelope are good in design, but we think that the use of an orange, rather than the red in combination with the black, would give a more pleasing contrast. We also think that the use of one-point rule above the date line on the letter-head would be more satisfactory, as the rule which you have used is altogether too heavy and destroys what would otherwise be a pleasing tone harmony in the letter-head as a whole.

HARRY J. BRANTLY, Louisville, Kentucky.— The color combination which you have used on the letter-head is unusually pleasing on the gray stock. If the ruled panel which runs across the heading could be raised up so that it were closer to the main line, the effect would be much better, as the unusual amount of white space between the words is not satisfactory. Personally, we would prefer to see the ornaments at the ends of the business card turned upside down, as we think that they would give a better appearance if printed in that way. This, however, is not a criticism, but merely a question of personal taste.

E. V. NEWINS, Chippewa Falls, Wisconsin.— If you had used a better quality of ink on the cover, the catalogue would present a much better appearance. As it is, the color is dull. We would also suggest that in type designs you take care that the widest line on a page is at, or near, the top, rather than the bottom, and avoid spaces of equal size in whiting out the page. On this cover-page, the raising up of the center group — possibly combining it with the upper group — and the setting of the lower group in a narrower measure would make considerable improvement. The inner pages are well arranged and well printed.

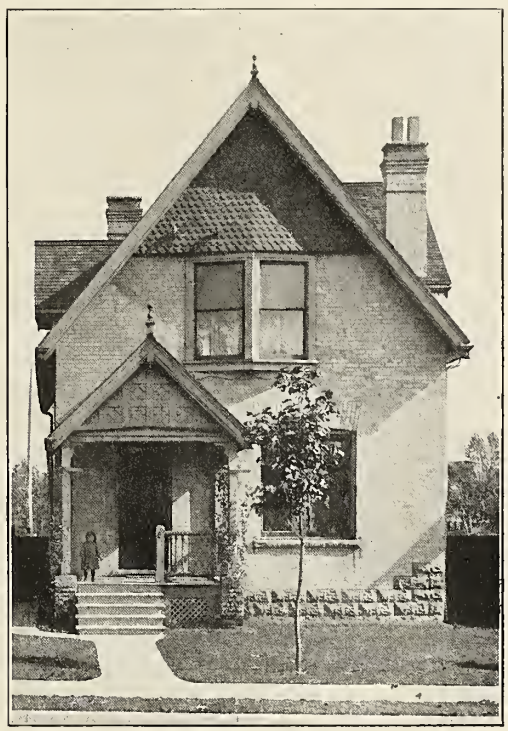
ROBERT H. KELLS, Sumter, South Carolina.— In striving for originality of design one should not depart far from simplicity of treatment. In the two letter-head designs you have broken the reading matter up into so many groups that the effect is hardly satisfactory. On the letter-head set in heavy type we would suggest that you omit the large initials, run the rule across the top without breaking it, center the main line and omit the ornament at the end. On the other heading the manufactured initial is not pleasing, even though it may be original. Originality is commendable, but an old idea which is good is preferable to a new one which is not good.

A. M. ANDERSON, Santa Paula, California.— Your specimens show an unusual cleverness in design and arrangement, although we think they tend rather too much toward an excessive amount of decoration. One should always bear in mind that the printed page, no matter what it is, is designed to carry a message to the reader and that it is the message that counts and not the manner in which it is presented. Where we smother the text in a variety of rules and ornaments we destroy, to a certain extent, its advertising value. This is especially noticeable on the page designed for the insert. The letter-head for the Santa Paula *Chronicle* is very pleasing in arrangement and the colors are very satisfactory.

L. R. COURTRIGHT, Little Falls, New Jersey.— We would suggest that you avoid the pyramid form of type arrangement whenever you can possibly do so. In the second division of the circular, the division containing the name and address — an arrangement which would result in the longest line, probably the name — being at or near the top of the group of type would be more satisfactory than the shape in which it is at present. This would necessitate either the setting of the name in a larger size of type or the line following it in a smaller size, and the placing of the name of the city and State together in the center of the line. The latter would be a great improvement, as one should not separate the two. The general arrangement of the circular is very satisfactory.

THE *Daily News*, Lewistown, Montana.— In regard to the note-heading, we would suggest that you use rules which are square at both ends, instead of those mitered at one end. We would also suggest that where red and green are used as a color combination, the greater percentage should be of the green, with very little of the red. Personally, we would prefer black in the place of green on commercial work of this kind, although where black is used, yellow should be added to the red, making it more of an orange. The arrangement, with the exception of the mitered ends of the heavy rules, is very satisfactory, although perhaps the raising of the main line and the running of the last line between the rules in two short lines would give a more satisfactory arrangement.

E. ST. AMAND, Montreal, Canada.— The blotter is good in design and would have been very effective if you had used a color for the border which would show up on the blue stock. As it is, the effect is lost. We would suggest that you avoid using words with one letter under the other, as letters used in this way are not pleasing in design and are naturally hard to read. On the cover of the recital program we note that you have letter-spaced the text letter in the main line, and would suggest that you avoid at all times the wide space or letter-spacing in this form of type. On the label for the Rush Printing Company we would suggest that you use heavier rules, both in the construction of the panels and in the underscoring of the type lines, as the light rules which are now on the label do not harmonize in tone with the heavy gothic type.



A PRINTER'S HOME.

Residence of E. J. Liddicoatt, journeyman printer, 778 Hellmuth avenue, London, Ontario.

DIRECT TAX ON MAGAZINES.

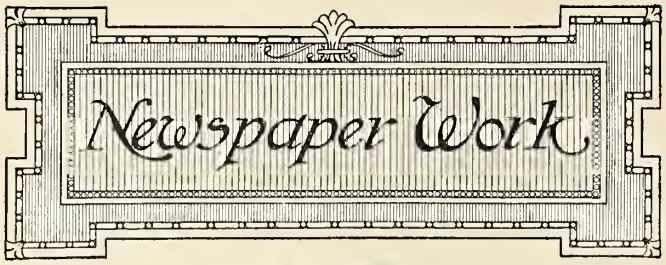
A tax upon the business of the more widely circulated magazines and periodicals would be a tax upon their means of living and performing their functions. They obtain their circulation by their direct appeal to the popular thought. Their circulation attracts advertisers. Their advertisements enable them to pay their writers and to enlarge their enterprise and influence.

This proposed new postal rate would be a direct tax, and a very serious one, upon the formation and expression of opinion, its most deliberate formation and expression, just at a time when opinion is concerning itself most actively and effectively with the deepest problems of our politics and our social life. To make such a change, whatever its intentions in the minds of those who proposed it, would be to attack and embarrass the free processes of opinion.— *By Woodrow Wilson, Governor of New Jersey.*

THAT NEAR-SPRING FEELING.

I'll tell you what I'd like to do to-day
If only bosses would accommodate.
I'd like to quit this job and go away
And let the inkstand and the paper-weight.

— *Evening Telegram.*



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Ad.-setting Contest No. 31.

As announced last month THE INLAND PRINTER will use for Ad.-setting Contest No. 31 copy furnished by S. Roland Hall, Principal, School of Advertising of the International Correspondence Schools, Scranton, Pennsylvania. Mr. Hall has submitted copy for two ads., one for a newspaper and one for a magazine. This will give compositors an opportunity to show what they can do with both styles of composition. In judging this contest a departure will be made from the usual custom, and three men (possibly five) will be asked to pass upon the merits of the ads., selecting the best and pointing out their good and bad qualities. Mr. Hall has consented to act as one of the judges and the others will be announced later. Men of national reputation and acknowledged good judgment as to ad.-display will be selected. This is sure to result in a most helpful discussion of correct ad.-display and will be of particular benefit to those who enter the contest. The winning ads. will be reproduced in THE INLAND PRINTER, together with the photographs and brief biographical sketches of the compositors who set them. Mr. Hall's copy is of such a nature as to require the most careful discrimination in the choice of display, so as to make the ads. not only effective, but appropriate — in the one case to a newspaper and in the other to a magazine.

COPY FOR NEWSPAPER AD.

Directions to Contestants.— Set up the following copy for a newspaper advertisement. Assume that the copy has come without layout, but with instructions to "set up in space of four or five inches single column, or about two and a half inches double column. Give us good display." Take thirteen picas as the standard for a newspaper column. The copy is not to be edited or transposed. In judging, these points will be considered: attention-catching feature of display; appropriateness of typography to subject; economy and effective use of space; readability.

Make Your Money Earn 5%.

A good investment is one that is perfectly safe and reliable and at the same time affords a reasonable profit. American Water-Works Bonds offer an investment possessing both of these essential features. They are unconditionally guaranteed by the company issuing them and are further secured by double their value in real estate. Conservative business men consider them especially desirable.

We are selling these bonds at a price that will yield 5 per cent.

Our book, "Water-Works Bonds," contains much information of value to the investor. Ask for it.

The Scranton Trust Company, 516 Spruce street.

COPY FOR MAGAZINE AD.

Directions to Contestants.— Set up the following copy for a magazine mail-order advertisement. Standard magazine column is sixteen picas, and the entire page measures 5½ by 8 inches. This advertisement is to occupy four inches of one column, or a quarter page. Assume that the magazine is to be printed on supercalendered paper. Copy must not be edited, but may be transposed if better display will thereby be secured.

How to Get a Position and How to Keep It.

A book chock full of helpful experiences, proven plans and "horse sense." Treats of the choice of an occupation, of preparation, qualification, changes, the question of salary, hours, advancement, etc.; shows the kind of endorsements to get; suggests how the aid of prominent people may be enlisted; instructs how to advertise for a position; teaches how to write letters of application that command attention; tells how to interview; takes up the various ways of getting positions; and deals with a dozen other topics important alike to applicant and employee. Written by an expert correspondent who has been all along the line, who has made a special study of the employment problem; contains the boiled-down experience of years — information worth many dollars to ambitious people. Helps beginners to get started; helps others to climb higher. "Worth its weight in gold," says one purchaser. Another writes, "Your model letters helped me to get a place that pays $30 a week."

Seven thousand copies sold of the first edition. The revised edition is a cloth-bound, 140-page book that contains special chapters and model letters for many large classes of applicants, such as those for positions of bookkeeper, stenographer, salesman, clerk, teacher, manager, reporter, printer, telegraph operator, technical man, advertising man, etc. Single copy sent postpaid for 56 cents. Money back if dissatisfied.

Blank Publishing Company, Scranton, Pa.

GENERAL RULES FOR BOTH CONTESTS.

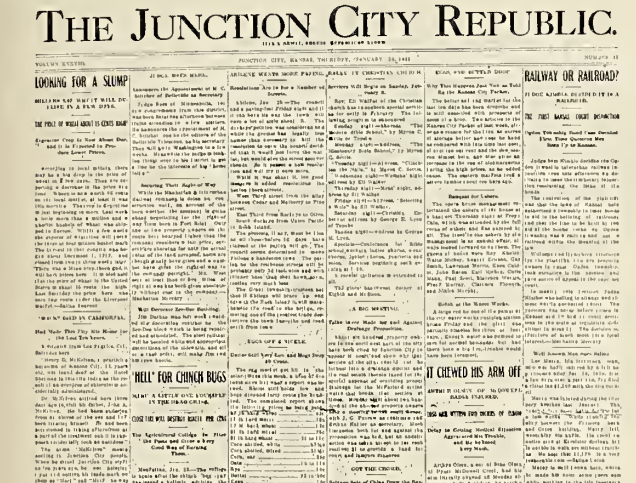
THE INLAND PRINTER wishes to present to each compositor who enters either or both of the contests a complete set of the specimens submitted in the contest which he enters, each ad. in the set to bear *the name and address of the compositor* who set it. In order to do this it is necessary to have a few rules, with which all who enter must carefully comply:

1. One hundred printed slips of each ad. to be mailed *flat* to "O. F. Byxbee, 440 South Dearborn street, Chicago."
2. Use black ink on white paper, 5 by 7 inches, *exactly*.
3. The name and address of the compositor must be printed on *all but six* of the slips, in the lower left-hand corner, in ten-point roman. The six plain slips are to be used for the judges.
4. Each contestant must enclose 20 cents in 2-cent stamps or coin to cover the cost of assembling and mailing to him a complete set of the specimens submitted. Canadian dimes may be used, but not Canadian stamps.
5. Each contestant may enter as many specimens as he desires. If two or more designs are entered, no extra stamps will be required.
6. All specimens must be received not later than May 10, 1911.

Contestants should read the rules very carefully and see that each provision is fully complied with, as failure to meet the conditions may debar their work. Special care should be taken to have the size of the paper correct, as one ad. on paper too long or too wide would make every set inconvenient to handle, and any such will be thrown out. Particular note should also be made of the date of closing, as ads. received too late can not be accepted. Where a compositor enters two or more ads., and they are mailed at the same time, each set of specimens should be wrapped separately, and the several sets enclosed in one package. THE INLAND PRINTER is able to reproduce only a limited number of the ads. submitted, so that those who do not participate are missing much of the benefit to be derived from a study of the various styles of display in a complete set. There will be one hundred sets of ads., and, should the number of contestants be unusually large, the sets will be given to the first one hundred who enter, so that the advisability of submitting specimens early is apparent. If a compositor does not desire a set of specimens he may omit the stamps, but must send the one hundred slips. This undoubtedly will be one of the greatest ad.-setting contests THE INLAND PRINTER has ever conducted, not only in interest, but in actual helpfulness.

Honors to the Junction City "Republic."

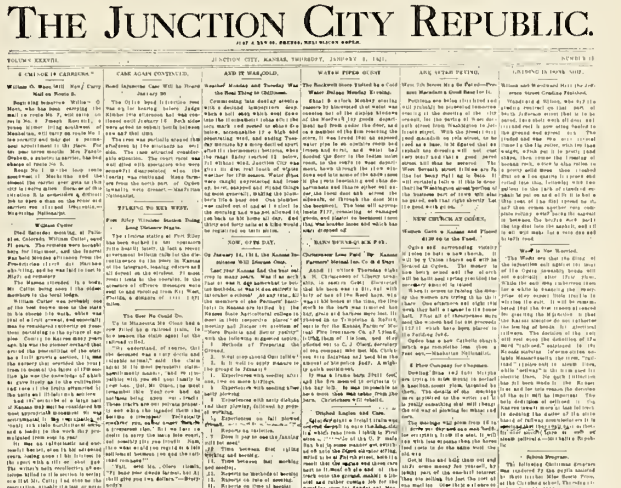
R. M. Coffels, of the Junction City (Kan.) *Republic*, has reason to be very proud of the honors he and his paper secured at the last meeting of the Kansas State Editorial Association. Beside winning first prize for having the neatest letter-head of any Kansas weekly or semiweekly, he also won first prize for the best general make-up and second for the neatest appearing paper. The first pages of the two winning papers are reproduced. The one dated January 26 was given first place for make-up, and that of January 5 second place for the neatest in appearance. The display heads in the first page of the issue of January 26 break up the monotony of the page. As the prize was probably awarded on the make-up of the entire paper, it is interesting to note the arrangement of the other pages. The second page contains the publisher's announcement and some


THE JUNCTION CITY REPUBLIC.

LOOKING FOR A SLUMP

HELL'S FOR CHINCH BUGS

Won first prize for the best general make-up at the meeting of the Kansas State Editorial Association.


THE JUNCTION CITY REPUBLIC.

Won second prize for the neatest appearing paper at the meeting of the Kansas State Editorial Association.

additional headed items of local news; the third page has the short local items, headed "Local Mention"; the fourth and fifth pages are devoted to correspondence under the heading, "With the Rural Reporter"; the sixth page has a special article on "Your Boy's Life Work"; the seventh a five-column story, and the eighth is advertising.

One More Christmas Issue.

Kuhn Brothers, publishers of the Ottawa (Ont.) *Dipper*, write: "Under separate cover we mail our Christmas number. Better late than never, gentlemen, but as we were not subscribers till this month we had not noted your review and criticism work. We should appreciate a mention about our work, because this year's number has cost immensely, and detail work in gathering data has been heavy. Canadian papers say it is one of the best in the Dominion — let's hear what you think." This is one of the finest Christmas numbers received, not only from Canada but from the United States as well. The special articles and the entire contents were exceptionally well selected, it was beautifully illustrated with fine half-tones, and was very nicely printed.

New York Editor Lectures at Wisconsin.

Paul Elmer More, editor of the *Nation*, and formerly literary editor of the New York *Evening Post*, and the *Independent*, delivered a series of five lectures at the University of Wisconsin March 16 to 23.

Big Course in Advertising.

Over 160 students are taking courses in advertising at the University of Wisconsin this year. The work in the psychology of advertising has attracted 140 young men and women and that in agricultural advertising 22.

The Students' Advertising Club, organized last fall as the first of its kind in any American university, has a membership of over one hundred, and is affiliated with the Associated Advertising Clubs of America.

Automobile Runs a Daily Newspaper.

If the Carson City (Nev.) *News* had not been enterprising enough to have an automobile in its service, a large part of the State of Nevada would have missed its daily newspaper on several occasions when a balky electric powerhouse failed to furnish "juice" to run the newspaper plant. Having no auxiliary power and no prospect of electric current, the *News* was unable to operate its linotype machines or presses and the paper could not be gotten out. An ingenious master mechanic suggested that if the company's Maxwell runabout could be gotten into the pressroom he could start the machinery. After removing several partitions the automobile was placed in the desired spot. The

rear of the car was jacked up and by the use of impromptu shafting and belting the machines were set in motion. After the publishers realized what they had accomplished, they issued this statement in the *News:* "Hereafter the *News* will not miss an issue, even if the electric power fails, for when the lights grow dim and the power weak, the headlights of the car will be lighted, the motor started and the *News* will appear in record time, ground out by an automobile."

Adapting Old Borders to New Ads.

Charles H. McAhan, of the St. Joseph (Mo.) *News-Press*, sends quite a number of ads. to which he has adapted old borders. He writes: "The border designs are from old electrotypes, and in order to show that they have some value I have applied them to the enclosed ads. In most newspaper offices there is an abundance of border designs that could be utilized in this manner." Mr. McAhan has shown considerable enterprise in utilizing these cast-off



No. 1. No. 2. No. 3.

USING OLD BORDERS ON NEW ADS.

cuts, and he has used them to good advantage, too, as is shown by the reproductions (Nos. 1, 2, 3). The heavy gothic is the best letter he could have selected to use with such heavy borders.

Talk on Legislative Reporting.

The work of the legislative correspondent was the subject of talks by G. E. Vandercook, of the Milwaukee (Wis.) *Evening Wisconsin*, and Winter Everett, of the Milwaukee *Daily News*, before the Cubs' Club of the University of Wisconsin on March 15.

Many Students of Journalism.

At the University of Wisconsin 175 students are enrolled in the classes in journalism this year, an increase of over fifty per cent above the number last year. Of these 153 are in the classes in newspaper and magazine work and 22 in the class in agricultural journalism. The students represent thirteen States and two foreign countries. One student is an Armenian from Turkey and another an East Indian from Calcutta. The States represented by students include New York, California, Michigan, Ohio, Colorado, Kansas, Minnesota, Texas, South Dakota, Indiana, Iowa, Illinois, and the District of Columbia.

Troubles of a Publisher.

William J. Ellis, editor and publisher of the *Delaware Valley Advance*, Humeville, Pennsylvania, tells of the troubles of a publisher in a recent issue. First the press "got a spell and balked." After an expert had been called in and had the press running, then the tank which supplied water to the gasoline engine froze and later burst. Then sickness attacked the force, first one off at a time and finally three, until the publisher was obliged to ask his neighbors to help carry the forms down stairs to the pressroom. As if all this were not enough, his troubles were brought to a climax by having an eight-column form reduced to pi. But — the paper did not miss an issue.

Thirty Columns of Ads. in Fourteen Hours.

How many columns of ads. can you set in fourteen hours? W. Ellis Speer, of the Greensboro (N. C.) *News*, sends clippings of thirty columns (600 inches) of ads. which he set for one Sunday issue of the *News*. He says: "I set the entire bunch in a little less than fourteen hours. I worked on them four hours Friday night, two and a half hours Saturday afternoon and seven and a half hours Saturday night. I did not have any help at all except that the eight-point matter was set on the machine — all over eight-point I set by hand. I had to lay out the ads. myself, being given the copy with the amount of space and no other instructions. I would be very glad to know what you think of their appearance, taking into consideration the time I had and no help." This is the real test of a compositor's ability. With thirty columns of ads. to set in fourteen hours there is no time to study. He must take his stick and rule in hand, glance over the copy, and size up almost instantly what lines must be displayed, where cuts are to be located, where panels are to be used, what size body-type



No. 4.

One of thirty columns of ads. set in fourteen hours.

will fit the space, and all this without losing a motion. Such a compositor has no time to try a half-dozen different lines before he finds the right size to make a full line — no more and no less. Mr. Speer's ads. were not full pages. There were thirteen in all, averaging a little over a quarter-

page each, and none larger than a half-page. Only two of the ads. have eight-point, and only a very limited amount at that, so that practically all of the thirty columns was original hand composition. There is not a badly balanced ad. in the lot. No. 4 shows one of the ads. and has in it about the average amount of composition.

"Merchants' Big Bargain Day."

Here is the way one publisher — Frank Harper, of the Mount Vernon (Ohio) *Banner* — secured a page and a half of special advertising and incidentally boomed the business of his home town. He divided up a page into twenty-four two-inch, double-column cards in which each merchant advertised some one article at a special low price for the "Merchants' Third Annual Bargain Day Sale." These



No. 5.

How one publisher secured an extra page of ads.

cards sold so well that he was obliged to use another half-page to accommodate them all, and in addition to this had a number of big ads. from merchants who took advantage of this particular time, when the town would be full of people, to advertise their regular lines. This is the third annual sale of this kind, which is an indication of how successful they have been in the past. Mr. Harper used the same plan successfully during the holidays, only each ad. was twice as large, and was illustrated with a picture of Santa Claus or some other holiday cut. As a guide to other publishers a page of the "Bargain Day" ads. is reproduced (No. 5).

Florida Newspaper Men to Meet.

On April 24-26 the thirty-second annual meeting of the Florida Press Association will be held at Tallahassee. Arrangements have been made with the railroads for reduced rates, and it is expected that this will be the banner meeting of the organization. The first night's session will be held at the auditorium of the Florida State College for Women and will be given over entirely to educational matters. At the close of the session a reception will be tendered the newspaper men by the faculty and students of the college. Among the interesting addresses to be delivered during the meeting is "System in a Newspaper and Job Office," by Wallace F. Stovall, of the Tampa *Tribune*.

Newspaper Criticisms.

The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

Plant City (Fla.) *Courier*.— You are getting out a good, clean paper and there is nothing about it to criticize.

South Dakota Tribune, Ipswich.— Your holiday number was a very nice issue, but it would have stood a little more impression, particularly on the half-tones.

Cass County Democrat, Harrisonville, Missouri.— A paper packed full of news and nicely printed. The correspondence department would look better if only one style of box head were used — that on "West Line News" is very neat.

Live Stock Reporter, National Stock Yards, Illinois.— So far as the work in the composing-room is concerned there is nothing to criticize — the care taken with the make-up is particularly commendable. Your paper is not as clearly printed as it might be, and the color is uneven.

Ottawa (Ont.) *Dipper*.— It is only in the minor details of make-up and presswork that your paper needs attention. A little larger letter for the date line on the first page would be better, and see that it is in the center. The heavy line of a double rule should always be at the top. The reason you do not get better results in your presswork is in a measure due to the quality of ink.

Pickering (Ont.) *News*.— The date line is too large, particularly for a five-column page — twelve-point would be plenty big enough. Avoid using so many different faces of type in your ads. You are not far wrong on the proper lines to display, but you should try to stick to one series (or not more than two) in each ad. The *News* is packed full of news — as its name implies, but it would look much better if you would run a lead between paragraphs in local items and correspondence.

Greenwood (S. C.) *Index*.— You have reason to feel proud of the paper you are publishing. It is not only full of news and other interesting matter, but it shows exceptional care in ad. display, make-up and presswork. The machine-set running title should be new every issue. The second rule — the one above the date on the first page — should be parallel, same as the first rule. The variation in headings at the top of the first page in the issue of February 16 is better than having the heads all alike, as on March 2. There is no apparent reason for having the first dash in these headings longer than the others.

Sunday Times, Perth, Western Australia.— Nearly nine years ago a copy of the *Times* was sent me for criticism, and a comment was published in THE INLAND PRINTER for September, 1902. For the benefit of American readers, let me say that the *Sunday Times* is printed on pink paper, has eight long columns (24 inches) to the page, and usually consists of twenty-eight pages. It lays claim to being "the biggest Sunday paper in the British Empire." In make-up and ads. it does not differ materially from Sunday papers in the United States, except that it has only a few illustrations, and those which it does run are very poorly printed. It is certainly a great paper, full of interesting matter, carefully made up, but on these two points (illustrations and presswork) it can be justly criticized. Newspaper readers like pictures, and big pictures, too, but they must be clearly printed. Get more pictures by all means, but first be sure you can print them. The half-tones you are using may be of too fine screen, but even if they were not so fine there must be considerable improvement in the presswork before they would print clearly.

New Publications.

Pavo, Ga.— *Progress*.
Lander, Wyo.— *Eagle*.
Oxford, N. C.— *Banner*. J. T. Britt.
Exeter, Cal.— *Tribune*. E. E. Barley.
Revere, Mass.— *Ledger*. G. E. Brown.
Tropico, Cal.— *Sentinel*. H. W. Melrose.
Stanton, Neb.— *Democrat*. F. F. Mende.
Hudson, Iowa.— *Herald*. W. E. Wilson & Co.
Newbern, N. C.— *Industrial Weekly*. E. J. Land & Co.
Bryan, Tex.— *Sunday Sun*. Frank Miller and James Stevens.
Orville, Ohio.— *Daily Crescent*. By owners of *Tri-Weekly Crescent*.

Bessemer, Ala.— *Standard* (afternoon daily). A. F. Chambers, of Memphis, editor.

Cleveland, Ohio.— *Modern Shopping* (a business magazine for the home). E. C. Reigel, managing editor.

Changes of Ownership.

Petrolia, Ont.— *Advertiser.*

Bode, Iowa.— *Bugle.* Sold to J. F. Temple.

Udall, Kan.— *News.* Luther, Okla., *Register.*

Mitchell, Ga.— *Banner.* Moved to Gibson, Ga.

Muldrow, Okla.— *Press.* Sold to E. A. Miller.

Orange, Iowa.— *Herald.* Sold to Isaac Hospers.

Speareville, Kan.— *News.* Sold to R. E. Wood.

Tyrone, Okla.— *Observer.* Sold to J. E. Peters.

Rising Star, Tex.— *X-Ray.* Sold to J. J. Gregg.

Elsmore, Kan.— *Leader.* Sold to C. O. Pearson.

Grant, Neb.— *Sentinel.* Consolidated with *Tribune.*

McHenry, N. D.— *Tribune.* Consolidated with *Free Press.*

Bells, Tenn.— *Sentinel.* Bell & Turner to J. C. W. Nunn.

Grove City, Pa.— *Reporter.* Sold to Harry K. Dougherty.

Walden, N. Y.— *Herald.* Ward Winfield to W. J. Randles.

Linden, Mich.— *Leader.* D. E. Blackmer to W. C. Williams.

Malvern, Ark.— *Ark Meteor.* P. S. Carden to S. H. Emerson.

Clinton, Okla.— *Chronicle.* C. L. Howell to C. E. Gannaway.

Johnstown, N. J.— *Republican.* C. I. Combes to F. L. Rogers.

Hennessey, Okla.— *Clipper.* Consolidated with *Press-Democrat.*

Bronson, Mich.— *Journal.* A. D. Shaffmaster to C. H. Powley.

Bonne Terre, Mo.— *Register.* George Stanfill to J. H. Wolpers.

Hill City, Kan.— *New Era.* Consolidated with *People's Reveille.*

Harbor City, Mich.— *Republican.* L. A. Clark to M. L. Garland.

Petty, Tex.— *Enterprise.* B. Collins to Petty Publishing Company.

North Baltimore, Ohio.— *Times.* C. K. Rockwell to D. W. Callahan.

Clay Center, Kan.— *Dispatch.* Sold to Dispatch Publishing Company.

Springfield, Tenn.— *Banner.* Consolidated with *Robertson County News.*

Baker City, Ore.— *Herald* (daily).— B. T. Kennedy to C. C. Powell and F. W. Tenny.

Albany, N. J.— *Country Gentleman.* Sold to Curtis Publishing Company, of Philadelphia.

Olean, N. Y.— *Times.* C. D. Straight to J. R. Droney, M. G. Fitzpatrick and Thomas Sullivan.

Caldwell, Tex.— *News-Chronicle* and *Burleson County Ledger.* Sold to a company headed by W. W. Rankin. The papers have been consolidated.

Frankfort, Ky.— *State Journal.* Consolidated with *News.* Ex-Governor Beckham, who published the *State Journal,* retires from the newspaper field. The consolidation will be known as the *News-Journal,* issuing morning and evening editions.

Suspensions.

Cornelia, Ga.— *Progress.*

Butte, Mont.— *Evening News.*

Cranbrook, B. C.— *Prospector.*

Deaths.

Oakland, Cal.— William E. Dargie, publisher of the *Tribune.*

Logansport, Ind.— H. J. McShcehy, editor and founder of the *Chronicle.*

Jersey City, N. J.— H. Manning Hoffman, member of the firm of Hoffman Brothers, printers.

Philadelphia, Pa.— James D. Slade, financial editor of the *Public Ledger.* He was a practical printer, having at one time operated a job-printing office.

Bloomington, Ill.— John S. Harper, founder of 156 newspapers and well known to the newspaper fraternity. He began journalistic work on the Louisville *Journal.*

Toronto, Ont.— Henry Borace Wiltshire, widely known among Canadian journalists. More than a quarter of a century ago he established "The Flaneur" column in the Toronto *Mail.*

Louisville, Ky.— Judge Raymond Lynch, for almost three-quarters of a century employed in the composing-room of the *Courier-Journal.* He was eighty-six years old and had retired from active work only three years ago.

Black River Falls, Wis.— Frank Cooper, soldier-printer, and one of the owners of the *Badger State Banner,* who is said to have been "one of the best-loved men in Wisconsin." He served with honor through the Civil War, and was known as the oldest printer in the State.

BOILING IT DOWN BY INFERENCE.

"Here," said the editor, "you use too many words. You say, 'He was poor, but honest.' You have only to say that he was honest. Again, you say, 'He was without money and without friends.' Simply say that he was without money."—*Printers' Register.*

YOU ARE IN BUSINESS FOR YOURSELF.

Don't forget that you are "In business for yourself" even though you are on a pay-roll. You are building up your own character and developing your own powers. If you do this conscientiously you are sure of "recognition."—*Agents' Bulletin.*

Written for THE INLAND PRINTER.

HOW TO INCREASE ADVERTISING RATES.

BY O. F. BYXBEE.

THERE is only one way to increase advertising rates, and that is to increase them. There must be no "get-it-if-we-can" policy. "Be sure you are right, then go ahead." Publisher Edgar F. Howe, of the Imperial (Cal.) *Standard,* says: "I have raised advertising rates twice in a year, both times successfully. My method of raising rates is to raise them — simply take them by the bootstraps and lift them up." Mr. Howe's simile is a good one; it is absolutely impossible to lift one's self by the bootstraps, and to the doubting publisher it *seems* just as impossible to increase advertising rates. But this is really the first step toward success in increasing rates — a firm determination to really increase them — and it is a step which must be taken the full length, not a half step which may be withdrawn when the first obstacle appears.

That advertising rates may be successfully increased is amply attested by those who have taken the step. Mr. Howe says he has increased them twice, "both times successfully," and follows this assertion by saying, "The bulk of advertising now is greater than before either raise, and the increase in gross revenue is one hundred and twenty-five per cent."

Other publishers have the same experience. R. E. Priest, general manager of the Pittsburg (Pa.) *Live Stock Journal,* writes: "Our increased rates are bringing better results than the lower previous rates. Quantity of advertising carried since is double, and revenue increased three times." This letter was written only seven months after the increase went into effect.

If satisfied that your advertising rates are too low (and most publishers are), and having determined to increase them, the next step is to fix upon a rate which will be just to both yourself and the advertiser, and one which you can firmly adhere to and swear by. With this preliminary decided, you are now ready to learn *how* to increase the rate.

You should make the most of your determination to increase. Don't try to cover up the move as if it were something to be ashamed of. Advertise the increase all you can. Announce it in the paper three or four months in advance, send circular letters to all present advertisers and all prospective advertisers. Don't stop at one letter or one circular — keep it up every month; every week would be better. Send them the news in some different form every month or every week. A postal at one time, a letter at another, and several different kinds of circulars in between. Tell them that your circulation, its character and quantity, entitles you to a better rate; that expenses are higher and the entire cost of production greater; that it costs "good money" to publish a paper of the high character of yours. Tell them of the ever-increasing value of advertising; of the high prices which people in other towns are obliged to pay; of the results secured by other advertisers in your paper. Tell them how this one and that one have been in the paper for years, and of others who used to have only a small space but are now using half columns, columns, etc. Tell them how these successful advertisers have gotten their results — by watching their advertising copy, changing it often, and advertising things in which the public at the particular moment is interested.

In all this work don't fail to pound home the fact that rates are to be positively increased, and, most prominent of all, the date on which the increase will go into effect.

In the meantime, get to work on the prospective advertiser. Tell him that unless he makes his advertising contract before the fixed date his advertising is surely going to cost him more money. It is human nature to buy "on a rising market," and advertising always sells best when the price is going up.

You are bound to lose a few of your old advertisers, and you will need a little new business to keep up the quantity, but there is no question about the revenue keeping up — it usually increases from the very start.

Most of the steady advertisers in a newspaper are carried on "t.f." contracts, or on no contracts at all — simply a verbal agreement or understanding. For this reason, it is sometimes advisable to give all old advertisers a year's notice. The "fuss" you make about the new rate on new business will have its effect on the old advertiser and make the increase all the easier.

Shortly before the date set for the increase on all old advertising, the advertiser should be posted definitely on just what his advertising will cost him under the new rate, and, at the same time, tell him just what space he can get for approximately the same money that he is at present spending. Send this in the form of a written notice by mail. This is best for several reasons. He thus has formal notice; he has the exact figures in writing, and he will have time to consider the new prices before you call, and possibly be in a better humor.

A mass of information and statistics have been gathered by THE INLAND PRINTER on the vital questions of circulation and advertising. Many of the letters received tell of increased advertising rates, but not one reports dissatisfaction with the move. All lost a few of the old contracts — those which before the increase they imagined they "could not keep house without" — but the net result was an invariable net increase in revenue, and in nearly every instance, where a determined effort was made particularly, there was an actual increase in the volume of business. This result is accounted for by the fact that the publishers fear they are going to lose business, and, as a consequence, they work all the harder for new contracts.

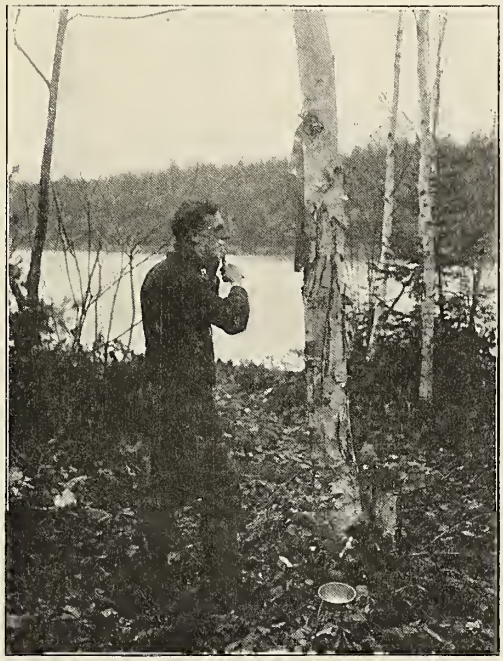
The experience of the publisher of the *Courier*, located at Madison, Indiana, as given in detail in his letter, is so full of interest and practical suggestion that it is appended in full:

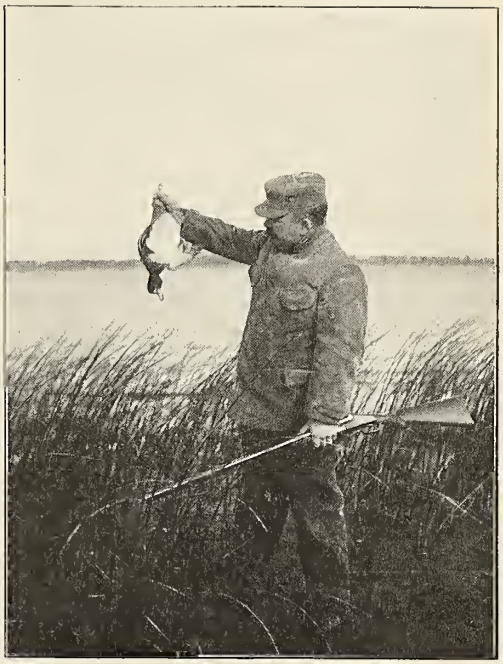
DEAR SIR,— Your circular regarding tbe circulation and advertising ends of a newspaper is of particular interest to us, as we have lately raised our advertising rates to keep up with an increased circulation.

In order to make tbe story clear, local conditions must be touched upon ligbtly. Madison is a town of about 8,000 people — 6,500 wbite and 1,500 colored. We are situated on the Obio river, wbich divides us from strongly Democratic and sparsely settled Kentucky counties. Our field has about 27,000 population. Madison has three daily papers. The *Courier* is the oldest and Republican, the *Herald* second and Democratic, and tbe *Democrat* is tbe youngest or newest and Democratic. Up to 1900 no particular efforts were made by any of the three papers for either circulation or advertising. Each paper took what business naturally came to it. Advertising rates were more or less demoralized and it can be truthfully said that no rate-cards were in force.

Beginning with 1900, the *Courier* started a determined effort for circulation, first reducing the subscription price from 15 cents per week to 10 cents, and following up tbis reduction by canvasses, using different premiums. In this manner the circulation was increased to about 900, or about fifty per cent. This increase came largely from the *Democrat* and resulted in a change in the *Democrat's* policy. It was desired by the circulation manager of the *Courier* to still furtber reduce the price of subscriptions by mail and make an effort for this business, but the owners of tbe paper were unwilling to do so. Tbe *Democrat,* however, took the step and reduced their price on their daily edition to $2 per year, and ran up quite a large mail subscription. In 1904 the *Courier* decided to meet the *Democrat's* mail price, and made a similar reduction. A daily circulation of 1,161 was then increased without effort to 1,249 for the following year. Tbis growth was so slow that a voting contest was put on in the fall of 1905, to force matters somewhat. After the close of the contest the list numbered about 2,000, with an average for the following year (1906) of 1,867. The premium in the contest was a piano and votes were only given with the payment of money on subscription account, and no subscription was accepted for longer than one year. In this contest all the candidates were from the city. In tbe fall of 1907 we put on another contest, with city candidates barred, and the country girls ran our list up to 2,283 for us. We are now using canvassers in both city and country, but find it inclined to be expensive and results very questionable from a financial standpoint. Our circulation at present runs around the 2,500 mark.







HUNTERS' JOYS IN CANADA — GRAND TRUNK RAILWAY.
Photographs by R. R. Sallows, Goderich, Ontario.

In October, 1906, we increased our advertising rates from a card averaging 3 cents an inch to the flat rate, card enclosed. Preparing for the raise, we put out a city solicitor, who spent his entire time on the street. Immediately after the raise went into effect we experienced no trouble, as we had by a number of methods convinced the advertisers that we had the circulation. All our schemes to boost the circulation were well advertised, and this, more than any one thing, convinced the advertisers that we were busy and could deliver the goods.

Our local advertising under the flat rate is inclined to vary too much to be handled to advantage. We have dropped to as low as 100 inches of local advertising in an issue and ran as high as 500. Our average is about 180 inches all the year around, as against an average of 240 under the old card.

We have stayed by our card so persistently in town that we are no longer offered lower rates. It is true, that there is some business that we have lost, probably forever, but it was not the business of the live concerns.

Our foreign business dropped with the raise until we had but one contract, which called for four inches every other day at the card rate. Of course, there were some old contracts running, which helped out a little, but

DESTROY ALL PREVIOUS RATE CARDS

THE

Madison Courier

Madison, Ind.

EVENING AND WEEKLY

DISPLAY SPACE

1 to 50 inches	10 cents
51 to 100 inches	9 cents
101 inches or more within one year	
Daily—Inside Pages, per inch .	7 cents
Daily—Outside Pages, per inch .	8 cents
Weekly	5 cents

(The above rates are for run of paper.)
Composition 4c per inch additional.
Local readers, page 4, 10c per line.
Classified, 1c per word first insertion.

POINTS

4 page paper.
7 columns to page.
20 inches to column.
9 point body type.
100 line screen half-tones.
No matrices.

THE COURIER COMPANY (Inc.)
PUBLISHERS

New York Office: BRUNSWICK BLDG.
R. J. SHANNON, Mgr.

Chicago Office: MARQUETTE BLDG.
WILLIAMS AND ANDERSON

we dropped from 1,920 inches a month to 600. After a while one advertiser after another came to realize that the card rate was the only one that we would accept, and the business began to swing back to us.

In 1907, October 1, we made a contract with a special representative in Chicago, C. J. Anderson, and last June we appointed R. J. Shannon to look after our interests in New York. These two offices handle all foreign business, except that placed by traveling representatives, who call upon the drug trade and make the contracts direct. We have found the specials to be very satisfactory. They can call upon the advertiser personally and lay a proposition before him much better than it can be done by mail. We are carrying at the present time about 1,200 inches of foreign a month, and should run above our old average as soon as copy is in hand from all the contracts now in force.

We have increased our receipts from circulation about two hundred per cent, and our advertising receipts about one hundred per cent.

When our advertising rates were first raised the foreign and local advertising in the other two Madison papers showed an alarming increase. Business which we turned down went to our competitors. Better prices have resulted to all three papers since our increase. After the first three or four months the local advertising began to drop out of one of the local papers, as a result of our circulation advertising, and that paper is running now about fifty per cent of its old-time local business and about sixty per cent of the foreign business it had at the time of our raise. The second opposition paper is still running more local advertising than it did prior to our increase, but is dropping off in foreign business. We mention the effect that our circulation and advertising operations have had on the newspaper situation as a whole only to show business conditions as a whole.

We believe that we will soon regain our old average of inches, and expect to hold the business. We have had no solicitor on local advertising for almost a year and find that we have less dissatisfaction than we did before we had convinced the advertising public that our circulation statements were correct.

Among other schemes to present our circulation to the advertiser we invited three prominent advertisers to inspect our books each month. In this manner we showed each merchant in town who was convincible just what we had. We believe a longer period between such inspections would be better, as we got around to all the advertisers a little too soon.

We aim to make a well-balanced paper. We have a number of towns of three hundred to four hundred people in our county. We have regular letters from these points, also a daily letter from a small Kentucky town, just opposite us on the river. We pay one or two correspondents in cash, but the most of them do the work for the paper and the glory. We cover "Old Settlers'" and "Old Soldiers'" meetings carefully. We aim to cover our local news in a clean, concise manner, and do not go to extremes or show any favors. We have considerable trouble over court news, but publish all cases getting into court, regardless of the pressure brought to bear to have such things omitted. We carry a pony-wire report, use the Hearst service pictures, stick to our party politics without belittling the other parties and refuse to be dragged into controversies.

Hoping that something we have brought out will prove of value to you, we are, Very respectfully, M. E. GARBER,
Manager, the Courier Company.

The rate-card of the Madison *Courier*, which is shown herewith, is very concise and contains just the information that the general advertiser and advertising agent desire, much of which is often omitted from the average card. The flat rate, however, has not proved very successful in this instance on local advertising, but, notwithstanding this, it will be noted that receipts have increased one hundred per cent.

The experience of the *Courier* is only another demonstration that it pays to increase rates, even where there is keen competition.

A PROUD EDITOR.

Every time Mr. Davies, editor of the Concordia *Kansan*, buys a new ferrule for his wooden leg or lays in a fresh supply of office towels he writes a column or two in which he argues that the *Kansan* is the best equipped office in the State.

However, we have finally succeeded in putting one over on Mr. Davies. This office has just purchased a new set of job-press rollers, a pound of poster ink, a new sprocket wheel for our twin-cylinder, self-supporting, automatic inking, hand-hammered, double-action, triple-plated press, and have also paid the rent a month in advance.

Beyond the shadow of a doubt this places the *Optimist* office head and shoulders above all competitors, and gives it first place in point of equipment in the State. It is in a class by itself even among the newspapers of the world.—*Jamestown Optimist.*

POOR HOTEL SERVICE.

The story is being told of two traveling men who found themselves one evening unable to find sleeping accommodations at the only hotel in the village, and took refuge in the church edifice, utilizing the cushioned pews for a night's rest.

The continued ringing of the church bell in the early morning caused the assembling of the populace, wondering at the commotion. At last two of the bravest entered the church, to be greeted with the remark:

"It takes a h— of a time for you to answer our bell! Send up two cocktails to pew 17 and be quick about it!"—*Ideal Power.*

THE NEVINS-CHURCH PRESS, IRVINGTON-ON-THE-HUDSON.

BY S. H. HORGAN.

THE traveler up the glorious Hudson looks out for "Sunny Side," the famous home of Washington Irving, at Irvington-on-the-Hudson. But just before the boat passes Irvington he sees a long, artistically designed structure, suggesting by its classic lines a public building erected in a park, with a beautiful setting of noble trees as a background. The light gray of the building makes it stand out strong against the green background.

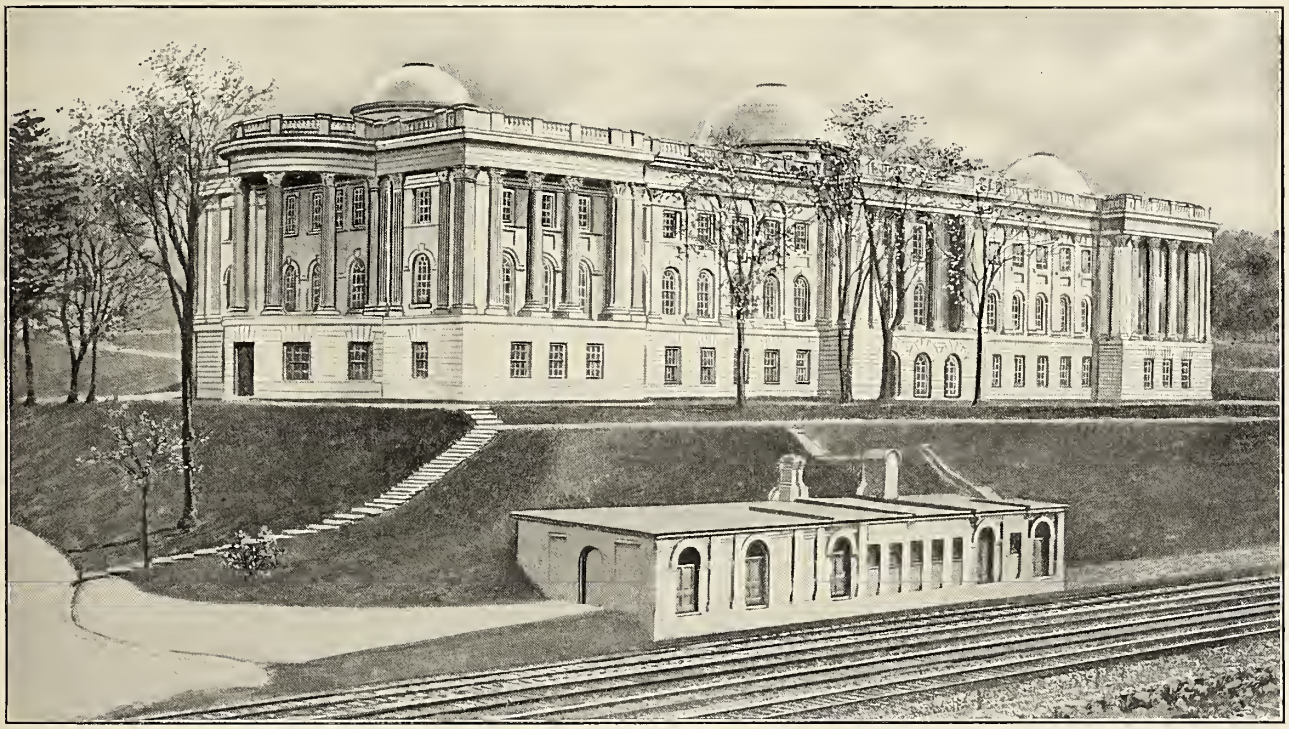
It is a building designed by Stanford White, and which he referred to as the best thing he ever did. It is the home of the Nevins-Church Press, and was built by John Brisben Walker for the *Cosmopolitan Magazine*. The motive which inspired Mr. Walker to have constructed this magnificent structure was, he says, this:

Watching from day to day the sick list of an establishment as large as that of the *Cosmopolitan*, and hearing stories of the narrow quarters and many discomforts to which employees are subjected, the suggestion came one day, "Why is all this necessary?"

Why should the workers of to-day cling to bad-smelling city cañons, these skimpy rooms, so expensive in rentals, so badly lighted that work is done imperfectly and eyesight itself destroyed, from which the worker goes home to unhealthful flats of still narrower dimensions, where his children grow up in a sickly way, with such play as they can find under the horses' feet in the streets?

There are beautiful hillsides on the Hudson, where every breath of air is fragrant and life-giving, and that within fifty minutes of the heart of the city.

And so he built this beautiful building, 279 feet long and 75 feet wide, and of great strength of construction, with perfect lighting, so necessary for fine presswork. There is a tunnel leading from the Hudson River Railroad tracks to the basement of the building, and elevators to carry the heavy boxes of paper to the pressroom floor. So careful was Stanford White that nothing should mar the artistic exterior, that he placed the chimneys in the domes of the building where they are hidden by surrounding balustrades of fireproof material.



Farmer-Zehr Company, Engravers.

THE MOST BEAUTIFUL PRINTING ESTABLISHMENT, ARCHITECTURALLY, IN THE WORLD.
The home of the Nevins-Church Press, Irvington, New York.

A. B. FROST "SHOOTING IN FRANCE."

A. B. Frost's best-known pictures were shooting pictures published in a portfolio many years ago. He has recently been living in France and in the April *Scribner's* will appear a number of most characteristic drawings by him showing the picturesqueness of "Shooting in France."

UP IN THE AIR.

I guess the time it takes to set,
I guess the paper, too;
I guess the ink — it may be black
Or yellow, red or blue.
I guess the binding, and I guess
To make my figures much the less,
But where my profit comes I guess
I can not tell, can you?

GERMAN AND AMERICAN CITIES CONTRASTED.

Frederic C. Howe, a high authority on city government, writes in the April *Scribner's* of "The German and the American City," contrasting their methods of government and showing the remarkable way in which German cities are planning for the future, believing that they are to be the centers of the best civilization.

Written for THE INLAND PRINTER.

PROBLEMS IN PRINTING-OFFICE MANAGEMENT.

BY A. J. CLARK.

"WHAT you goin' to do with the mug who sits complacent, and with a superior equipment of machinery and brains, is able to make money in the printin' business at prices that would send the ordinary dub to the poorhouse?

"I have in mind a guy who blows into a well-organized town and puts the association of master printers agin just this kind of a proposition. He says, 'I'm goin' alone, and I don't want no help from any association whatever. I want to run my business my way. I want to make my own prices and be free of any affiliation with anybody.'



"Sits complacent."

"But the association people says: 'Here, Mr. Man, we've perfected a good organization in this city and have put in ten years of elaborate scheming, much brain fag and many dollars to make it right. It works like a top, and we get a price for our work that we have demonstrated is necessary so that every one in the business can make a profit.' Now, they continues, 'If it's good for us it's good for you, and we want you to jine up with us. Here is the schedule of prices you must charge, and if you'll sign this application we'll put you through to-night.'

"'Not so fast,' says the mug. 'Just leave your dope-sheet here. I'll look her over and if you come around next week I'll tell you how I like it.'

"And so he takes the dope, and after a while when the association guy calls on him he says: 'I've looked your dope-sheet over,' he says, 'and I conclude that if you can't do printin' for less money than that, with a good margin of profit, you've missed your callin', and the whiles you fellers have been askin' these exorbitant prices, fifty per cent of this town's printin' has been goin' to the big city down the way,' he says. 'I'm goin' to bring that work back,' he says, 'watch me!'

"Well, they argues with him, and wheedles him and threatens him, but they's nothin' doing. He comes back at them like this, 'You fellers are workin' with out-of-date machines, and bum methods. They ain't any one of you makin' a noise like a print-shop, while they's live printers in the big town down the way,' he says, 'who could take even the bum dumps you got and push twice the business out of them with half the expense.'

"'Now,' he says, 'I've got a printin' joint that is the result of more mental disturbance than could ever eke its way through your palsied intellects. It's equipped with the latest labor-savin' stuff and I'm layin' bets that my unit of cost could crawl through yours without making a perceptable hole. Then for why should I handicap myself with an antideluvian tariff such as you springs on me? Not on your tintype,' he says, 'I'm goin' after business *my* way and I'm goin' to be plenty busy even if I only get the stuff you've drove away.'

"The association printers bein' much disturbed at this ultimatum, holds a conclave and in diverse and sundry ways tries to put the hooks into the mug. They puts it up to the foundry not to sell him any type, and the paper man will be boycotted if he sells the mug any paper, but it 'availeth them not,' as the poet says. The mug buys paper in car lots and works three shifts in his joint the whiles the other shops lay idle and hold more conclaves. What you goin' to do with a mug like that?"

This is another emanation from "Old Bill," who, noting the downfall of Rafferty and Sykes, has cut the booze, and pokes incessantly into print-shop problems, that in his saner and better days would be no concern of his.

Rafferty's new shop that shone resplendent with a gilt sign proclaiming "Excelsior," and an office girl with fluffy hair and big eyes is of the dim and distant past. Rafferty found that a good solicitor was not necessarily a success as a manufacturer, and that getting in work was a cinch as compared with getting it out. In the old time Rafferty could bring in his big business each day and the burden of getting it out fell on the "old man." Rafferty never fully realized why the "old man" was a misanthrope, and wrinkled like a mummy, until he put "Excelsior" over his own door and had to pay "big money to dubs."

"In figuring," continued Old Bill, "that an association and cost systems are necessary adjuncts to quick profits in the printin' business, I looks with great regret on the mug who holds aloof from them advantages, until I hears about this case where one shop is able and willing to do business on a closer margin than any competitor can afford, I inquires what's the answer?"

"Looks to me," ventures the fat linotyper, "as though the rest of the shops in that town would have to get a move on, worm the fellow's system out of him, buy some new machines, and get close. They had a combination in restraint of trade anyhow and it's a cinch that the house that makes the low price will get the business.

"It's probable, however, that there is more to this fellow than mere price-cutting; likely he will set a new pace in that town not alone on price but on quality. He'll have one of those live joints where printing is 'done while you wait,' and believe me, there's no manufactured thing that the public waits so impatiently for as printing. The shop that can give a man his job 'to-day' is not going to beg long for business, neither will it have to do work for nothing.

"To own a shop of this kind means lots of quick machinery, quick men and live management. It means that everybody in the institution must be 'Johnny-on-the-spot' all the time; live, nifty, wide-awake people who don't cry every time a hard job comes in, but snap at trouble like a saccharine cousin grabs for a nut."

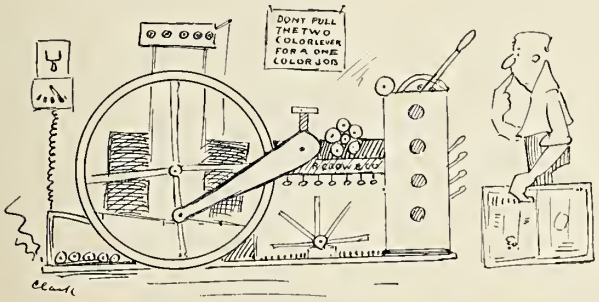
"Whatever that is," said Bill. "But I guess that's the answer. It's a sure thing they's many ways to own a print-shop so it'll make some money, as for instance, see the variety of dumps you run agin in any old town. The bright, snappy kind like the mergansfieler just mentioned, where they do fair work quick. The old fogy joint where everybody wears specs and they still use wooden quoins; and the 'art shop' where there's never no rush, and spend half their time making samples to send to THE INLAND PRINTER, and half their stock is smut sheets.

"It's getting so if a feller jumps out and gets into a new

job it takes him six months to learn his trade over again. They's so many and diverse ways to print.

"In one shop a pressman wears a high collar, he has a kit of tools like a surgeon — a micrometer, vignette punch, a pair of dividers and a microscope; and a make-ready is as serious an operation as removing an appendix, while in the next shop a pair of overalls, a broken jack-knife and a small ax fits him out fine to practice his profession.

"I'm wonderin' what happens to the pressman who stays ten years in one job and then goes out to look for a new situation. He'll run agin presses that are as near akin to the ones he knows as a sausage machine, and he won't know if the form goes in the end or the middle. He'll tell the feeder to wash up for red ink and the kid'll light a cigarette, throw a bunch of benzine in the fountain, push a button, and zip! the press washes itself."



"He won't know if the form goes on the end or the middle."

"A print-shop," resumed the linotyper, who had waited impatiently for Bill to finish, "has no business keeping any employee ten years; they ought to shift him once in a while for his own good as well as theirs. A man who stays long in one job gets rusty and out of touch with the world, and he's bound to lose in efficiency. He has a little gamut of knowledge that makes it possible for him to get along, but he don't stack up with the man whose wits are sharpened by knocking his head against the angle of a new press. A type-sticker sets all his jobs in one kind of type until it's worn down to the second nick, and a pressman has about three easy color-schemes that he works in rotation until



House owned by "Old Bill," Butte, Montana. "Let him move."

everybody's printing looks alike. It's almost a sure bet that you can put a new man in the place of one who has held a ten-year job, and get a better and larger output."

"Sure," said Bill, "a mug's got no license to stick around one job till he rots; and me, I've always moved before I got fired; but what's a guy goin' to do if he's got a family and a pretty bungalo like they prints in THE INLAND PRINTER with a sign on 'em sayin' 'this is the house owned by Bill Kirkland, artistic pressman, Los Angeles,' and seven kids?"

"Move the family, too," answered the linotyper; it'll do them good also."

Proofroom

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A Question of Number.

P. B. W., Decatur, Illinois, asks: "Is it right to speak of dramatic readings with musical accompaniments, or should it be accompaniment?"

Answer.— If we wish to conform to usage in this case, accompaniment is better. Such is the only form of the expression that I remember hearing or seeing. Logical defense is easily found for either singular or plural, and the choice is one for which I can give no absolute grammatical reason. Each reading must have an individual accompaniment, and a number of these are accompaniments, just as a number of the performances accompanied are readings. Consequently no grammatical error occurs in the use of the plural. However, usage has settled on the singular, and in such use the word stands in a sense that groups the individual acts collectively as one action. This could be done just as reasonably with the other kind of action, and we might speak of dramatic reading with musical accompaniment. But I should make it dramatic readings with musical accompaniment, because that is the form commonly used.

Careful Action and Expression.

This topic is suggested by an occurrence which would not be noticed here except for the opportunity to point a lesson probably needed by a vast majority of people, emphatically including the one who is trying to — no, not to teach it, but to indicate it. "Spiritus Asper" wrote to the editor of the magazine that Mr. Teall used the word aspiration incorrectly, and it was thought to be important to advise our readers not to accept his dictum hastily. Now "Spiritus Asper" writes again to the editor, devoting nearly all of his letter to assertions almost foreign to his subject, but in a few words withdrawing his first saying about erroneous use. The one he criticized made no pretense of being a phonologist, but did say, as is now acknowledged, that he used the disputed word correctly. Yet the letter-writer says rather emphatically that he will go to other sources for his phonology. He is not requested to do otherwise. Now almost too much has been said about this. It is a case wherein both parties have been somewhat lacking in carefulness and hasty in expression. Phonology is a subject not amenable to haste and never adequately elucidated by a sciolist, though most sciolists fondly imagine that they are scientists. Any abstruse subject demands concentration and careful verification even from scholarly persons; in fact, no one who is truly scholarly will indulge in hasty or ill-considered expression. It would pay all of us to cultivate carefulness. If "Spiritus Asper" had been as careful in writing his last letter as he might have been, it would probably not have been printed with omission where he meant emission, and there would have been no such absurdity as "diacritive" in it. If the critic whose work caused Mr. Teall to write a short letter to the editor

had been properly careful, he would not have said that Mr. Teall spoke of indispensable prefixes when the book criticized said inseparable prefixes. Maybe it was just as well for his victim, though, for the letter it evoked led to the letter-writer's engagement to victimize others each month in this magazine, which he has done for nearly twenty years. It must have been carelessness that caused the printing of an author's name as Norman in a paragraph about his book, when the book had the name, in large capitals, Morris. No writer can afford to be careless in writing, and no proofreader can afford to be careless in reading.

Simple Proof-marks.

Lexico, New York, sends this: "The matter of a simplification of proofreaders' marks is brought up from time to time, as if it were of some importance what marks should be made on a proofsheet. Is not the object of reading proof to indicate all changes thereon in the clearest possible manner? Some marks are conventionally used and recognized, but none are standard or authorized. Some people will not use 'dele,' 'deletd,' or its symbol, but insist on the words 'strike out'; they will not have 'stet,' but use 'let it stand.' I have, in the matter of spacing, often used a stroke / where words were wrongly joined, and a tie ‿ to 'set up' fragments wrongly spaced. The same thing /‿ may be used in margin, and gives the printer his cue readily. Absolute clearness, however, is imperative. I remember once writing 'capital' hastily upon a proof, where I should have written cap.|italic. No revise was shown, and, much to my disgust, the word capital was inserted, making a sentence something like this: 'She was a refined, capital Christian woman,' instead of 'She was a refined *Christian* woman.' In almost every office there are literal-minded people. They 'see the right, but still the wrong pursue.' We must cater to these people by taking our motto from Habakkuk, second chapter, 'Make it plain upon tables, that he may run that readeth it.'"

Answer.— We use this word in its conventional place, although what we say is not all an answer, as there is but one question in the letter, and that one implies its answer. Of course every mark on a proof should be absolutely clear. The statement that no proofreading marks are standard or authorized seems hasty, as the editor's impression is that many are both standard and authorized. Probably what was really the basis of that remark is the fact that, with perfect clearness of indication, the use of these standard and authorized marks need not be demanded on authors' proofs. Regular proofreaders will always use them — some with conservation, and some with lavish profusion. The marking indicated for spacing seems excellent. In such a case the only demand is that attention be called to the place where the spacing is wrong. With that fact pointed out for him, no compositor could fail in knowing what to do, no matter what kind of mark did the pointing. It might be a better simplification just to draw a straight line under the part for correction and make a space-mark in the margin.

Collective Nouns and Number.

C. E. H., Vinita, Oklahoma, writes: "The question has arisen in our office as to whether it is proper to designate the Leader Printing Company, publishers, or the Leader Printing Company, publisher. This is to be used on a letterhead which gives the names of the stockholders in the company as well as the name of the company. Please state which form is right and why it is so."

Answer.— In common with many other questions in grammar, this one can not be answered dogmatically. Neither form is absolutely wrong, so that only the other can be called right. But one is much better than the other, and the better one in this case is publishers, the reason being that the thought, both of the writer and of the reader, dwells on the plurality of members of the company rather than on the singularity of the company as a corporate aggregate. This is emphasized in this case by the accompaniment of the stockholders' names. Our choice as answer to the question is strongly in favor of publishers, not publisher. Answering the question simply for the particular instance of which it is asked is hardly sufficient in such a case. So many possibilities are involved in the general subject — as to the choice between singular and plural verbs to be used with collective nouns as nominatives or subjects — that attention is called to the peculiar conditions influencing the choice. Grammarians are nearly unanimous in stating that the plural verb is sometimes demanded by the quality of thought to be expressed, and that the singular verb is the only proper form for use at other times. What is true of a firm — or corporation — name is also true of any similar collective noun. When the idea for expression contemplates the whole body as one unified aggregation, the singular verb should be used. When the idea is that of the members of the body acting as individuals, the verb should be plural. Very often no one but the writer can positively distinguish sufficiently to say justifiably that the verb used is wrong, though in some cases such criticism would be proper. Here is what William Chauncey Fowler said: "When a verb has for its subject a collective noun, it can agree with it either in the singular or plural number; as, 'The council is or are unanimous;' 'The company was or were collected.' When the collective noun indicates unity, a singular verb should be used; when it indicates plurality, a plural verb should be used." He gives as examples of correct use: "An army was led through the wilderness against him," "After the battle the army were scattered through the provinces," "The committee has brought in a report," and "The committee were divided in their opinions."

FILLERS.

The man who works hard enough boosting his own business will have no time left to knock his competitor.

Don't make the mistake of thinking the man believes what you say simply because he does not call you a liar.

It is no trouble to grin when you win. It is trying to grin when you lose that makes your jaws feel like you had the mumps.

Many a man tries to hide his ignorance behind the shower of words.

Always do your best. Possibly the best you can do is none too good.

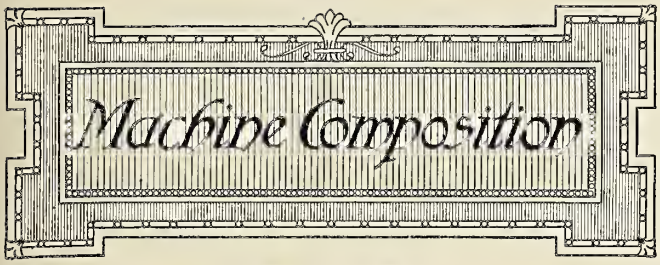
The sympathy that does not take off its coat and get busy never amounts to much.

The kick that comes from the fellow you have helped is the one that leaves a real sore spot.

The great trouble with most people is that they want to furnish the advice and have you do the work.— *The Kansas Magazine.*

COLLECT THE LIVING THE WORLD OWES YOU.

The world may owe you a living, but unless you go out and collect it you might as well consider it a bad debt.— *St. Louis Star.*



BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Metal Mixing and Refining.

J. F. M. writes: "Have you any book that gives full directions for making type-metal from new metal and for refining the wastes or dross and for testing the quality of type-metal now on the market?"

Answer.— There is no altogether reliable book on this particular subject. The January, 1910, number of THE INLAND PRINTER contained an article covering this subject under the heading, "Talks on Typecasting," which will probably give you the information you require.

Type-metal.

J. T. K., of Adams, Massachusetts, writes: "To settle a very lengthy dispute, I wish you would inform me as to what type is made of — just what is used in the making of it."

Answer.— Type-metal is composed of lead, antimony, tin, and sometimes a small amount of copper. The compound varies, there being no fixed standard as to the quantity of each metal used. About sixty per cent is lead, twenty-five per cent antimony, and fifteen per cent tin.

Slugs Are Porous.

A Massachusetts operator writes: "Can you tell me what causes the porous part on the enclosed slugs? The crucible is new and the lock-up seems to be all right. I have tried about everything, but the hole will not leave. Any suggestions that would help me out will be greatly appreciated."

Answer.— Reduce the temperature a little. Increase the stress of the pump-lever spring and put in a new plunger. Put auxiliary vents in the mouthpiece and also clean out all the jets and old cross-vents. Open the hole on the side of the well. This can be done with the end of the pot-mouth wiper.

How to Restore Keyrods.

A West Virginia operator writes: "In changing magazines the other night on a Model No. 3 machine the operator, who was a beginner, pulled the keyrod locking bar out before he connected the ends to the verges and unlocked the verges. The consequence was that all the reeds dropped, and as I had never been up against such a thing, had a hard time getting the reeds high enough so as to insert the keyboard locking bar, after which I put the reeds in place. Please give me information as to the proper and correct way in which to remedy such a case if I should run up against it again."

Answer.— First examine the front of the magazine and remove all matrices protruding, and note if all of those behind the back pawl are in a uniformly even line. Turn the verge lock just as it would be turned to lock verges. Push in the keyboard lock; should it meet with an obstruction, turn the keyboard rolls so as to cause the offending cam yokes to move out of the way. Connect the keyrods as usual. You should go through the foregoing operation just for the experience, as it will take but five minutes to clean up the matrices that fall out. On a Model 1 machine the operation is quite similar, excepting that the verges are locked with a wire above the shoulder of the back pawl. To do this the magazine is raised about four inches and the verges are drawn down a few at a time as wire is inserted.

Matrices Damaged by Duplex Rail.

A Wisconsin operator asks: "Will you please tell me what causes the smashing of the lower ear of enclosed matrices? Sometimes they will smash when line is short or when line is just right."

Answer.— The matrices were damaged by the duplex rail in the first elevator. The cause may be any of the following: The right end of the back jaw may be deflected back, allowing too little support for the matrix ear. The spring pawls, one or both, may not be holding the upper ears of the matrices in the jaws. The carriage may not be going far enough. (Unlikely, however.) The machine may start before the line is fully inside the pawls. The long finger may be bent. The carriage may move too rapidly to the left. It may be possible that your line is really too tight. Measure assembler. It should be a thin space less than the face length of your slug. The duplex rail on the right end may not be properly supporting the matrices. See that it has a free and full movement.

Oiling.

A letter from a Michigan operator is as follows: "In your opinion how often should a linotype machine be oiled, and what does The Inland Printer Technical School teach in that regard? Will you kindly give me your opinion and any other information that you can regarding the question asked?"

Answer.— In the matter of oiling a linotype machine some judgment should be displayed by the operator. The oil-cups having waste should be kept filled. The two cups close to the pot should have attention twice a week, if it is found that the oil runs too freely. If the one oiling keeps the waste saturated, that is sufficient. If the machine is oiled once a week, one drop in each hole, we believe that is sufficient. The distributor screws scarcely need such frequent oiling, but if given, should be attended with care; otherwise oil will get on the threads and cause matrix troubles. It is needless to say that the operator is the one who should do the oiling. If left to a boy it is either overdone or partly neglected. Usually a half hour is given once a week for the proper oiling of the parts. About fifteen minutes each day aside from this for wiping and caring of the machine; this does not include time required to make necessary repairs or alterations, such as cleaning magazine and matrices, facing up mouthpiece or the removing of that part. A machine requires continuous care, and to have it work to its highest efficiency should have the constant and regular attention of the operator.

Trimming-knives.

A Missouri operator writes: "I want to tell you of a little trouble we are having with our trimming-knives. When changed to trim from one measure to another, they always cut the slug crooked. Am constantly compelled to set them so that they will caliper correctly. For instance: Will set them to trim a ten-point slug (.140) thirteen ems wide, which it will do accurately. Then if we change to, say, twelve-point, twenty-six ems wide, it will invariably trim them crooked. Exercise great care in setting them and

have them caliper exactly, but scarcely ever do they retain their accuracy in changing from one size to another. After setting the knives so that they caliper correctly, you understand we make the changes by means of the wedge adjustment, raising or lowering this as the occasion may require."

Answer.— Set your knife on the longest slug, say twenty-six ems, and then when you change to narrow measure see if any change in the relative thickness occurs. It should not occur, but, supposing it does, it may mean that the knife is not sharp enough or the screws and spring-plates that hold it are not acting properly. It may be necessary to remove the block and take off the knife. If this is done, oil slightly the underside of the knife and of the brass washers that are under the screw-heads. Also oil the wedge where it has contact with the knife. In assembling the parts and attaching them, see that the top and bottom adjusting screws are turned out flush with the right knife before you tighten the large screws on the block that holds it in place. Reset the right knife on twelve-point, twenty-six ems, and then try it again on thirteen ems ten-point.

Repairing Damaged Matrices.

Perry E. Kent, linotype machinist and inventor of the Kent matrix reshaper, writes: "I note in your February issue, on page 730, under heading of 'Machine Composition,' the query from a Minnesota linotype operator who asks regarding the difficulties of the distributor clogging, and gives several of the usual symptoms, etc. Now, I am interested in the Linotype and in helping all who have the usual tribulations in connection with its use, and your Machine Composition Department of every issue greatly interests me. Kindly allow me, therefore, to take exception to that part of the reply to the inquiry where it says, 'Do not allow them (the matrices) to be placed in the magazine again.' There has been recently placed upon the market a little tool styled the linotype matrix reshaper, which is especially intended and peculiarly adapted to help out the machinist or machinist-operator in just such occasions as the correspondent describes, and saves the proprietor the waste of throwing away the matrices (which he virtually does if they are discarded), and the operator or machinist the mortification of not being able to make the distributor work satisfactorily, and also the annoyance and delays of such occurrences. What your reply ought to have been, or included, should have read something like this, in place of the sentence quoted: 'The Kent matrix reshaper will assist you greatly in distributor troubles; it can be procured from the Mergenthaler Linotype Company, or branches, the Inland Type Foundry, or branches, the Wesel Manufacturing Company, or branches, and is rapidly coming into use in our best establishments.' It would seem for the best interests of those who look to the columns of your valuable journal for good advice that the latest improvements be at least suggested to them. There's a guarantee behind it."

Bruised Characters on Slugs.

A letter from a California operator is as follows: "I am sending you herewith a six-point slug. You will notice that the letter 'r' at the end of the first word, and the letter 'e' at the end of the second word seem to be damaged or raised up at the right side. You will also notice that the other letters in the two words are perfect. Should these damaged letters have been placed in the body of the words instead of at the ends, they would have been perfect also. It is only when occurring at the end of words that they seem damaged. I keep my spacebands in first-class condition, cleaning with graphite every day, and seeing to it that no metal adheres to them. This, however, seems to make no difference with the damaged letters. I would be pleased to learn through your columns what is the probable cause of this. It occurs also on eight-point and ten-point as well as six-point, though not to so great an extent. As my office insists on absolute perfection in slugs, I have to find a solution for this trouble."

Answer.— The damage to the slug comes from a movement of the matrix line which occurs just as the disk is being withdrawn from the line of matrices. To trace the trouble we suggest the following: See that your pump-stop spring is not too strong. It should be only stiff enough to return the right vise jaw to place. See that the first-elevator gibs (left) are close enough to give but the slightest play to the elevator sidewise. The elevator slide should be oiled and should have freedom of movement up and down. Set the yielding finger in the elevator jaws snug against the line after it is justified, and if there is a clamping screw, bring it to a bearing. If not, then expand the finger and replace it. The added friction may tend to prevent a sidewise movement of the matrices after the casting operation has taken place. We believe that you will prevent a recurrence of the trouble if you follow closely the foregoing instructions. You will notice that the trouble occurs on short lines or those having but a few words. Try a run-over line ending in "tion"; then quad out and recast several slugs and examine the face of the slugs. Try a full line with the same ending and you will note that there is no damage. There should be no trouble after you prevent the movement of the line to the left.

Good Work with "Twin Slugs."

Walter Ballenger, machinist-operator, in charge of the linotype plant of the E. W. Stephens Publishing Company, Columbia, Missouri, writes: "We have just finished printing the Revised Statutes of Oklahoma. The length of the slug was thirty-two ems, therefore requiring the use of twin slugs. The matter was composed on five machines and the slugs were of good enough height to print without a make-ready. How is that for results?"

Answer.— Such results speak highly for the condition in which this plant is kept and prove that, in the hands of competent workmen, the most difficult composition can be done on the Linotype.

Slugs Stick in Mold.

The following is from a Western operator: "I am having some trouble. Second elevator seats firmly in its delivery of matrices to the distributor, but now and then it fails to 'come after the matrices'; fails to come down at all. It leaves its seat and starts; gets one-quarter of an inch and does not come farther. Does not seem to hang; nothing seems to be tight, for as soon as I go back of the machine and pull it back in its seat it will start down (as soon as I release the 'hook' which keeps it from falling). Can you get enough from this for a diagnosis and give me a remedy? Once in a while the distributor shifter will mix up with it. Seem to interlock each other as they begin to do their part; that is, shifter coming out and second elevator coming down. Got caught several times to-day. There is another trouble I had this morning. Slug would not eject. First elevator went up all way when I noticed stoppage. Looked for trouble. Could not seem to see it at once. Tried to back up machine; would not work either backward or forward; noticed slug, then what I thought was trouble. First elevator would not move, and seemed to stick at highest upward movement. How can I get slug out? Tried using ejector lever, but seemed to be unusually tight after managing to

'budge' the machine that much, so I could try that method. Did finally get it out about half an inch but was balked again, as it refused to come further, and as I could only see part the way in through there, it seemed to be wedged up against something solid. How should I overcome difficulties of this kind? And how will I get machine to come around so I can drive out slug. As mold-disk is in (or nearly, I do not know which) position of ejecting, and as it seems to be accessible in a way, would it be well to loosen screw which holds the liners to allow slug to be forced out? Matter eighteen ems, six-point slug. Am using Model No. 2 machine, last patent, 1905. Seems like machine has lacked attention all over. Awful dirty. Too much oil. Fairly swims in it, then it seems to be crude oil as well."

Answer.— We judge from your description that the difficulties will be easily overcome. In the case of the second elevator not descending, slightly oil the guide block of the second elevator at the top and increase the stress of the starting spring. This should remedy the trouble at once if it is just as you have described it. The guide block is where the second-elevator lever straddles a piece of steel, near the distributor box. The starting spring is about twelve inches long and is near the first-elevator cam, but inside the frame under the cam shaft. If the second-elevator bar strikes the distributor shifter, you should oil the shifter slide a trifle, just so it works freely. Your description of a "stuck" slug does not seem to tally with the conditions present when such is the case. Note the following relative positions which are always present when a "stuck" slug occurs: (1) The first elevator is up. (2) The second elevator is down. (3) The line is completely shifted. (4) It *is* possible to back the cams far enough to raise the ejector pawl. All the foregoing conditions are always present with a stuck slug. When any one of these is absent you may somewhat suspect that it is not a "stuck" slug that is stopping the machine. If you really have a "stuck" slug proceed as follows: (1) Push back the controlling lever. (2) Back the cams a trifle — just far enough to raise the ejector pawl and move it back of the lug. (3) Draw out controlling lever and allow machine to reach normal position, when the vise can be taken down and the slug examined. If it extends out more than one-quarter of an inch, break off all outside of the mold; then close the vise and vise jaws and start the machine, holding out the pump-stop in the meantime to allow a cast of metal to enter the mold. This will usually end the matter. If this trouble recurs frequently, clean your pot-plunger and keep the metal to proper height so the slugs will be more solid. As to the oily condition of the machine, it will do no harm to clean it, especially the distributor screws, which should be cleaned with a clean cloth and gasoline. It probably has enough oil for some time to come.

Recent Patents on Composing Machinery.

Type Composer.— Walter Chipperfield, Romford, Eng. Filed July 1, 1910. Issued February 7, 1911. No. 983,350.

Type Caster and Composer.— R. P. Link and A. C. Morgan, London, Eng., assignors to Uni-Typebar, Ltd., London, Eng. Filed March 17, 1910. Issued February 21, 1911. No. 984,947.

WHY HE WAS BIG.

A very tall and muscular man went through the office and out.

"Fine physique," remarked a visitor. "Prize fighter, is he?"

"No," was the answer. "That's the art editor. No, we don't select them because they know anything about art. We get them good and strong, so they can lick the engraver and make him do things over when he hasn't done them to our liking." — *Chicago Inter Ocean.*





BIG GAME IN CANADA.— GRAND TRUNK RAILWAY.

Photographs by R. R. Sallows, Goderich, Ontario.

A WAIL.

BY JOHN LYMAN GUNDY.

I'd like to take my little craft
And sail somewhere, away
From all the moochers and the dubs
Who lurk along the way
Of life, and take a needed rest —
Get my spinebones straightened up
And give the absent cure a test.
Most any humble spot would do
Where I could hibernate a year or two
On land or sea — on foreign strand
Climbing mounts to beat the band,
Or whereso'er that I might streak
A thousand leagues from Battle Creek.
From he who runs the food con biz —
The monk who treats the rheumatiz,
The land-boom guy and all his ilk,
Who get the eush by gouge and bilk.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Tinting Ultramarine.

(842.) In reducing ultramarine blue to a lighter tone use magnesia or zinc white rather than white of a lead base, as this latter pigment on combining with the blue tends to give a dark shade to the tint on account of the free sulphur in the blue.

Gluing Cardboard to the Platen.

(845.) "How can I make cardboard adhere to the platen? Have tried gluing strawboard, but it does not hold."

Answer.— Clean the platen with gasoline or alcohol. Apply a smooth coating of hot fish-glue to a thin millboard or a thick blankboard, depending on the requirements, rub down and allow it to set for a short time before using.

Gloss Finish on Postals.

(840.) "Please explain the method used in giving a high-gloss finish to postal cards. I notice that in bending them they crack and the glossy material appears to peel off. Can this work be produced on a platen press?"

Answer.— The glossy finish is applied in a thin sheet to the cards before they are cut. All cards of this class are imported, as far as we can learn. American cards are glossed by varnishing on a special machine. This operation is completed before the cards are cut. The Chambers Brothers Company, Philadelphia, Pennsylvania, makes a dependable varnishing machine.

To Prevent Offset.

(839.) A Western pressman asks: "Please inform me what Eastern pressmen use in their black and colored inks to prevent offset and to save slip-sheeting."

Answer.— There are various mediums handled by inkmakers and dealers in ink specialties warranted to prevent offset. In a measure these compounds make good, but they must be used with discretion. We know of no absolute preventive for offset by ink manipulation. The causes are so diverse, being governed by weather conditions, speed of machine, nature of stock, and various other details, that the pressman must apply remedies to fit the condition.

Brass Plate on Platen.

(844. "We find it necessary to cut out cartoons occasionally on our platen press. The steel rules on cutting through the board pasted on the platen mar its surface, besides blunting the edge of the rule. This we wish to avoid. We understand that a brass plate is used sometimes on the platen. Please inform us regarding the method of applying the plate."

Answer.—A piece of brass about one-sixteenth inch thick and nearly the size of your platen may be used. With a prick-punch, mark points about three-eighths inch in from each corner of the plate. Clamp the plate on the platen and drill a hole at each point marked. The holes need not be more than one-half inch deep. Remove the clamps and tap the holes for screws, use one-quarter-inch flatheads and have the brass plate countersunk, so the heads are about one sixty-fourth inch below the surface. The attaching of this plate makes it necessary to alter the impression to correspond.

Type-wash.

(848.) A Mexican printer sends the following query: "I have a booklet from you yclept 'Fact for Printers,' in which I find the following recipe for a type-wash: sal soda, 6 pounds; qualia bark, 2 pounds; sal ammoniac, 3 pounds; hot water, 12 gallons. Boil ten minutes, allow to cool and strain through cloth. None of the supply houses can supply me with qualia bark nor give me information about it, and my scientific friends are equally in the dark in regard to its nature and origin. You can no doubt enlighten me."

Answer.— Qualia bark is the common soap bark; the term is a corruption of quillal. This saponaceous bark is taken from a tree indigenous to Chili and may be purchased in Chicago in lots of one hundred pounds at 12½ cents per pound; in five-pound lots at 17 cents.

Ink Drying Slowly.

(841.) Submits a carton printed in bronze-blue ink on white stock. The ink lacks the luster that is characteristic of good bronze-blue and an excess of color is carried with insufficient impression. The query explains the trouble experienced by the printer. "The enclosed specimen has been printed a week and has not dried sufficiently to enable us to glue up without smutting. Will you advise us of the cause of the trouble; whether the fault is with ink, or was the impression too light? We have more or less trouble with our ink-drying, although we use driers in the ink. The inkmaker claims that the stock varies more or less, so that the same ink might dry all right one time and not another."

Answer.—As the type and border are heavy a strong impression should be used. Less ink may then be carried and it will dry relatively quicker than where light impression is used and an excess of ink. Bronze-blue usually dries readily without the use of driers, however, depending somewhat on the nature and absorbency of the stock, for as the ink-dealer says, the variations in stock will cause a corresponding variation in the drying time of inks. In work of this character use a firm impression and ink only sufficient to give full color. If a good grade of bronze-blue is used it will scarcely require a drier. The ink should dry over night sufficiently to allow gluing up the following day.

Tympan Pulling out.

(843.) "Can you tell me the probable reason for the tympan-sheet on my drum cylinder pulling out? The sheet pulls from under the grippers and even tears. This machine had been badly neglected before I secured it, and I am trying to fix it up. I found that the bearers were about two points low and have made them type-high.

Answer.— If the tympan pulls out after you have brought the bearers to proper height it is likely that the cylinder bearers are not in firm contact with the bed bearers and that you are carrying too much packing. Test the amount of packing carried by placing a straight-edge or a column-rule on the tympan with the end over the cylinder bearer; when pressed tightly it should almost touch the cylinder bearers. If it is found that too much packing is carried, reduce it until there are but about three sheets of news above the edge of bearers, as tested before. Then test the contact of cylinder and bed bearers when news form is

on the press by placing a narrow strip of paper on each bed bearer and turning the cylinder until the strips are in contact with the cylinder; when in this position they should be held firmly. The cylinder must be brought down until this is accomplished. If the press is badly out of order it would be a stroke of economy to have a competent press machinist put it in good order, rather than to experiment with it yourself. If it only requires adjusting, the cost will not be great.

Embossed Blotter.

(846.) Submits a dark-green blotter on which is embossed without printing an eighteen-point condensed gothic line, placed about the center. The counter-die causes a halo to appear around the raised letters where it has contact with the blotter by smoothing out the matt surface. This could have been somewhat minimized by scraping down the edges so they would not appear quite so harsh and irregular in form. It does not, however, detract from the appearance of the line. This novel manner of advertising is more attractive than if the line were printed. A two-point raised line around the edge of the blotter, leaving about eighteen points' margin, would have been but little more trouble in the make-ready and would have given a finish to the work.

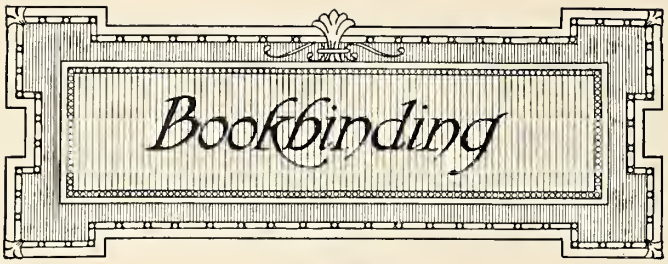


A PRINTER'S HOME.

Residence of Harvey L. Jacoby, foreman, composing-room, Lutheran Publication Society, Northmont, New Jersey.

Die-stamping or Embossing.

(847.) Submits an envelope having two lines in raised letters, in red ink, stamped on the flap. The printer desires to know if he can produce this kind of work on an ordinary type-press, and if so what is the procedure. As this work is a specimen of die-stamping he will not be able to more than approximate it by printing and embossing, making two impressions of the job. The average printer can not compete with those operating die-stamping presses in producing high-class stationery for business and social use. However, a very neat job may be produced on type-presses which will have both the finish and relief of die-stamping, but must be done in two impressions. Some tasty work of this kind has come to our notice, which is produced on the best grade of bond-paper and printed in a special gloss ink. The sharpness of the relief of the fine lines and the smooth and unbroken surface of the solids show excellent work in engraving and embossing. The brightness and luster of the colored inks give the finishing touches to an artistic piece of work. The foregoing is not a description of an imaginary specimen of embossing, but of any job in which the best effort of each department is exerted. Furnish the pressman with a set of plates in which the embossing-plate will be an exact register with the printing-plate, give him the best paper and inks, allow him adequate time to get the best out of the material in hand, and the result will not be disappointing. We would urge every printer to try his hand at embossing, for the work is not difficult, allowing that he has a press that is reasonably strong and will register. Have the engraver furnish a sample design for his own letter-head or envelope; for instance, one that will give white letters in relief which could be applied to envelope, letter-head and card alike. The form is locked up with the plate, a trifle below the center, the chase is fastened securely from sidewise movement, a piece of manila is pasted on the platen, and, after the rollers are removed, an impression is taken which if it shows at all will be very light. This gives the location for attaching the embossing compound, which is the counter or force used to give the raised letters; after several impressions are taken on the composition, its plastic nature causes it to enter fully into the interstices in the die and form a relief of the design which when sufficiently hard forces the paper into the die and produces the relief desired. The edge of the counter-die is trimmed or scraped so as to avoid giving a rough appearance in the work, and to concentrate the force more on the part thrown in relief. If the design is to be printed, and the letters are to be in relief, the printing is done from an electro or a zinc or copper plate, which will register with the die — providing the printer has the foresight to use seasoned stock and keeps it covered after printing, so that no stretching or contraction will take place before the embossing-plate is applied. It is obvious that accurate feeding will be necessary on both forms. A full description of the various processes is contained in "A Practical Guide to Embossing and Die-stamping." Price $1.50, postpaid. Boards, 78 pages. The Inland Printer Company, Chicago.



BY A. HUGHMARK.

Under this head inquiries regarding all practical details of bookbinding will be answered as fully as possible. The opinions and experiences of bookbinders are solicited as an aid to making this department of value to the trade.

Celluloid Cement.

(104.) A. E. S. writes: "We have frequent calls for novelties containing celluloid. It would be a great convenience to be able to use some sort of cement that could be depended on to stick. We had a sample sent us from a manufacturer, but do not care to invest in large quantities for the little we need."

Answer.— Put 3 ounces spirits of camphor into a bottle containing 4 ounces of alcohol; dissolve in this 2 ounces of shellac. When required heat in a hot-water bath and apply while hot. This will stick to any material.

For binding celluloid edges together, moisten with a mixture 3 parts of alcohol to 4 parts of ether. That will soften up the material so that when lapped together and left under slight pressure for twenty-four hours a perfect joint is procured.

Difficulties with Lined Catalogue Covers.

(103.) The following letter describes very fully the trouble experienced by many catalogue printers:

"As you are aware, there is a strong tendency on the part of catalogue buyers of the highest grade lines of books with sewed backs and full pasted end-sheets. The problem facing the printer in this connection is to decide what kind of stock to select for cover and inside lining that may be glued together with the least tendency to curling or warping. Other things to be decided are whether to use glue or paste, and how the grain of the stock should run when cutting the covers. We have experienced difficulty in getting cover-stocks under these conditions to come out with reasonable perfection, and in consulting on the subject with other binders of greater experience than ours, we learn that they have similar trouble. We would appreciate any information you might have at your disposal regarding this tendency to curl, or if you have none, can you refer us to some person or firm who you think is authority on this matter?"

Answer.—A considerable number of jobs of this kind have come within the writer's personal experience, and on receipt of the above quoted letter, over two hundred dummies were made up of the various cover-stocks suitable for the purpose. This was done to try out the different adhesives, grains, finishes and combinations of weights, etc. For these experiments there were used thin glue, thin and thick paste, fish-glue and also a mixture of glue and paste. After pasting up, the dummies were laid out on the tables to dry. More than a month has passed since the work was done and in the meantime they have been in pile and single, in basement and near steam coils. Where thin paste had been used wrinkles appeared near the back. The cover lined up with glue became stiff and puckered in spots. The best results came from thick paste that had been strained through super and spread on sparingly. When used in that way no moisture penetrated into the books. If light weight body-stock is used it is better to insert dry-sheets between the book and the front and back end-sheets. Perfect results were obtained where the end-sheets and covers were of equal weight and finish and with grain parallel with the book-back.

Where the grains ran across the back in the inside or outside stock, covers warped in toward the end. Some stocks used in the test gave better results than others, which had a tendency to wavelike buckling near the back.

Badly warped, convexed covers resulted when a hard-finished outside was lined with a soft, lighter weight inside, and concave warping was caused by lining a soft-finished outside with a hard-finished cover-stock of the same weight. From this it will be seen that book-paper and cover-stock can not be lined together with any assurance of success, where there is a difference in weight or finish.

There are other causes that contribute to buckling. For instance: if the sections of the catalogue are made up of sixteen pages of thin stock instead of thirty-twos there will be too much swelling in the back. The sewing machines can take any thread from No. 24 to 40, but the best result for paper-covered books is from the finest thread that can be run successfully.

A book containing straight thirty-two-page sections or inserted double sixteens sewed with No. 40 thread will come out flat from the smashing machine, can be covered without swelling, pasted up without buckling and trimmed without breaking out. It is also the only sure way of maintaining square backs.

Half-bound Spring-back Binding.

Sewing, make-up and half-bound, tight-back bindings were described in the March number. The half-bound spring back differs in detail even in sewing. When intended for spring back, regardless of what kind, be it three-quarters, ends and bands, extra or full leather, a special heavy kettle-stitch twine is set in at each end of the book when the second section is sewed. When one thread is wrapped in a half-hitch around another across the back, as explained before, the constant opening and closing of the book on the spring back will gradually cause the cutting of the thread. The extra twine is therefore inserted and the half-hitch taken around it and the thread loop below at the same time. It also stiffens the back where the wear is the hardest. The ends of the cords are left to extend on each side about an inch, so that they can be fanned out and pasted down on the sides. The book is taken from the sewing-bench to be forwarded, which means that it passes from one operation to another with intervals between each for pressing and drying. The first operation is to paste in a cotton strip between the book and the end-sheet on both the front and back. Second, it is trimmed on front edge only. Third, it is glued up with thin hot glue well rubbed in with a stub brush.

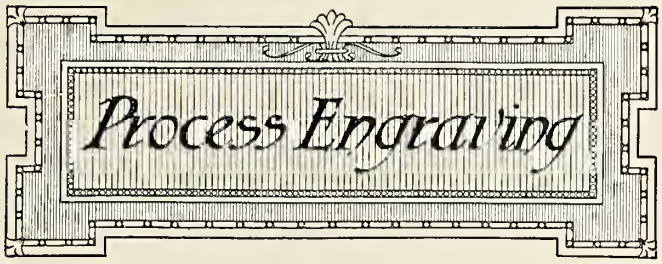
It is rounded by means of gradual taps from a broad-faced hammer on each side of the backbone, alternately from the center of the back upward, moving rapidly from end to end, the left arm and hand meanwhile manipulating the book by a steady pressure and a slightly rolling motion forward. Fourth, the fly-leaves are glued and folded double, bringing the edges even with the back over the bands. Tin or zinc plates are inserted under each of these half leaves, after which the book is put into a standing press, where it is left under full pressure over night. The whole book is shoved in between the boards while in press. Fifth, it is taken out of press and strapped. Pieces of flesher, sheep or roan are cut a little wider than the distance between the bands on which the book is sewed. These should be long enough to extend about two inches on each side over the

back. The straps are glued with thin glue, the book back is pasted and the straps stretched over. All rubbing is done with the edge of folder from the center of the strap toward the bands on which the book is sewed and in oblique movements right and left up over the sides. The edges of the straps should be pared before gluing. A coat of thin paste is applied over the straps and a folder used to rub out all surplus glue and paste from the book and straps. When this is completed, the book should have clean, tight-drawn straps, showing the sections through the leather. It should be left to dry again for a day between boards, still retaining the tins as driers. Sixth, the ends are trimmed off. If the book has over two hundred pages the front should be filled in and the lower part of the back supported. The fore-edge should be turned toward the shearing motion of the knife. Strawboard or paper scraps can be utilized for the purpose. The edges should be colored or marbled. Marbling is an art that takes a long experience to master, therefore it is employed but little in blank-book jobwork.

The color used most frequently is a deep medium green. Sometimes red, blue, brown or black is required. These colors can be obtained in powder form and are soluble in water. Where ruling is done, ink colors can be utilized. The best method of applying the color-fluid is by means of an ordinary sash-brush that can be bought in any paint store. The fore-edge should be colored before the ends are trimmed off. The best result is obtained where the brush-strokes are long and quick, avoiding doubling or splicing. In other words, the edge should not become dry in spots while being colored. When working the ends the strokes should be from the back and carried beyond the fore-edge in order to avoid staining the corners a darker shade.

Where orders are few, boards should be made up as soon as size and thickness are ascertained. Tarboards are the most reliable, if the Davy brand is considered too expensive. " Sherman " will serve the purpose better than the ordinary cloth board. The thickness of the boards should be made up in proportion to the size of the book. For a book of 200 pages, 28 demy, one No. 20 and one No. 35 or 40 would be enough; whereas an 800-page 54 superroyal would need one No. 15, one No. 20 and a No. 35, and if the book has more pages the boards should be heavier, but not heavy enough to make it look clumsy. They should be cut large enough to trim on front and both ends in cutting machine when fitted on the books. The thinnest board should be left loose about three inches from the back, so that it can be opened and bent out for gluing to receive the tongue, to allow for clean trimming in the cutting machine.

When measuring the squares the board should be placed in position by inserting the tongue into the split edge of the boards, using the joint rod as a gage between the back and the board. If the book is a cap 300 pages, a *thin* cap rod, laid flat side down on the tongue even with the back of the end-sheet, will give the proper width for joint. Joint rods are made to fit various thicknesses of the different sizes, such as cap, medium and superroyal. The joint of a medium eight-quire would be both wider and deeper than a cap four-quire. Headbands add nothing to the strength, but are sometimes put on in order to make a better foundation for head-setting. The stiff strip on each side composed of end-paper bands and straps serves as a tongue for insertion into the split side of the cover-board. Each tongue is divided into three parts, by cutting slits on the outside of the first and last bands. These two end-tabs are not inserted into the boards, but left loose until the final pasting up of the end-sheets when the book is finished. When attaching the boards, fairly thick glue should be used on the boards to prevent them slipping while being pressed.



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Alcohol Pure and Denatured.

This question is asked in *Process Work:* " Can any one give me a method of testing alcohol which is suspected of being denatured? "

Answer.— The simplest method of determining if a sample of alcohol is denatured or not is by the addition of a little water to a small portion of the alcohol being tested. Should it be denatured a turbidity is at once noticed. This is due to the presence of a mineral oil. The addition of water to pure alcohol produces no turbidity. Generally there is a distinct odor to denatured alcohol sufficient for one to detect the difference between the two.

Annual Convention of the International Association of Photoengravers.

Cincinnati will get the next convention of the International Association of Photoengravers. This matter has been finally determined by the Executive Committee of the association, who gave full consideration to the interests of Chicago and Atlantic City, both of which places have been warmly advocated as suitable locations for the general gathering. The meeting will be held on Monday and Tuesday, June 26 and 27, with headquarters at the Sinton Hotel.

The plans for this meeting are well under way, and it is anticipated that the publicity concerning the cost system and the successful introduction of the Denham method into the plants of a number of members of the Association will be the principal topic to be discussed at this convention.

The Cincinnati engravers have entered enthusiastically into the arrangements that are necessary for the meeting, and while, of course, the time will be principally given over to business sessions, there will be plenty of opportunity for a trip " Over the Rhine."

Southern Photoengravers' Meeting.

The first conference of Southern photoengravers was held at Birmingham, Alabama, on February 24 and 25. Engravers from Kentucky, Tennessee, Georgia, Louisiana and Alabama were in attendance and a considerable amount of enthusiasm developed as the merits of the cost systems were explained. Mr. Denham gave his familiar lecture accompanied by stereopticon views and several of the Southern men announced before leaving Birmingham that it was their intention to adopt the Denham system. In addition to the talk on the cost system very interesting sessions were held, covering morning and afternoon meetings of the two days of the gathering.

The program of the meeting was as follows:

Address of welcome, R. W. Massey, president, Birmingham Chamber of Commerce; " Coöperation," H. C. C. Stiles, president, International Association of Photoengravers; " Stern Cost Facts," F. P. Bush, Bush-Krebs Company,

Louisville; "Cost Systems," Robert S. Denham, Cleveland, Ohio; "Warm Greetings from the Cold North," W. H. Wrigley, of the Wrigley Engraving Company, Atlanta; "Helpful Hints," R. W. Ewing, of Roberts & Son, Birmingham; "Trade Evils," H. C. Grelle, of the Grelle-Egerton Engraving Company, New Orleans; "Cut Values," L. L. Gamble, of the Brandon Printing & Engraving Company, Nashville.

Turning Negatives Trouble.

In the January INLAND PRINTER, page 573, a difficulty in turning negatives was described and a suggestion given as to the cause of the trouble, which occurs when negatives have been "cut" and intensified and when turned show glossy spots on the glass side and lack of contact in those glossy spots when printed on metal. Mr. George Roes, of the Royal Engraving Company, New York, gives this as his explanation of the cause and remedy for the trouble: "In the January number you ask for information as to the cause of glossy spots and swelled spots in half-tone negatives after they are turned. One cause of this trouble I have found to be underexposure, and not from intensification. Another source of trouble is the collodion, where there has been more iodide of ammonium used than iodide of cadmium. One way out of the difficulty is to flow a clean piece of glass with plain stripping collodion and immediately place it under running water and wash until all traces of alcohol and ether have disappeared. Now take the glossy negative and lay it very carefully on the wet collodion and squeegee it down. Dry it until all the blue tint disappears, and you will find all gloss and unevenness gone."



BANQUET OF THE CENTRAL AND WESTERN PHOTOENGRAVERS, CHICAGO, FEBRUARY 18, AT WHICH A COST CONGRESS WAS INITIATED.

Roller for Re-inking.

J. W. C., Springfield, Massachusetts, asks where he can buy a hard roller for rolling up half-tones, after the first bite, so the dots can get a better protection and he can melt the ink and let it run down the sides of the lines.

Answer.— This method of etching is not practiced on this side of the Atlantic, and is not recommended, for the reason that the resulting etching by such a method is not as clean as can be had by the powdering method in common use here. Still, there are times when a smooth and hard roller is useful in reinking the surface of the dots so that they can take on more powder and be better protected against the acid. For this purpose an old and hard composition roller with surface in perfect condition is as good as any roller. Some use a worn smooth skin leather roller for the same purpose. In Europe they use a glazed roller, and this is the way a writer in *Process Work* recommends its preparation: Take 4 ounces orange shellac and dissolve in 20 ounces alcohol. Filter and pour the varnish into a narrow tray long enough to take the roller to be coated. Now take the roller, which must be an old nap roller with the nap all worn off and one that has got dry and hard, and immerse it in the varnish, rolling it around until an even coating is had on the roller. Dry quickly over a covered stove, taking care to keep the roller revolving from the time you take it out of the varnish until it is dry. If this is done properly you will have a roller that will answer for deep etching. The roller should be cleaned with turpentine before and after use.

Copying Illustrations Without a Camera.

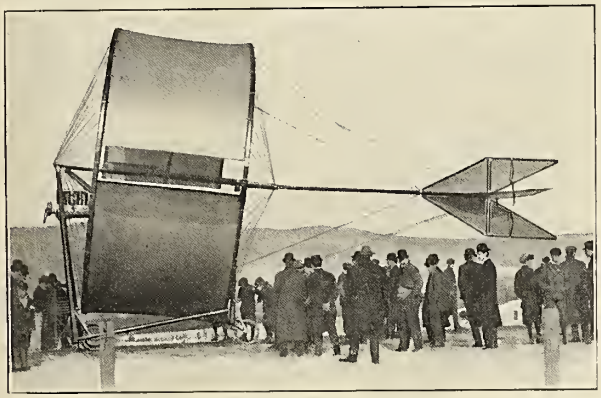
L. DeV., St. Elizabeth College, Convent Station, New Jersey, wants to know: "Is there a process by which an amateur photographer can reproduce in facsimile maps and drawings without a camera? The maps and drawings are in rare old books in our library. We have plenty of cameras, but all are too small, for some of the maps are 10 by 13 inches in size. Only about twenty-five copies are required and photographic copies will answer the purpose."

Answer.— If the maps and drawings have no printed or other matter on the sheets containing them then the problem is easily solved. A strong printing-frame will be required, larger than the size of the largest map. Remove the maps carefully from the books containing them; they can be pasted back in place again without injury to them. In a darkroom place a map face up in the printing-frame and lay on it a sheet of a glossy "contrast" velox or similar paper. Expose to light, the time to be determined by trial, and develop this "contrast" paper in a hydrochinon or glycin developer. You will thus get a paper negative from which you can make positive prints in the printing-frame, using the same sensitive paper and developer. Should the mape have printed matter on the back, Charles R. King suggests this method for reproduction, which he calls "Radiog-

raphy." Place the "contrast" sensitive paper in the printing-frame first, lay the map face down on it and expose to light. The principle of the procedure is that the light going through the sensitive paper is reflected back from the white paper on which the map is printed, but where the black lines of the map are there is no reflection; consequently there is more action on the sensitive film where the light is reflected and a faint negative print is the result. The whiter the paper, of course, the better. In case the maps are newly printed, they can be put face to face with the sensitive paper for a couple of days in a darkroom, when the exudations from the resin in the ink will act on the sensitive film so that the image can be developed as a positive.

A Flying Photoengraver.

Many printers began as fly-boys, one has risen to be a fly-man. He is William P. Gary, of Paterson, New Jersey. Gary is also a skilled photoengraver, who has invented and constructed with his own hands a non-collapsible aeroplane, in which he has made a couple of flights. The circular construction is twenty feet in diameter, made of bent hemlock



WILLIAM P. GARY'S FLYING-MACHINE.

strips, on which is stretched specially prepared Irish linen nine feet wide. The gasoline tank and radiator are in the center of the circle, while the fifty-horse-power engine is in front. Directly under the engine is the driver's seat. Mr. Gary told the writer that what he is striving for is to con-



STARTING TO FLY.

struct an aeroplane that will by its construction take care of the lateral balance, and at the same time prevent the machine from landing too abruptly, even though the aviator went asleep. "If I had only the desire to fly," he added, "I would build a machine of the Curtis type, but my ambition is to make aviation safe for ninety-nine out of every one hundred persons, instead of for one out of every one thousand. Personally I don't care for publicity, but if the notice in THE INLAND PRINTER should by chance reach those who would assist me financially, I would appreciate it very much, for God knows, or ought to, that a pressman's salary is inadequate to carry on extensive experiments in flying machines and at the same time support a family." Gary is a practical genius. He began as a printer, then undertook presswork, in which he is a master. While working as a pressman he studied and became a skilled photoengraver while waiting for the plates to come from the stereotyper. After hours he undertook and completed a $10,000 house for himself and family without losing a day as a pressman. He is still a young man, and if he can succeed in making a flying machine that the operator can go to sleep in and the mechanism will automatically balance itself in the air, printers and photoengravers will certainly buy them so that they may cool off after the day's work is done.

Saalburg's Rotary Photogravure.

Interest in rotary photogravure is on the increase, to judge from the queries that reach this department. Here is a portion of Mr. Saalburg's description of his method from the British patent, just published: "I first make a negative from the picture or object to be reproduced. Then a positive transparency from this negative, doing any necessary retouching on this positive. Next ordinary commercial carbon tissue is sensitized with bichromate in the usual manner, and squeegeed on a glass plate, from which, when dry, it is stripped. This carbon tissue is exposed under a single-line screen of about 135 lines to the inch for one-quarter the time required for the positive. A second print is made from the screen at right angles to the first print. After the screen lines have been printed on the carbon tissue the tissue is exposed under the positive. The exposed carbon tissue is then squeegeed on to a carefully cleaned copper cylinder, and the backing stripped off, leaving the gelatin film of the carbon tissue adhering to the metal surface. By the application of warm water the soluble gelatin is washed off, leaving the negative of the picture in gelatin on the surface of the cylinder. After covering with asphalt all portions of the cylinder not to be etched, the cylinder is slowly turned in an etching bath of perchlorid of iron and etched in the usual manner that photogravure plates are etched. The positive of the picture is thus sunk into the cylinder, but is divided up into rectangular cells by the screen lines. These cells are of different depths according as they represent the shadows or other tones of the picture. The etched cylinder is placed in a rotary printing-press. In printing the picture, ink is applied to the cylinder in sufficient quantity to fill all the cells between the screen lines. The surplus ink is then scraped off by the revolution of the cylinder against a sharp steel blade, which fits closely against the cylinder, and which is moved back and forth across the cylinder in a direction parallel to the axis of the cylinder. The impression cylinder is twice the diameter of the printing cylinder, so that the printing cylinder can have two revolutions between each printing operation. A web of paper is used, and it is printed on without being dampened."

John Swain & Son, London.

The American photoengraver visiting London should see Columbia House, the present home of Swains, the engravers. It was in 1859 the firm began. John Swain had made himself famous as the engraver of the John Leech drawings for *Punch*, as Joseph Swain did later through the engraving of Sir John Tenniel's cartoons for the same publication, for Tenniel stuck stubbornly to wood engraving,

and he made nearly two thousand cartoons, all of which passed through Joseph Swain's hands. It is now nearly forty years ago since John Swain, then one of the leading wood engravers of London, foresaw that there was a possibility that photomechanical methods of engraving might supplant the wood block, so he started a small studio where photoengraving might be experimented with. To-day the whole building is given over to photo-process work, while



HOME OF JOHN SWAIN & SON, LTD., LONDON, ENGLAND.

only portion of a floor is reserved for the "wood peckers." A recent visitor says: "Columbia House is a noble edifice, nobly furnitured and garnished, base to roof. You pinch yourself when you enter. Is it a dream? That handsome carved doorway, those wide circling counters, desks and benches, all of American oak, that spacious and handsomely appointed waiting-room, that room for travelers, and the more secluded rooms for the directing chief, Mr. Dargarvel, and the secretary. All of which seem the proper setting for some great bank. The equipment of the plant includes cameras from 23 by 26 inches down; Dallmeyer, Steinheil, Ross, Penrose and Cooke lenses; Royle-Richards engraving machines; a number of Levy and other etching machines; Royle and Wesel routers and bevelers; Pritchard's pneumatic printing-frames; Shniedewend proof presses and all the up-to-date machinery that makes processwork profitable. Colorwork is an important branch of their work and so is photolithography and the preparation of plates for the offset press."

A REMOVER OF THINGS.

An exchange says that alcohol will remove grass stains from summer clothes. The exchange is right. It will also remove summer clothes and also spring and winter clothes, not only from the man who drinks it, but also from his wife and children. It will remove household furniture from the house and eatables from the pantry; the smiles from the face of his wife, and the happiness from his home. As a remover of things, alcohol has few equals.— *The Alamogordo News.*

PRINTING.

It is not what printing costs in time, paper and ink that should determine its value, but the service it renders to the man that buys it.

A TALK ON PAPER.

BY ALEXANDER THOMSON.

Adapted from an address delivered before the Ben Franklin Club, of Cincinnati, Ohio, December 29, 1910.

I HAVE been asked to tell you this evening something about the manufacture of paper. The time is necessarily limited and brevity compels me to make what I have to say suggestive rather than explanatory. I feel to-night that a distinct opportunity is opened to the paper trade to clear up many points which have long been misunderstood by the printing trade.

It is a truism to state that most friction between the producer and consumer in any industry is due to misunderstanding on the part of the consumer, which the producer neglects to explain or perhaps is too poor a salesman to clear up.

Confidence must always be the best accelerator of trade relations which are to be conducted on a large scale and on an honest basis.

Cost Accounting and Trade Customs.

It is my opinion that the businesses of producing and printing paper are among the cleanest and most honorably conducted lines of enterprise in the country to-day, but I also believe that both industries have been suffering from the same affliction, that is, producing a manufactured article under severe competition, without adequate knowledge of cost in some cases, and without proper regulations or trades customs in others.

Standardized Rules of Trade Avoid Sharp Dealing and Haggling.

The legitimate parts of each industry can not fail to benefit by the standardizing of the rules of trade customs of the other branches. Opportunity for talent to display itself in more artistic products will be greater in a direct ratio as the necessity for sharp dealing and haggling, together with the speculative end of each business, as a condition of existence, is removed.

The several branches of the paper manufacturers have each gradually built up a set of trades customs applying to the necessities of their different lines of manufacture. These trades customs consist of a selection of rules which, in most cases, were instituted by some one mill and which, by their evident merit, have been gradually adopted by all their competitors; they have been finally codified into a concrete set of trades customs applying to each branch of the paper manufacturing industry.

Most of these rules carry the reason for their existence with their mere recital, however, as some of them may appear arbitrary to the unsophisticated layman whose acquaintance with the producing end of the art is limited.

How Customs Became Established in the Paper Trade.

I will endeavor to explain the reason for the more important of these measures.

Almost the first trades custom that was tacitly adopted by the various mills was the one which pertained to a minimum basis of weight. In the earlier days when profits were large and organizations less efficient, it was not realized that there was a unit basis of weight which was the cheapest per ton to manufacture, although any one can readily see for himself that, given an endless traveling wire cloth on which a uniform quantity of pulp is poured, that the only way paper can be made from this "stuff" is to eliminate the water from it.

Heavy Paper, Slower Production; Light Paper, Greater Waste.

As there is a definite limit to the fineness of the wire cloth which can be used for each particular branch of paper-making, it is therefore axiomatic that the quantity of water eliminated per minute from the " stuff " on this wire cloth depends upon the mesh of the wire. A basis of economy is therefore established on each particular quality of paper, the rapidity of eliminating the water from the pulp establishing that base. Hence, if the weight of the paper is unduly increased, the speed of the machine must be slackened in order to allow the water to percolate or drain, thus lessening the production proportionally; reversely, it is also true that when the basis of weight is lighter than the economic one, we carry on our wire apron a smaller amount of " stuff " or pulp than we could successfully form or weave into a sheet of paper (our labor cost, the power required and overhead expense remain the same, while the waste is considerably increased owing to the decreased ability of the lighter sheet to withstand the severity of the process).

Minimum Weight Varies with Different Grades.

The minimum basis of weight varies in different grades of paper, partly because certain varieties, such as writings and bonds, are inherently of stronger finish than others and therefore carry a smaller percentage of waste in manufacture; also because these same papers are invariably higher in price than most other grades and therefore the ratio of labor cost and fixed charges to selling price is less.

For example, a sheet such as blotting paper is so loose and " free on the wire " as to make it producible on the paper machine in heavy weights which are unobtainable in other grades, consequently there is no difficulty in producing paper of this formation in almost any basis of weight.

Factors Determining the Minimum Basis of Weight.

Therefore, to determine the minimum basis of weight of any paper, the factors to be considered are:

First. The grade of the sheet and the price at which it is to be sold.

Second. The formation which must be obtained.

Third. The " free " or " slow " nature of the materials used, meaning the ease with which the water can be extracted from them, and this can be varied to a vast extent by manipulation in the beating or preparatory process.

Cost Accounting and Competition.

The varying factors stated influence the cost of production, and just as the printers' cost congresses have been attempting to set a definite and equitable price on so fundamental a part of their industry as the cost of machine composition, so have the various paper mills endeavored by maintaining a minimum weight basis to standardize the parts of their industry which should have nothing to do with competition, but which if left undecided would lead rapidly toward demoralization.

True competition should be on the basis of quality, price and service, and should not consist of haggling on points essential to any particular branch of manufacture; it is far more important for printers to spend their time looking for new business than in a more or less profitable attempt to get a slight reduction on an order out of some jobber's stock.

The Question of Overruns and Underruns.

The next trade custom which has seemed to work a hardship on the printer is the one which obliges him to accept overruns and underruns.

The book paper mills are less arbitrary about this than the coating mills, for the obvious reason that in uncoated papers there is far less opportunity for trouble in this direction, as the papers are produced with very few operations as compared with a coated sheet, and the chance for good or bad luck making an excessive over or under run is reduced to a minimum. The average runs for book paper



ALEXANDER THOMSON.

are also larger and the orders are produced more often under contracts calling for regular deliveries of a given size and weight.

In producing an order of coated paper, mill men never know until after the stock is cut off, sorted and finally counted, how much stock they are going to have to send to their customer. The element of " seconds " and waste can not be gaged in any other manner than by the final count. If it were not for this fact, we could readily forestall an over or under run by cutting an overrun into the nearest stock size, or running up a small additional quantity on an underrun.

Increased Processes Increase Waste Percentage.

In producing coated or enameled papers, we have increased the number of processes by five over those that a sheet of machine-finished book or bond must pass through, and we have an average waste of nearly twenty per cent,

which means that when we have an order for 100 reams of paper, we must order raw stock for 120 reams. We have also a large number of special shades to be matched, consequently must mix up different quantities of specially tinted enamel for each lot which departs from a standard shade. This, and the constantly varying waste factor, have made it imperative that a trades custom should prescribe the amount of over or under run which must be considered a good delivery.

The Factor of Safety in Preventing Underruns.

The mills were forced to make a larger factor of safety in this clause of trades customs than might otherwise seem necessary on account of the surprising fact that printers complain more bitterly over an underrun than an overrun, unless the overrun be too great. You must realize that as it is impossible to make up a ream or two shortage on any special order, therefore we must make sure of the full quantity ordered, which indicates that anything above normal good luck gives us an overrun.

If the paper is of special shade, size, finish or bulk, we must for our own protection send this overrun to the printer and demand a liberal factor of safety on *small* orders.

Stock Papers Safest for Small Orders.

I feel that if convenience were consulted as often as possible and the taste of your customers as little as possible on these *small* items, it might often be profitable to use a stock sheet with safety.

I say this with due consideration of the fact that printers have "troubles of their own" of a similar nature and that an underrun means a loss to them on account of the fact that their composition, make-ready, etc., are unchanging factors, and that unless they get the full run they figured on, their profit disappears.

Stock Papers and the Changing Sizes of Catalogues and Other Advertising Matter.

It has been suggested to me that perhaps the stock sizes now produced in many grades of paper are not keeping pace with the changing sizes in catalogues and other advertising matter. I hoped to give this matter adequate attention in this paper, but I am really appalled at finding the subject a great deal bigger than I thought.

When it is considered that one additional stock size means several additional stock weights in this size, and that an adequate stock of each weight and size must be carried by each mill and each jobber making or handling this grade, and in addition, this investment must be repeated by each mill and jobber in *every grade of a similar nature*, it immediately becomes apparent that a new size introduced to the trade would necessitate the withdrawal of an old one.

It is entirely reasonable to suppose that some of the sizes now considered as stock by the trade are antiquated and that considerable waste might be saved by the addition of a new standard size.

A Question for the National Association of Ben Franklin Clubs.

I believe that the best and only way to determine the merits of this case would be by the coöperation of a national association of Ben Franklin Clubs and the American Pulp and Paper Association. The matter is too large to be handled by any one mill or any one club, and the above is the only way that a new size could be immediately determined upon and universally adopted.

As an illustration of this, I will call to your attention the fact that at the mills I represent, there is carried as standard stock, sixteen entirely separate grades of paper (exclusive of cardboards) in thirteen distinct sizes and about thirty-five colors and shades, and these are carried in each standard weight, amounting to seventy-four weights in all.

When you know that it requires in the neighborhood of fifty thousand reams of paper to equip this one mill with an adequate stock and also that the jobbers who draw their supplies from this mill have always on hand at least double this amount, or about one hundred thousand reams, it is readily apparent that a new stock size of paper must be thoroughly considered before final adoption.

Why the Water-mark?

Doubtless most of us have asked ourselves — "Why a water-mark?" and also doubtless no two of us would return exactly the same reply.

The only legitimate purpose I can see for a water-mark in a sheet of paper is that of decoration, for surely no manufacturer would dare to say that the superior quality which he claims for his bond or ledger or writing is not immediately manifest in the sheet itself by tearing or erasing or printing or other examination tests.

Manufacturers who produce papers which are *never* water-marked seem fairly well able to establish and maintain a slowly acquired reputation for quality, against their less meritorious competitors — and lose it quickly when the quality declines.

The fact of the matter is that water-marking papers too often causes their sale on the basic fact of the water-mark instead of on the intrinsic worth of the sheet, whereas the mere fact that the words "Old Dampening Bond" or some similar name appears in the sheet may mean that the old dampening people *used* to make good papers, while a critical examination of the "old dampening" sheet might show that it was equal in no single respect to what it used to be, or to other papers of equal price — in other words, the water-mark *may* have prevented a critical examination.

A sheet of paper not water-marked has to make its way on its own merits, and I am sure you will agree with me that this is as it should be.

I therefore must repeat that I believe the only legitimate use of a water-mark is for decorative purposes.

Papers Water-marked in "Reverse."

It is an unfortunate fact that practically all the water-marked papers which I have examined are water-marked in reverse — that is, the letters read backward when viewed from the "felt" side of the paper. This means that the real effect of our American water-marking is to make every printer either print on the "wire" or wrong side of the paper in order to have the water-marking read correctly from the printed side, or else he must print on the "felt" or proper printing side of the sheet and have the lettering appear in reverse to his customer when the work is examined toward the light from the printed side.

Matching Duplicate Orders "Exactly."

Another of our "small" manufacturing difficulties comes when we get an order for a standard grade of paper with a sample attached of what we made last year, with instructions "*to match it exactly.*" Of course, no piece of paper ever made can be kept for one year without changing (not necessarily fading) in color, and equally, of course, the mill can only proceed to make the order under the same formula as before, with the result that it is not exactly "the same as last year," but if the mill (any mill) did otherwise, it would soon have no reputation whatever for uniformity

of product, because of the necessity to change the formula every time an attempt (you note I say attempt) is made to repeat an order or to match an original sample. Such a course would only result in increasing the manufacturing cost of paper about twenty-five per cent, and the mills would not average anything like as uniform a product as they now produce.

Distinction Between "Fading" and "Changing" of Paper.

You will notice that I make a distinction between the words "changing" and "fading" of papers, and the difference is real. By changing, I mean the altering of the shade or appearance of a sheet of paper by a basic change in the fibers themselves; these will invariably turn yellow with age, slowly in linens, rapidly in news, so that even if we had coloring matters which were absolutely non-fading and could be used commercially, the papers so tinted would *appear* faded because as they turn yellow they would also tend to turn green if of a bluish shade, and brownish if of a red shade or tint. Of course, this action would not be so rapid in papers wherein these unalterable colors were used, as in the cheaper varieties tinted with anilines.

Natural Shades Most Desirable to Avoid Changing or Fading.

The best remedy the printers have against the changing or fading of papers is to order them in the natural shade, which means that no coloring matter has been added to the pulp, and therefore the only alteration which could take place in the shade of the paper would be the yellowing which comes with age and which is never unsightly and always uniform, not being dependent on exposure to light.

Up to a very few years ago all white papers were made natural, but according to tradition, some washlady dropped her bluing into a beater of pulp and the paper world immediately adopted the bluish tint.

I believe that the time will come when there will be a reaction which will swing us rapidly toward the natural tone, in the super and M. F. papers, as they would be more beautiful and durable.

The coated papers particularly are valued for brilliancy of color-tone, and I therefore must except them, because coated papers are invariably used for half-tone printing and half-tones usually need all the contrast they can get. Therefore coated papers should be as white (that is, as free from green or yellow cast) as possible. Green or yellow both tend to reduce contrast in either a printing-ink or a printing-paper, and consequently should be as nearly as possible absent from both.

The Fourdrinier Machine and the Grain of Paper.

A man named Fourdrinier changed the papermaking world from a definitely limited to an almost unlimited possibility of production when he conceived the idea, in the eighteenth century, of making the process of manufacture continuous by substituting for the poor little ash-sifter of a papermaker's "mold," an endless wire cloth and shook the machine to felt the "stuff." Unfortunately, neither Mr. Fourdrinier nor any other mechanically minded paper-machine manufacturer has ever shown us how to do one thing that every hand-made laborer in the old days did without knowing it, and that is, make a sheet of paper that has no grain and is therefore equally strong both in folding and tearing quality either way of the sheet; the reason for this is that the workman had no difficulty in shaking his mold forward and backward, as well as sideways, while the paper machine "wet end" can only be shaken sideways (because of the process being continuous, any shake backward would pull the sheet in two); consequently our very best practice to-day will still leave more of the fibers pointing along the machine than across it, and the paper naturally tears strongest in the way there are most fibers pointing.

Papers and cardboards made on a "cylinder machine" which has no shake at all can be recognized most readily in this way, as they have scarcely any strength longitudinally.

We have still actively at work in our employ a man, Thomas Wrenn by name, who has been a paper-machine tender for over fifty years and this man has seen practically all the development of modern papermaking.

Forty-five years ago he was making paper by hand in England, and in order to show the exact difference between a hand-made sheet and the machine-made, I have asked him to make for you some sheets of hand-made paper, using pulp from the chest which would afterward flow onto the machine and become "machine-finished" book.

There should be no other difference between the two sheets than what is produced by the two processes.

Hand-made Paper and Laid Paper.

I have never seen this experiment before, and believe you will decide that the "hand-made" paper is not worth the extra cost which would have to be charged for it, although it is undoubtedly better in many ways, especially in the matter of folding either way and having greater bulk for a given weight.

During the earliest days of papermaking by hand, what is now known as "laid" was the only formation known, because the skill of the wire-cloth manufacturer was apparently not equal to producing a wire having both a close warp and woof, so the "chains" were put in at intervals in the woof to keep the warp wires uniformly separated.

After the production of wires as now used, the laid mark has become in reality a water-mark, as it is put in, after the sheet is formed, by a "dandy-roll," just like any other water-mark, and is probably the only water-mark used in this country for strictly decorative purposes.

What Constitutes a "Grade" of Paper?

What constitutes a "grade" of paper? When does news cease to be news and become book paper, and when does it shake the husk of "bookdom" and emerge as a fully developed "linen ledger"?

Alas, in many cases, book is only book when the mind of the victim (pardon me, I mean customer) is calmed into the fatuous belief that it is "book," and the frontier of "newsdom" is safely past; and that book paper, even if it is "No. 4" book, has been deposited on his doorstep, with no more identifying marks on the "wrappers" than if it were any other unclaimed foundling.

Whose fault is this, you may ask, and I must answer you in all good faith, nobody's fault, because it is *everybody's* fault; the fault of papers being sold on water-marks instead of on formulæ, upon reputation instead of the purchaser's own better judgment.

Water-marks and Reputations.

Water-marks, and reputations I might almost say, amount to superstition in too many cases, with the sad result that the line between animal and vegetable, or between righteousness and sin, are broad and well-defined equators compared to the line between news and book, and so on up in our ascending chain of "grades."

What remedy has the average printer against this bewildering chaos of grades?

None that is immediate, except the exercise of good judgment, for the chaos is not intentional either on the part of the mill or the honest jobber, and nothing but coöperation can better it.

Papermaking an Art and Not a Science.

This chaos is the result of the fact that papermaking is an art, and is not, and I believe never will be, an exact science.

There are two reasons for this, first, that the personal equation enters into the art to an enormous extent, the skill of the operators being always the determining factor of final success; second, that there are so many physical and mechanical factors which must also be taken into account that it is impossible for the same paper machine, running on the same order, using the same materials and operated by the same men, to produce a sheet of paper that is *mechanically accurate* in the sense that drop forgings or type are accurate.

Individuality in Production.

I repeat that while mechanical accuracy is impossible, commercial accuracy is not, and neither is artistic perfection beyond the reach of well equipped and properly organized mills.

Just as the signature of any one of us here to-night is never twice the same, yet nevertheless is always so characteristic of the man who wrote it as to be practically beyond the reach of imitation, so may the product of any mill have characteristics, giving its papers special values for special purposes, and it seems to me that the printer's best hope lies in a familiarity with these papers and their application to the various phases of his own business.

Bond Papers.

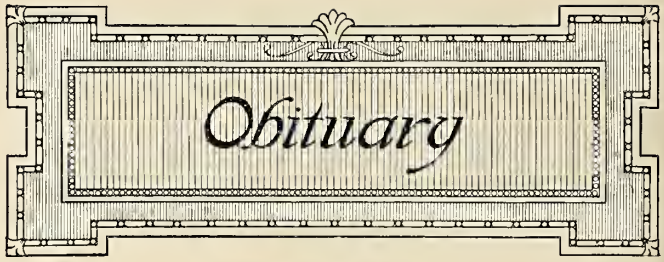
What is " Bond " paper? Does the word " Bond " on a case denote a special price or formula or color, or has the word degenerated so that " Bond " means a finish? It seems to me that to-day any sheet of paper with a color, crackle and a strong tear, provided it also has a medium rough finish, may be a sheet of " Bond " paper, whether it be manufactured from one substance or another and also providing the case has been correctly stenciled, otherwise the rose by some other name might smell as sweet, and white manila almost as fittingly decorate the receptacle.

Manila Papers.

This word " Manila " used to have a significant meaning, but if there were to-day a pure-food law for paper, many of us would discover that our paper digestion had been sadly mistreated.

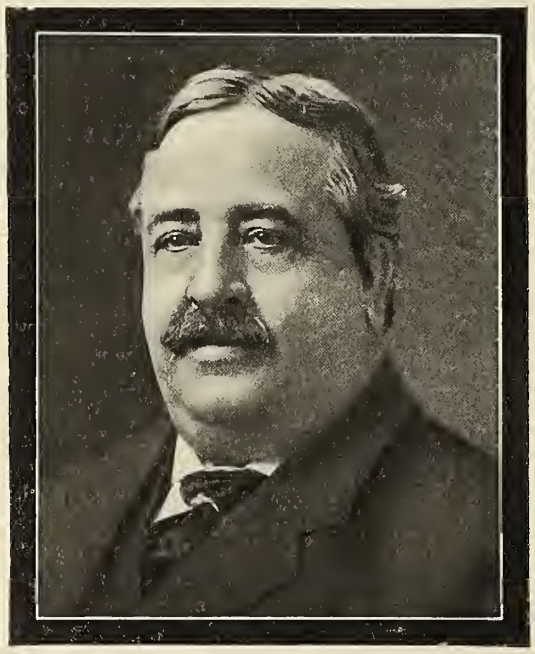
Manila paper literally should mean paper that is made from the fiber of manila hemp; to-day it means in every mind paper that is strong enough for the purpose and having the yellow color, and I suppose this degeneration took place on account of the universal clamor for a sheet " just a little bit cheaper," for strong papers can be made from other and cheaper fibers, but they are not really and truly " Manila."

Everybody knows this and also the other facts I have recited, and after all not a great number are deceived or injured by these " near'ems," nevertheless they are injurious to the standing of our two industries, and I sincerely wish, and I am sure others wish the same, that the name of a sheet of paper could designate its quality and formula exactly to the same extent as the words engraved on a dollar bill invariably represent one hundred cents.



Albert Bonneville.

At Chicopee, Massachusetts, on February 17, Albert Bonneville, New England representative of Sigmund Ullman Company. Mr. Bonneville's death was tragically sudden, and was the result of heart failure. He had just reached his home in Chicopee and was engaged in unpacking his



ALBERT BONNEVILLE.

grip, when he fell forward and died within a few minutes. Mr. Bonneville was connected with the Sigmund Ullman Company for thirteen years, and his genial personality and frank business methods won him friends wherever he had business relations. The funeral services were held at Chicopee on February 20 and were largely attended by relatives, friends and members of the Sigmund Ullman Company. Interment was at Montreal, Canada, where Mr. Bonneville was born.

THE EVILS OF GUESSTIMATING.

When a producer stakes his chance of loss or profit upon a guess he becomes a gambler. He not only jeopardizes his own interests, but the interests of his family, his competitor (who must strive to meet his unfair prices), and the interests of the trade at large, which he is helping to demoralize by his speculation. When he fails the whole industrial fabric is affected by both the act and record of failure, and he not infrequently carries down with him other institutions, entailing great losses upon hundreds, or thousands, of people who had no idea that their interests were bound up with his.— *Bulletin International Association of Photoengravers.*

WHY SPRUCE WOOD FOR MAKING NEWS-PRINT PAPER?

ETHELBERT STEWART, IN CHICAGO "DAILY NEWS."

ON the one hand we have paper manufacturers who assert that the supply of spruce wood in the United States is being exhausted; that its growth is so slow that a new yield will require two if not three generations to realize upon; that with the exhaustion of spruce as a pulp wood the paper industry must necessarily become extinct in the United States. On the other hand, other papermakers of wide experience and good standing assert that spruce is not essential to papermaking; that paper can be made from a variety of trees, some of them making even better pulp than spruce.

One class of manufacturers is referred to by the other as the "spruce crazy crowd," while the advocates of spruce retort that the others do not know what they are talking about. Therefore an answer must be had to the question, "Why Spruce?"

Cellulose, or the vegetable fiber from which paper is made, is to the vegetable world what the bones are to the animal world. The tiny shreds are covered with resinous and other nonfibrous material, just as the bones are covered with muscular and fleshy tissue. Being the anatomy or skeleton structure of vegetation, or of the vegetable world, all vegetation contains cellulose fiber, more or less; hence paper can be made from any vegetation. The questions presented are the percentage of its total volume that a given wood will yield in cellulose fiber; the length, texture and "matting" quality of that fiber when extracted, and the printing quality of the paper when produced.

Spruce yields more usable pulp per cord of wood than any other available wood. While any estimate or figures of yield in pulp per cord of wood can be only relative, since small wood will produce more "shims" or waste than larger wood, nevertheless, wood of reasonable size will produce from 1,700 to 1,800 pounds of screened mechanically ground pulp, fine enough for news-print paper manufacture, per rough cord of spruce.

The quality of the pulp is especially adapted to high-speed papermaking machines. Formerly paper was made from birch, poplar, balsam, pine, almost anything in fact, but the machines ran 80 to 100 inch rolls at a speed rate of 250 to 300 feet a minute. To-day a really up-to-date news-print machine runs a sheet 166 inches wide and has a speed of from 575 to 600 feet a minute and will produce fifty to fifty-five tons of finished paper in twenty-four hours. It is apparent, therefore, that a strong pulp is necessary to stand this pull. The fiber must be long, strong and of a quality that will "mat" well and thoroughly.

Spruce pulp fills this need. In short, spruce pulp makes possible the modern wide sheet, high-speed Fourdrinier machine and the modern high-speed machines make spruce pulp necessary for their economic use. Their use means the difference in production between a slow twenty-ton machine and a fast fifty-ton machine with only a slight increase in wages per machine hour and a vastly decreased labor cost per ton of finished product. By using a slightly higher percentage of sulphite pulp, say twenty-five per cent spruce sulphite and seventy-five per cent spruce ground-wood pulp, a "mat" can be had which will stand a 600-feet-per-minute speed on a Fourdrinier machine.

When finished this paper will stand the terrific speed of the modern printing-press without tearing or pulling in two. Not only does news-print paper made from spruce take ink better and show a better surface for printing cuts, but it is doubtful if a paper of the thickness and weight of modern news paper could stand the strain of the modern printing-press and be made from all wood other than spruce or at anything like even the present prices of print paper.

There would seem, therefore, to be some justification for the "spruce mad" news-print paper manufacturer. In the manufacture of book papers, even all-wood book papers, spruce is not so important; in many of the grades of paper its use is unnecessary and wasteful. Since other fibers and pulps are as available for use in other grades of paper, it would seem to be wise to leave spruce to the news-print manufacturers. So far as the spruce supply can be released from drafts upon it by other grades of paper, and thus added to the supply for news-print paper, so far can the day of the necessary substitution of a new and probably more expensive raw material be postponed.



GROUP OF GOVERNMENT BUILDINGS, OTTAWA, CANADA.
Copyright, Canada, 1911, by W. R. Lancefield.

Approximately eight thousand copies of our ordinary sized daily newspapers can be got from a ton of paper. It takes one and one-half cords of spruce to make a ton of paper. About five tons of paper come from the average acre of spruce lands, once chopped over; that is, no trees under eight inches in diameter are cut. In a city like Chicago four hundred tons of paper a day are consumed.

When we realize that *The Daily News* prints a good many acres of average spruce woodlands a day and that the newspapers of the United States print well over one thousand acres a day, while the news-print paper manufacturers in the United States alone are transforming 860 acres daily into news-print paper, to say nothing of the other kinds of paper produced from this variety of wood, or of the quantities of it sawed into lumber, used for telegraph and telephone poles and railroad ties, we begin to get a glimpse of the importance of conserving our spruce lands and those of Canada as well. We also begin to realize the need of using every inducement to have papers other than news-print made of wood other than spruce, and to check as much as possible the use of spruce in lumber, poles, posts and ties.



Who Pays for Idle Presses?

A correspondent writes: "Among the foolish questions I am prompted to ask, this one is a puzzle to me. I heard a printer state that he had walked up and down his press-room and worried about the number of his presses that were standing idle. He said he could have kept them running if he had met the prices that some other printers were making, but that he had determined that he would not turn a wheel unless he got his price. He stated that his presses were idle for a long time, but at the end of the year he showed a better balance-sheet than he had shown in the years he had kept his presses at work on competitive prices. Now if a press or any number of presses stand idle for a considerable time who should pay for the presses lying idle, and what amount should be charged to any account, and what account should the lost time be charged to? When work does come in is it right that any proportion of that lost time should be charged as part of the cost of doing the work? If not, how does the printer recoup himself and show a better balance-sheet in running, say, half time unless he charges an unusual profit?"

The painter estimates his time and paint and brushes, adds his profit and is content. The artist puts his soul in his work and his price is that at which he values himself and the years of toil that have perfected his genius. Between these two extremes the graphic arts ebb and flow in dealing with the buying public.

Backbone.

A great need of the craft is backbone. The exhortations to install cost systems, in which we have as pioneer and member of the chorus sang the song lustily for the last few years, are well enough. When a man knows his costs there is no excuse for his doing work without a profit. But there is the old desire to get the job by hook or by crook. This imp is always present and urging "Cut those figures; they are all right, but, something will occur while the job is running that will allow you to make even. It never happened before, but it will this time; so cut, get the job and keep the office going." The tempter's plea is especially strong, because it is in keeping with life-long practice, and old habits die hard. But this one must be put to rest if a cost system is to accomplish more than a tithe of what is possible. To know that one is taking work at a loss is worse than to do it in a state of blissful ignorance. There is the mental distress of knowing that a job is going through which will, barring a miracle, prove a loser, and the pricks of conscience that tell one this is a transaction that would be reprobated in a competitor. These constitute part of the ogre worry that enervates more than work. As is usually the case, this dallying with what is straightforward and right is very poor business. If the job happens to be a large one, while it is being done it may be the means of preventing the securement of profitable work. If an attempt is made to get even by "skimping," there is likely to be dissatisfaction and a disgruntled customer on the rampage, which is about as direful a single-handed calamity as could befall a printery in the competitive field. Trimming a correctly made estimate is a bad business in the concrete and in the abstract is ethically wrong.

How Much Type Can a Printer Set? and How Long Should It Take Him to Set a Business Card or Bill-head?

Anthony Laurie, of New York city, wants to know how many ems a compositor can set in an hour, straight matter, also a two-thirder, and what is the average time it takes to set both a business card and bill-head of, say, ten lines, all job-type.

Answer.— Fifteen or twenty years ago when type was set by hand, for a day of ten hours the printer who distributed his case and set and corrected six thousand ems was doing work of a high average. The two-thirder was not expected to do any less, for some two-thirders could set type much faster than some journeymen. How long it would take printers to do this same work now we have no means of telling, for it depends on the amount of practice the compositor has in setting straight matter. Business cards and bill-heads may take from twenty minutes to two hours or more — dependent on the copy, the condition of the office material and the skill of the printer in being able to get a good effect by direct and simple typography. Some two-thirders are better printers than some journeymen, so it is not possible to make a comparison. It depends on the particular two-thirder or the particular journeyman who does the work. But printers make estimates on the time it will take to do work. If they bid too high they lose the work, if they guess too low they lose money. No one *knows* how long it will take to do a job until it is finished. You have the privilege of guessing and of backing your guess with a price, if you do a competitive business.

The Employer's Salary and Profits.

Is there not a prevalent confusion of ideas as to the meaning of profits? Before profits accrue to employers they must first draw salaries for services, if they perform the services themselves, or, if they have ceased to be actively connected with their businesses, they must pay salaries to their substitutes. Salaries, whether for proprietors or their substitutes, must be included in costs. What is left, if any, after all costs have been met, are profits. Profit is unalloyed surplus. The advantage an employer has over a salaried employee is that, in addition to salary, he may also draw profits as compensation for the possible disadvantage of having to accept losses. Real profits in all lines of business are scarcer than is generally understood.— *American Bulletin.*

Do Good Work — Get a Just Price.

A man told me the other day, says the *Reflector*, of Jeffersonville, Indiana, that he was a patron of printing-offices to a considerable extent. He ordered sixty thousand copies of a certain small job at a small office. The bill was $17. Some time later he placed a similar order with a large city firm and paid $51 for fifty thousand copies. Quite a difference, eh? Well, one man owned a small, insignificant shop in the country and he will never own any other kind of a place. The other man employs a lot of people at good wages and he is growing — business is expanding. The man in the country is doing his work at cost and when his living is paid there is no surplus to build up with and there never will be. He is hurting himself and all others who would ask a reasonable profit for their product. The man in the country paid perhaps $12 to furnish stock and labor aside from his own, and for his work, his per cent of fuel, light,

water, rent, insurance, wear and tear on type and machinery, profit, etc., he got $5. It took him about three days to get out that job and other work had to wait on it. Indeed, he was a cheap worker. Possibly the city man asked too much because he knew that he could get it, but the other fellow asked too little because he didn't. I want to make this point. If your work is good you must ask a fair price and nobody will kick. If your work is not good no price will be fair, so learn to do your work just a little better than any other fellow can do it and you will not have to take too low a price for it.

No Feet to Stand on Anyway.

A correspondent writing to THE INLAND PRINTER says that a good many printers take no interest in the cost agitation and are inclined to laugh at the troubles that befall the man who installs a cost system. A printer who bravely faces the conditions that tend to keep the trade in an unprofitable state and labors to find out the reasons in his own plant will have some trouble, but he will overcome them and be a bigger and a better printer and man for the pains he has taken. The relative positions of the two kinds of men are typified according to our correspondent in the following verses by T. A. Daly in the *Catholic Standard and Times:*

Da Colda Feet.

Da beggarman across da way
Ees happy as can be;
He laugh an' weenk baycause he theenk
He gotta joke on me.

O! my, O! my, how cold eet ees
For stan' on deesa street!
Da weends blow like dey gona freeze
Da shoes upon your feet.

I nevva see een deesa town
So fierce da weentra storm;
I keepa hoppin' up an' down
For mak' my feeta warm.

But beggarman across da way
He stan' against da wall,
So like eet was a summer day;
He ees no cold at all.

Ees justa box een fronta heem
For hold hees teena cup,
But he bayhava so eet seem
A stove for warm heem up.

An' evra time he look an' see
How colda man am I,
He justa weenk an' laugh at me
So like he gona die!

An' so I leave dees fruita stan'
An' walka 'cross da street
For see how ees dees beggarman
Can keep so warma feet.

I look, an' dere I see da legs
Dat prop heem by da wall
Ees notheeng more dan wooden pegs —
He got no feet at all!

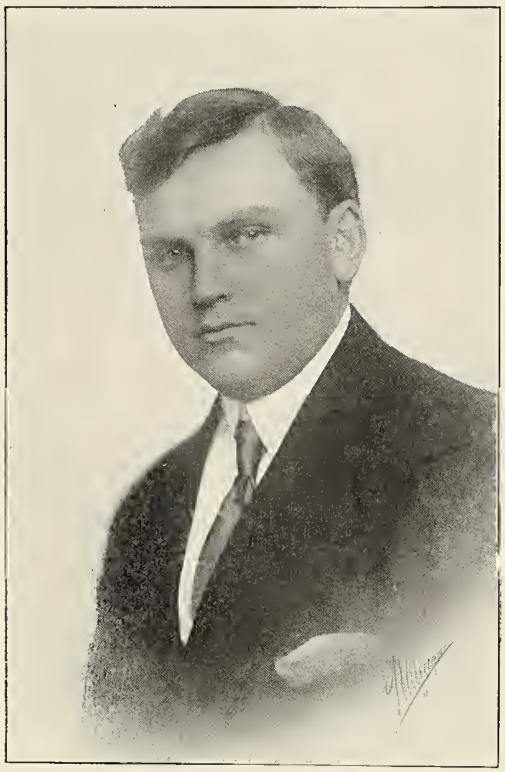
Eef colda feet should mak' you swear
An' growl so bad as me,
I bat your life you would no care
So mooch eef you could see

Da beggarman across da way,
So happy as can be,
Dat laugh an' weenk baycause he theenk
He gotta joke on me!

Chicago Franklinites Dine.

More than three hundred persons participated in the sixth annual festivity of the Ben Franklin Club of Chicago, which was held on the evening of March 18, at the Auditorium Hotel. The program of songs bore the legend "Ladies' Night," and the attendance of the fair sex justified the committee taking the chance. By general consent the affair was declared the best ever held by the club, the one feature that did not come up to expectation being the chorus-singing.

Thomas M. Ball was toastmaster and managed the feast-of-reason end of the evening with his usual aplomb and finesse. He spoke of the work of the club when introducing its president and chief sponsor, W. J. Hartman. That gentleman reminded his hearers of the immense influence of the printed page and referred to the high position the industry occupied in Chicago, when measured by the volume and material value of its product. He outlined modern Franklinism, saying that all the printer wants is a fair price, so that he may ride in automobiles as well as his customers.



THOMAS M. BALL, TOASTMASTER.

Mrs. Henry Solomon, honorary president of Chicago Council of Jewish Women, spoke of "Woman in the Civic Life." She said that in Chicago women constituted the leisure class, and it was logical and proper that they should be in the forefront in such works as beautifying the city, looking after the interests of the defective and dependent, and exerting their great influence for the general uplift. Mrs. Solomon remarked that she had attended like gatherings of followers of other industries, and noticed that they all disavowed owning automobiles, so she was interested in knowing who really own the luxurious vehicles that are to be seen everywhere.

The Very Rev. Francis C. Kelley, D. D., president of Catholic Church Extension Society and editor of *Extension* magazine, was assigned the hackneyed subject, "Ben Frank-

lin." The reverend gentleman got out of the beaten path and gave his auditors new information about the printer-diplomat, etc. Doctor Kelley expressed the belief that while Franklin was not wholly the product of his times, yet the stirring Revolutionary period gave him his lasting fame. If he were living to-day, he would in all probability be a journalist, as among the devotees of that profession there are many Franklins, but modern conditions do not encourage their development. Doctor Kelley thought the reputation of the subject of his toast would not have fared so well had he lived in these days of widely disseminated knowledge and undue haste.

The committee displayed cosmopolitanism in arranging the program, for Jewess and priest were followed by Prof. Shailer Mathews, dean of the divinity school of the University of Chicago, and editor of the *World To-Day* magazine. Dean Mathews discoursed on "The Human Element in Business," and took a roseate view of the future. Business was the way men did things. Conflicts that are labeled wars between capital and labor are not disputes between those elements at all, but rather conflicts between people. He declared that more and more men are inclined to look at "the other side" when engaged in controversy. Fifteen or twenty years ago we spoke of the "economic man." Well-informed people no longer refer to the workers in that manner, but recognize that they are human beings. In Doctor Mathews' opinion we are going to become richer and richer. Confidence is the foundation of business success, and as men grow to trust each other more, greater stability will be given to trade, insuring greater returns and ultimately a more equitable distribution of the wealth produced.

President Wheeler, of the Chicago Association of Commerce, told of what that organization had done and intended to do for the great inland metropolis, and the gathering dispersed with the customary demonstrations that attest to an enjoyable evening having been spent.

Can a Small Shop Do Work Cheaper than the Large Shop?

BY C. H. ARMSTRONG, OF WICHITA.*

Clinging about the structure of the printing industry like ivy to an ancient wall is the traditional belief that the advantage in price-making lies with the small establishment, and to this belief are largely due the great number of small plants and the ready eagerness with which the ambitious workman leaves a job which pays him comfortable and fairly certain wages and crowds into the field of business with a handful of type and a platen press.

It may not be out of order to say here that my own conclusions on this question have been reached mostly by practical experience in small shops, my own being in that class; hence I am holding no brief for the large shop, but merely stating some views that have forced themselves upon me while rubbing against the daily problems of business.

Comparisons such as are invited by this topic should be settled by statistics, but it would be very difficult to compile figures which would give a definite answer, for the small shop is, as a rule, notoriously lacking in statistical records, and it is only recently that the large shops have been able or willing to give to the trade figures which would have a practical value in determining costs.

In order to bring this matter quickly and directly before you, I have prepared a chart showing the monthly expenditure that one might expect to find in a shop representing an investment of $1,000 and doing the general run of commercial printing, the business being well established, with enough orders coming in to keep it busy the year around. We will presume that the work in this shop is done by the proprietor and an apprentice, both of whom work, as necessity may require, at all the operations of the shop, from typesetting to trimming and wrapping the finished job, and that they have an efficient system for handling work which will reduce waste material and waste time to the minimum.

Any man who has the ability and industry to successfully operate such a plant can command a salary of at least $90 per month in any city of the United States, as an employee, and in this case we will place the manager's salary at that figure; while a capable apprentice in this shop is certainly worth $45.

The expenses are estimated as averages of the various small shops, and where some may find fault with them as too high, I anticipate that others of you will say they are too low.

ILLUSTRATION.

Value of plant, $1,000; operating nine hours a day.

MONTHLY EXPENSE.

Rent	$ 15.00
Taxes and insurance	3.00
Depreciation and interest	13.00
Light, heat, water	5.00
Power	5.00
Office supplies and postage	5.00
Telephone	2.50
Advertising and donations	7.50
Job inks, rollers, gasoline, oils, repairs, etc	12.00
Bad debts, spoiled work	10.00
Total	$ 78.00
Proprietor's salary	90.00
Apprentice	45.00
Pay-roll	$135.00
Proprietor's salable hours	117
Apprentice's salable hours	175

The proprietor of such a shop takes orders, keeps accounts, collects, entertains customers, and performs all the fifty-seven varieties — and then some — of duties required to conduct his business, besides superintending his shop and perhaps distributing type, making repairs, etc., none of this time being chargeable direct to any of his customers. The boy may be a very industrious youth, but, granting that he is the ideal apprentice, he still must spend considerable time in cleaning up, running occasional errands, handling stock, looking after the light and heat and answering the questions of customers while the proprietor is out, and under the most favorable conditions at least one-fourth of his time will be lost, leaving three-fourths of his time chargeable. Therefore, we have, out of a total number of 234 working hours each, 117 chargeable hours credited to the proprietor and 175 chargeable hours credited to the apprentice.

Whatever reasonable method you may prefer to adopt for applying the overhead expense of $78 to the cost of the hour sold, the result will surprise you if you have never analyzed similar figures from your own business. The American Cost Commission advises distributing the overhead expense on the basis of pay-roll plus direct department expense, but keeping in mind the difficulty with which separate department records could be maintained in a shop of this character, and the further difficulty of keeping separate the time which the proprietor spends in non-productive labor in the shop and that which he spends in office work and outside work, we will for convenience divide this $78 equally between the man and the boy. This may seem like guesswork, but if you will investigate you will find that by

* Paper read before the Southwestern Printers' Cost Congress, Wichita, Kansas.

dividing the proprietor's time and transferring the correct proportion of his salary to overhead expense, and then redistributing it on the pay-roll basis, you have taken a more complicated and more exact method, without materially changing the hour cost in this shop.

The proprietor's time has then cost $90 plus one-half of $78, a total of $129 for 117 hours sold, or a cost of $1.10 per hour. The boy's time cost $45 plus one-half of $78, total $84 for 175 chargeable hours, or 48 cents per hour.

FIGURES ARE MINIMUM.

These I would regard as minimum figures in this ideal small shop, and I doubt if the proprietor would be safe in figuring so low. An increase of business, necessitating an increase of force, brings with it an increase of lost time and a greater overhead expense, and the cost per hour will hover near the same old figure.

Of course, I do not ask you to accept the figures of this little illustration as standard in your own business, but if they set you to analyzing your items of expenditure, and your own costs, they will have helped a little to advance the purpose of this convention.

The small printer who says, as you have frequently heard him say, "Oh, I can turn out work cheaply; my expense is very small," is deluding himself. Because his non-chargeable time, depreciation and several other items of cost do not appear to stare him in the face Saturday night he does not realize their existence. As a matter of fact, the small printer has an expense as large in proportion to volume of business as his neighbor with a hundred thousand dollar plant, and if he sells his product at the absurdly low figures which have prevailed in many shops he does so at the expense of his own salary and profits.

Conditions are widely different in small shops as in large ones. Better facilities, better workmen, better management, a more regular volume of work, are all factors which help to keep down costs, but I do not believe that any small-shop proprietor can analyze his own business along the lines given in this illustration and then go out and sell composition for 50 or 60 cents an hour and presswork for 25 to 40 cents an hour without realizing in his own soul that he is robbing himself and is an unhonored philanthropist, donating the results of his toil to others.

REFLECTION WILL DISSIPATE DREAM.

Now if the proprietor-printer has absorbed some ideas of this sort into his system, let him reflect when he spends an hour jogging and padding a job that in the big shop this work is done by a girl who draws perhaps 15 cents an hour; when he is making ready a job on his press let him recollect that in the big shop this work is done by a man whose wages are perhaps two-thirds the amount our proprietor-friend should draw, and a few hours spent in such reflection will tend to dissipate the dream that he can take work at prices away below those of the big shop and still buy a building lot with the profit on each order.

The future of the small shop is not by any means hopeless. There are many customers who prefer to deal directly with the man who does the work. There are also lines of printing in which a capable small printer can specialize and build up a profitable trade. The newspaper-job shop in the smaller town has a field all its own and it should be a profitable one. And then there are men who can not work successfully for other men and who are at their best when then can do their own work in their own way. There are many reasons for the existence of the small shop, but certainly the man who goes into such an enterprise should go with his eyes wide open to the conditions existing in this business.

For the intelligent, capable printer to do business on a basis which leaves out of consideration the value of his own time and the importance of his reputation as a successful man in the community is to start on a road that leads to humiliation and financial distress, and yet the procession of men who have done this is pitifully long. They have for years paid a profit to their employees, the supply man and the landlord, but none to themselves.

We of the small shops have traveled in the dark long enough. Let us make the best use possible of the light that is being shed upon the questions of cost and efficiency so that we may walk with sure footing in the future.

One International Organization.

For several years there have been sporadic efforts to establish one international organization for employing printers. Now a positive move has been made in that direction, and another step is in contemplation, which will develop at the Cost Commission meeting to be held in New York. At the last cost congress the commission was instructed to investigate and report on the subject. Since then the officers of the United Typothetæ have been prosecuting a vigorous campaign to gather in members and organize new Typothetæ. A measure of success has attended this campaign, but there are printers who seriously object to the Typothetæ for one reason or another. Some contend that this feeling is strong enough to preclude the Typothetæ being a success as an international organization. Of course President Lee and his colleagues dissent from this view. It is but proper to say that in all this clash of opinion there is little if anything of bitterness — that all are imbued with the idea that an international organization is needed and must be formed.

Among those who doubt the availability of the Typothetæ to fill the gap are many Franklin Club men. And prominent among these is William J. Hartman, of Chicago. During February Mr. Hartman sent out about one hundred circulars asking the recipients to attend a meeting in Chicago for the purpose of discussing the feasibility of forming a national organization.

The meeting was held at the Auditorium Hotel, Chicago, Illinois, on Saturday, March 18. Besides Mr. Hartman and John J. Miller, of Chicago, the following cities were represented: R. F. Deacon, of St. Louis, who represented that city as well as Springfield, Sedalia, and Joplin, Missouri; M. C. Rotier, Herman H. Beyer, Paul M. Nahmers and Bernard Cannon, Milwaukee; H. C. Wedekemper and H. C. Shanks, Louisville; and H. R. Curtis, St. Paul. In calling the meeting to order Mr. Hartman said he had thirty replies to his circular from other cities, and, with the exception of Des Moines and Minneapolis, all were in favor of a new international organization. The discussion that followed took a wide range. One gentleman said the Typothetæ was the logical and practical solution of the organization's problem. Another was just as sure that, to have anything with a prospect of success, connection with the Typothetæ should be avoided. Some wanted to embrace supplymen, others to leave them in the outer darkness; practically all would taboo the "labor question."

Before adjournment for lunch, a proposition was made to proceed with the organization of an international association, and it seemed to be favorably received. When the gentlemen reassembled after lunch Mr. Hartman opposed the proposal on the ground that it would be unfair to the other organizations to move so rapidly. This view found favor, for the meeting adopted the following:

"That it is the sense of this meeting that one international organization be formed of the employing printers

of the United States, Mexico and Canada, the purposes of which shall be:

"(*a*) To encourage a spirit of friendly relationship between all employing printers and allied trades throughout the country; to secure concert of action for the general improvement and betterment of the printing trade; and to spread this influence internationally through the establishment of local organizations.

"(*b*) To meet at stated periods for discussion and dissemination of reliable information relative to the best methods of conducting the printing business from the standpoint of practical experience and the demands of approved business ethics.

"(*c*) To create a wider knowledge of the elements of cost and what constitutes a proper remuneration for the service rendered, to the end that competition may be more honorable and just, therefore more satisfactory.

"(*d*) To at no time in discussion attempt to regulate its membership in the matter of labor control, or price of printing; the organization to be purely a social, protective and educational institution.

"(*e*) To employ experts to install the 'Standard Cost-finding System'—uniform in its application—in the offices of the employers.

"(*f*) To maintain a credit bureau for the collection and dissemination of credit information.

"(*g*) To create a permanent legislative council to look after the interests of the industry in all legislative matters.

"(*h*) To foster, maintain and further the formation of mutual fire-insurance companies for the printing and allied industries.

"(*i*) To adopt one standard code of ethics and trade customs.

"(*k*) To bring about and establish better trade relations between all the interests involved.

"(*l*) To establish a court of honor to which can be referred any problem that may arise in the regular way of business."

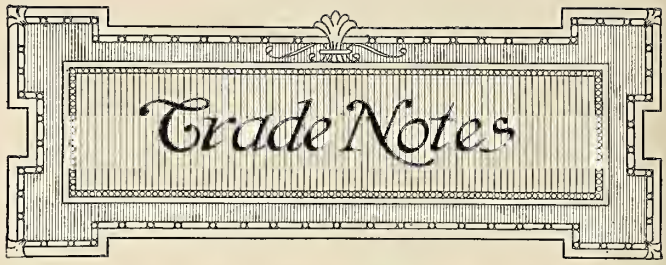
This resolution was ordered sent to all employing printers' associations for action and comment. Replies should be sent to the Chairman of the International Cost Congress, J. A. Morgan, 11 South Water street, Chicago, Illinois.

The Executive Committee of the Cost Commission contemplates holding a meeting in New York for the purpose of discussing and investigating the feasibility of forming one international organization, and those attending the Chicago gathering are going to be heard. On motion of Messrs. Curtis and Deacon, Mr. Hartman was instructed to urge and secure the attendance of representatives of Ben Franklin clubs when the clans gather in New York, which at this writing is expected to be held about the middle of April. Chairman J. A. Morgan said the Executive Committee had no program; it would be content if it were successful in solving the problem after listening to the chief officers of existing organizations, all of whom had been invited to the parley.

"RECENT TENDENCIES IN MARINE PAINTING."

Birge Harrison, himself a painter, reviews in the April *Scribner's* some "Recent Tendencies in Marine Painting," and illustrates his article with reproductions of some of the best work of Winslow Homer, Waugh, Dougherty, Carlsen and others.

If a laborer wishes to bring forth a finished product he must first perfect his tools.—*Confucius.*



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Working for Civic Improvements.

The Third Assembly District Council of Queen's County Allied Printing Trades recently memorialized the local civic bodies to join in an effort to bring about better facilities for pleasure and enjoyment in Forest Park, New York. The printers want drinking-fountains, park benches, paths, playgrounds for children, better lighting facilities, comfort stations and an athletic field.

The Old and the New in Advertising.

An interesting lecture was recently delivered before the Poor Richard Club of Philadelphia, by Justin McCarthy, advertising manager of the Brooklyn Store of that city. Using lantern-slides, Mr. McCarthy contrasted the old advertising methods with those of to-day. Photographs of advertisements taken from newspapers of a hundred years ago were shown, giving an idea of the progress made during the century.

Freight Trains for Second-class Matter.

According to a dispatch from Washington, Postmaster-General Hitchcock has worked out a scheme for transporting magazines and bulky second-class mail matter by fast freight instead of postal cars. It is stated that Mr. Hitchcock, through this plan, hopes to save the department a considerable sum of money annually, although officials admit the service will be inferior and that publishers will have to make earlier delivery to the postoffice.

Evolution of Typography.

E. George Lindstrom, president of Jamestown Typographical Union, No. 105, recently addressed the Methodist Brotherhood in First M. E. Church, Jamestown, New York, on "Evolution of Typography." In a surprisingly condensed form, Mr. Lindstrom traversed the field of recording thought in the earliest known periods down to the present time, concluding with a definition of the terms "printer's devil," "hell-box," "live stone," "dead stone" and "type-lice."

Tramp Printers Make Home in Vault.

Two tramp printers — George Chambers and Michael Tierney — from Buffalo, struck Sparkhill, New York, last November, and when their money gave out, they looked around for the cheapest lodging-place. Going to the Rockland Cemetery, they selected the Tabor family vault as a desirable resting-place, on account of the advantages afforded in the way of seclusion and uninterrupted quiet. With scraps of carpet their bed was made on two moldy coffins, and the back doors of benevolent housewives in the neighborhood solved the question of a dining-room for their new and exclusive hotel. According to the New York *Tribune*, Justice Bauer, of Nyack, was not satisfied with the selection made by the printers (probably believing that the dampness of the vault was a menace to their health)

and recently ordered a change of climate for three months. Mr. Chambers will rusticate at the Kings county penitentiary, and the Rockland county jail was chosen as the most suitable health resort for Mr. Tierney.

In Memory of Editor Bohn.

The *Hotel World*, published at Chicago, recently devoted an entire number to the memory of its late editor, John J. Bohn, who on February 21 was killed by a speeding automobile. On the editorial page of the memoriam number, appeared an article written by Mr. Bohn for the issue in which his death was announced. The editorial offered advice to hotel men on how to achieve greater success. The number also contained the funeral oration by Dr. M. M. Mangasarian and tributes from many friends, as well as letters to members of the bereaved family. Mr. Bohn had been editor of the *Hotel World* since 1885.

Rider Withdrawn.

The rider tacked on to the Postoffice Appropriation Bill, raising the postal rates on magazines and periodicals 3 cents a pound, met such a storm of disapproval from the people and their progressive representatives that it was withdrawn in order that the appropriation bill might be passed before adjournment. Senator Cummins had given notice that he proposed to talk the bill to death if the rider were insisted on, and the administration retreated gracefully, the rider being replaced by a resolution calling for a full investigation of the Postoffice Department, especially in reference to second-class matter.

Haverhill Employing Printers Organize.

Under the name of Haverhill Master Printers' Association, the commercial printers of Haverhill, Massachusetts, and vicinity have united for the improvement of conditions surrounding the trade in that territory. Practically every printing-house in Haverhill has been enrolled in the membership of the new organization, and it is intended that the association shall collect for its members reliable information relative to the best methods of conducting the printing industry from the standpoint of practical experience, and protect the interests of its members and their customers through the establishment of a correct knowledge of the elements of cost.

"Safety" Paper to Prevent Check-raising.

Crooks are to receive a severe setback if a new invention in paper will do what is claimed for it. According to a dispatch in the *Paper Dealer*, the Wisconsin Bankers' Association has made arrangements with paper manufacturers to make paper which is said to resist all efforts at check-raising. It is stated that if this paper is touched by a sharp instrument or acid after it is written upon it becomes discolored, or otherwise shows immediately that an effort has been made to tamper with the writing. The new paper is to be used for all bank drafts and bank checks of members of the association and will bear a water-mark and emblem of that organization.

Remarkable Pluck of a Press Feeder.

The following item is taken from the New York *Press* of March 14, and is reprinted here because of the remarkable pluck shown by a boy of sixteen who had been severely injured while feeding a printing-press:

"When an ambulance was carrying William Hall, sixteen years old, his right arm torn after being caught in a printing-press, to Bellevue Hospital last night, the boy leaned out of the rear of the wagon, waved his left hand to his companions in the printing-shop, No. 142 East Twenty-fifth street, and called cheerily he soon would be back. His smile and pluckiness remained with him in the hospital, even when the surgeons told him he would have to lose his arm.

"Hall was operating a press when his arm was caught in the machinery and drawn in up to the elbow. Other employees backed up the press, released the boy and called an ambulance. When Doctor Biram arrived he found Hall smiling and assuring his frightened companions he was all right, although two of the boy's fingers had been cut off and his arm torn terribly."

Stamp-envelope Contract Let.

On March 9 Postmaster-General Hitchcock affixed his signature to the contract for the manufacture and printing of stamped envelopes and stamped newspaper wrappers. The contract is for four years and was made with Myron C. Taylor, president of the Mercantile Corporation, of New York city. The Tou Velle Bill, prohibiting the Government from printing names and addresses on stamped envelopes, passed the lower house of Congress by practically a unanimous vote, but failed to reach a vote in the Senate, and the Postmaster-General was therefore left free to close the contract for another four-year term.

Seeking New Ideas.

E. W. Houser, president of the well-known Barnes-Crosby Company, of Chicago, sailed for Europe on March 2 on the Amerika. His itinerary includes Berlin, Vienna, Munich, Leipsic, Paris and London, which will afford him an opportunity to investigate the development of color-plate making, in which he is particularly interested. Mr. Houser served as chairman of the Central West Photo-engravers' Cost Congress, and intends to embrace this opportunity to look into the business methods prevailing across seas in the engraving and allied industries. His friends expect him to return about the end of April.

Some Salt Lake City Toasts.

Employing printers of Salt Lake City gave a banquet at the Commercial Club on March 4, at which the following interesting toasts were given:

"Why 'Old Crow' Increases the Efficiency of Linotype Metal," by W. G. Romney.

"Why Brigham Young Built the Lake So Far from Town," by D. R. Lyon.

"Why the Printers of Ogden Closed the Gambling Houses," by A. L. Scoville.

"Why Do 'Supply Men' Always Smoke Cigarettes?" by R. V. Brown.

"Do Peach Skins Make Good Covers for Magazines?" by Jess Earl.

"Should Compositors Take Shooting-sticks on a Hunting Trip?" by H. W. Dennett.

"Should a Demi-tasse be Furnished the Front Office Working Overtime?" by C. P. Jennings.

J. A. Morgan, of Chicago, chairman of the Printers' International Cost Congress, and F. I. Ellick, of Omaha, who were returning from the Pacific Coast Cost Congress, held at Portland, Oregon, were the guests of honor. "What the International Cost Congress Has Done" was interestingly shown by Mr. Morgan, and Mr. Ellick spoke on "Elementary Cost-finding Systems."

"Devils" Together—Now Political Opponents.

Down in Mississippi two old-time printers — Dr. Frank E. Smith and J. W. Power — who served their printer's "devilship" together and afterward worked side by side as journeyman printers, are lined up against each other as contenders for the office of secretary of state. Both worked

on the old Jackson *Clarion*, which was the property of Mr. Power's father, and which afterward was merged with the *Ledger*. It is said that they always have been and still are close personal friends.

Pressmen to Meet at Home.

The next annual convention of the International Printing Pressmen and Assistants' Union will be held at Rogersville, Tennessee, near Hale Springs, the location of the Pressmen's International Sanatorium and Technical School, now in course of building. Work on the separate structures is nearing completion, and it is expected that by June, the month of the convention, the institution will present an interesting study for the delegates who will come from all parts of the United States and Canada.

Printers "Playing by Ear."

In a recent issue of the Wichita (Kan.) *Eagle* appeared two stories of a pair of Wichita's young ladies, with photograph reproductions. But the cuts got mixed in the hands of the make-up, with the result that each appeared in the wrong story and over the wrong name. In making an explanation the editor says:

"In making up a paper, the make-up man has proofs of the pictures, 'guide-lines' and 'cut-lines,' all contrived as an insurance against errors, but there are sometimes combinations of circumstances which no insurance protects. Railroads provide their trains with red lights, and whistles, and bells, and air-brakes, and many other methods of insuring against accidents; yet railroad accidents are not rare. Instead of following cut-proof and guide-line directions like a musician reading music, printers and make-up men have a habit, when they are in a hurry, of 'playing by ear.'"

Newspaper Strike at Chicago.

Journeyman printers employed on the Hearst newspapers in Chicago went on strike late in February because of the refusal of the management to pay operators on the basis of a 13½-em column. The Chicago *American* and the Chicago *Examiner*, the papers affected, recently changed their system of wage payments to conform with the contract made some time ago with the local American Publishers' Association, of which they are members. This contract calls for a bonus system on the Linotype. The columns of these two papers are 12⁷⁄₁₀ picas wide, and the management offered to pay on a basis of 13-picas measurement, but the chapel and executive committee of the local union, backed by the president, decided that 13½ picas constituted the minimum newspaper measurement for Chicago. The managers then agreed to place in escrow an amount equivalent to the difference in measurement until a decision could be secured from the standing board. But this was refused and an ultimatum issued to pay the demands or the men would strike. The management would not accede, claiming the action to be most arbitrary and in direct violation of the agreement to arbitrate all differences. The men thereupon struck. As the *Examiner* was able to issue only four pages the following morning, all other morning papers were limited to the same number of pages, in accordance with an agreement between members of the Publishers' Association. Four pages were also issued by all evening newspapers.

Declaring the strike "unauthorized, illegal and without warrant," President Lynch, of the International Typographical Union, ordered the men back to work immediately. A meeting of the local union was called and in consideration of the attitude of President Lynch the men were ordered to resume work at once. The meeting passed a motion requesting President Lynch to come to Chicago and take charge of the matter.

While the strike was not ordered by either the local or international unions, it had the unanimous sanction of the executive committee and president of Chicago Typographical Union, No. 16, who claimed it was a case of nonpayment of wages, thereby giving the chapel full power to act.

The matter is now in the hands of the International officers for adjustment.

Eclipse Electrotype & Engraving Company of Cleveland Announces Its Removal to Larger Quarters.

The Eclipse Electrotype & Engraving Company, of Cleveland, Ohio, has been compelled to move to larger premises owing to increase of business. On March 6 the company began sending out post-cards announcing that the move would be made on the first day of April. The last card was mailed on March 30. The series is reproduced herewith. A special and interesting feature of this method



POST-CARDS ANNOUNCING THE REMOVAL OF THE ECLIPSE ELECTROTYPE & ENGRAVING COMPANY, CLEVELAND, OHIO.
Each card is a caricature of a member of the staff.

of advertising is that each card contains a caricature of some member of the company's staff. If the company keeps on expanding at this rate it will have to get out six months in advance with its cards for the next move if it proposes to immortalize its attaches in a similar manner.

A Boost for Cleaner "Copy."

The Ben Franklin Club of Minneapolis has heartily sanctioned the educational campaign recently launched by the Minnesota Bankers' Association. It is contended that printers are confronted with an almost "insurmountable wall of ignorance" in the "copy" of many customers, and

that as the printer is held responsible for grammar and spelling, the bankers' efforts in behalf of better education will be especially welcomed by printing-trades craftsmen.

A Goose Farm Prospectus.

H. G. Bogart, president of the Artcraft Company, of Cleveland, Ohio, takes exception to the credit given to Hancock Brothers, of San Francisco, in the article in the February INLAND PRINTER, by Miss Virginia Fish, on "Humor in Advertising."

In 1909, as stated, when the Artcraft concern was operating the Central Engraving Company, it copyrighted and issued a very finely executed booklet prospectus of a "Goose Farm." It was embossed in gold, printed in colors and tints and well illustrated with all the humorous bits that Miss Fish says she missed in the Hancock version. In justice to Hancock Brothers it must be said that this prospectus has been copied in various publications and so has become common property. The blotters that Hancock Brothers got out were written up without their knowledge or consent. It was a good thing and they passed it along. At any rate the Artcraft, erstwhile the Central Engraving Company, created it, and we are glad they did and we are sure that Hancock Brothers are glad and we know that Miss Fish is, for every one has made a little on the deal, and the Artcraft Company has this notice which it might not have gotten, anyway at this time, out of a job that was printed in 1909. Send along some more samples, Brother Hancock.

CLEVELAND, OHIO, February 20, 1911.

The Inland Printer, 120 Sherman street, Chicago, Illinois:

GENTLEMEN,— The article in your February number regarding the "Goose Farm Prospectus," which was used as advertising material by Hancock Bros., makes us feel as though we had met an old friend. We published this matter in practically the same form in 1909. So far as we know it was original with us, but it does seem strange that any one else would get so near to this idea without some special inspiration. We agree with Hancock Bros. that it is good advertising, and are glad to learn that it has lost none of its effectiveness by being published a second time. If this is original with the party featuring the advertising in your magazine, we have no objection, but we would consider it rather nervy to draw their inspiration from a former publication and feature it in such a prominent way as publication in your magazine is bound to secure.

With malice toward none and charity toward all, we are, Very truly yours,

THE ARTCRAFT COMPANY,
H. G. BOGART, *President.*

P. S.— We are mailing a copy as published by us in 1909, at which time we were operating the Central Engraving Company.

Printers' Union to Join Chamber of Commerce.

The Colorado Springs (Col.) Typographical Union has decided to make application for membership in the Chamber of Commerce of that city. This probably is the first instance of a trade union taking the position that it would be desirable formally to join forces with commercial bodies in the upbuilding of a municipality, and the action of Colorado Springs printers may be the means of starting a new movement which will open a broader field of usefulness for union-labor organizations. At a regular meeting on March 5 the printers adopted the following preamble and resolution:

WHEREAS, The various civic bodies of Colorado Springs have recently amalgamated and formed themselves into one central organization called the Colorado Springs Chamber of Commerce, whose object is the upbuilding and betterment of the whole community, membership wherein is urged on all individuals, corporations and organizations who desire this community to take rank with cities of similar resources throughout the country; be it

Resolved, That Colorado Springs Typographical Union, No. 82, desiring to remain in the forefront of progressive movements in this city, and realizing its obligations to its members and their families, hereby decrees, in regular meeting assembled, that the officers of this union be instructed to make immediate application for membership in said Colorado Springs Chamber of Commerce.

General Notes.

THE California House of Representatives recently passed a bill requiring that the state printer be appointed by the governor.

AT a recent meeting of the Boston Typographical Union, the proposed increase of postal rates on magazines was condemned and woman suffrage approved.

ACCORDING to recent dispatches, the Tennessee legislature will be asked to vote an annual appropriation of from $10,000 to $25,000 to assist in maintaining the printing pressmen's international home at Hale Springs, Tenn.

OULLA & MORROW, Anderson, S. C., have taken over the printing department of the Printing & Stationery Company, that city, and have merged their business with their own, which is one of the largest and most substantial in the State.

THE Government Printing Office will have little trouble hereafter in collecting accounts from senators and representatives who want their speeches printed for distribution among constituents. Provision was made in the last session of Congress for deducting the amount from monthly salaries when payment was refused.

UNDER the auspices of the Canadian Press Association, a conference of Western Ontario employing printers was held at Guelph recently to discuss the cost system. Hal B. Donly, of the Simcoe *Reformer*, and John M. Imrie, of the *Printer and Publisher*, Toronto, instructed those in attendance on the new system adopted at the annual meeting last spring.

THE suit of the Valley Paper Company, of Massachusetts, against Public Printer Donnelly was dismissed recently by Justice Gould of the District of Columbia Supreme Court. Charges had been brought by the paper concern alleging favoritism in awarding contracts for paper at the Government Printing Office. In denying the injunction sought, the court declared the charges had no foundation.

THE Federal Bank Note Company is a new Chicago concern. L. G. Muller, well known as a contributor to the Chicago *Tribune* on the subject of salesmanship, is at the head of the new organization. H. A. Planz, who for thirty years was vice-president of the Western Bank Note Company, is vice-president and treasurer, and H. R. Planz is secretary. The company will do a general lithographing and steel-plate engraving business. Its offices are located at 620-626 Federal street.

MR. CHARLES E. MANDELICK, who has occupied an important position for many years in the general office of the Sprague Electric Company, New York city, as commercial and sales engineer, and also a specialist on motor applications and special electric control of printing-press machinery, is now connected with the Charles Schweinler Press, of New York city, the largest plant of its kind, devoted exclusively to the production of monthly magazines and weekly periodicals of large circulation.

Recent Incorporations.

The Spartanburg Printing Company, Spartanburg, S. C. Capital, $6,000. S. A. Nettles, president.

Keystone Press, St. Paul, Minn. Capital, $10,000. Incorporators: F. A. Stewart, J. Reiter, G. W. Taylor.

Hirth Publishing Company, Columbia, Mo. Capital, $20,000. Incorporators: W. Hirth, L. Hirth, B. C. Clark.

Fisher & Klein Printing Company, Chicago, Ill. Capital, $2,500. Incorporators: J. Klein, A. D. Weiner, C. M. Sly.

Chronicle Publishing Company, Lexington, Ky. Capital, $11,000. Incorporators: E. D. Veach, T. M. Owsley, J. Krum.

Les Sports Publishing Company, Newark, N. J. Capital, $50,000. Incorporators: M. S. Borden, W. H. Borden, C. J. Smith.

The Granger Mercantile Company, Granger, Tex. Capital, $30,000. Incorporators: J. B. Murrah, R. H. Murrah, W. L. Lee.

Pearson & Marsh, Inc. (printing and publishing), Boston, Mass. Capital, $50,000. Incorporators: J. A. Marsh, J. D. Pearson.

The Petroleum Publishing Company, St. Louis, Mo. Capital, $5,000. Incorporators: W. D. O'Neill, C. B. O'Neill, J. S. Leahy.

Utility Printing & Publishing Company, New York city. Capital, $50,000. Incorporators: C. A. Lewis, J. J. O'Brien, W. D. Steele.

Eaton & Gettinger (printing and engraving), New York city. Capital, $50,000. Incorporators: L. E. Eaton, W. Gettinger, F. B. Howard.

Temple Printing & Office Appliance Company, Temple, Tex. Capital, $7,700. Incorporators: J. F. Crouch, W. E. Matthews, A. C. Bristow.

Richmond Historical Publishing Corporation, Richmond, Va. Capital, $10,000. Incorporators: R. L. Freear, L. B. Freear, W. B. Kimberlay.

Moreau Brothers, Freehold (printing and publishing), Trenton, N. J. Capital, $10,000. Incorporators: A. L. Moreau, A. Moreau, M. E. Moreau.

E. H. Beach Company (printers and publishers), East Orange, N. J. Capital, $50,000. Incorporators: H. H. Picking, C. O. Geyer, F. E. Ruggles.

The Harrison Printing & Advertising Company, Union City, Ind. Capital, $10,000. Incorporators: D. Harrison, W. E. Harrison, M. B. Harrison.

Chattanooga Electrotype & Engraving Company, Chattanooga, Tenn. Capital, $5,000. Incorporators: W. S. Griscom, W. H. Davies, W. H. Shepherd.

Polytechnic Collegians' Corporation (printing and publishing), New York city. Capital, $100,000. Incorporators: J. T. Westernman, W. H. Jewell, A. J. Sullivan.

The Phoenix Printing Company, Columbus, Ohio. Capital, $60,000. Incorporators: F. P. Merritt, F. C. Richter, J. C. Spangler, G. B. Nutter, E. W. Brinker.

Long Island Democrat Company (printing and publishing), Jamaica, N. Y. Capital, $25,000. Incorporators: H. S. Rushmore, D. N. Raynor, J. C. Rushmore.

The Social Labor Publishing Company, Charleston, W. Va. Capital, $5,000. Incorporators: D. R. Draper, J. F. Lewis, P. N. Wiggins, G. Gehrken, C. H. Boswell.

Business Notices

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests with the advertiser solely.

TAPLEY ADJUSTABLE HAND-TRUCKS.

The J. F. Tapley Company, of 531 West Thirty-seventh street, New York city, announces that its platform adjustable hand-truck should not be confused with the Miller Truck Company, of Philadelphia. The J. F. Tapley Company owns and manufactures hand-trucks vastly different from the Miller Incline Truck.

INKMAKERS ESTABLISH NEW BRANCH.

The Sigmund Ullman Company, the printing-ink manufacturer, has established a branch at 104 St. Clair avenue, N. W., Cleveland, Ohio. This has been made necessary on account of the constantly increasing business of this well-known concern. The new branch is fully equipped and well organized and a large patronage is anticipated by the company.

THE "HUMANA" AUTOMATIC FEEDER.

Mr. C. T. Smith announces his recent connection with Mr. Matthias Plum, of Newark, New Jersey, as Western sales manager, with offices at 1508 Fisher building, Chicago. Mr. Plum manufactures an automatic feed for job presses known as the "Humana" automatic feeder. Either Mr. Smith or Mr. Plum will be glad to supply full particulars to any printer interested in adding to his equipment an automatic feeder.

BASOLIO INK AND COLOR COMPANY.

In order to take care of its rapidly increasing business, the Basolio Ink and Color Company, the New York lithographic and printing inkmaker, has secured manufacturing property covering five city lots, 100 by 125, located at 516 to 524 West Twenty-fifth street, that city, which will give the company more than forty-four thousand square feet of floor-space. The dry-color and ink-grinding plants will be greatly enlarged. The main offices will be located at the same address.

C. E. M. MILLER INCLINE TRUCKS.

An item in the March INLAND PRINTER stated that the interests of the Miller Truck Company, of Philadelphia, had been disposed of to the J. F. Tapley Company, of New York. This information was supposed to come from headquarters, but no such deal has been executed or contemplated. C. E. M. Miller manufactures incline trucks for showrooms and factories at 561 West Fifty-seventh street, New York city, and the Miller Truck Company has its business at 513 Cherry street, Philadelphia. These concerns have business connections, but are not in any way allied with the J. F. Tapley Company. We are glad to make this correction in the interests of the concerns named in avoiding confusion.

THE PARKER, THOMAS & TUCKER PAPER COMPANY INCREASES ITS MEMBERSHIP.

The Parker, Thomas & Tucker Paper Company, of Chicago, announces that Mr. Edward J. Schmidt, until recently associated with the J. W. Butler Paper Company, and who is president of the Bartlett State Bank, of Bartlett, Illinois, has purchased an interest in the company and has been elected vice-president. Mr. Schmidt will devote his time to the mill and purchasing department of the company and Mr. Parker will give his exclusive attention to the sales branch. The company has made remarkable progress in the two years of its existence, much of which success is due to each individual member being a practical paperman of many years' experience.

WINNERS OF THE AULT & WIBORG NAME CONTEST.

In line with the announcement made by the Ault & Wiborg Company, of Cincinnati, Ohio, for a suitable name to be accepted by the company for its new production called the "Wonder Black" we are now advised that nearly 2,600 suggestions were received and the following prizes were awarded:

First prize — Mr. Thomas Hardy, St. Thomas, Ont., Canada; name suggested: "X. L. All," $200.

Second prize — Mr. John Forbes, Newark, New Jersey; name suggested: "Surprise," $100.

Third prize — Mr. James H. Peterson, Rockville Center, New York; name suggested: "Kwikset," $50.

By reference to the special printed insert appearing in this journal in the front section you will note the Ault & Wiborg Company has made official announcement of the above awards.

PERFECTED OILED TYMPAN-PAPER.

The Robertson Paper Company, of Bellows Falls, Verment, is placing on the market its line of oiled tympan-paper, made particularly for the use of printers on either rotary or flat presses as a tympan or draw-sheet. It is manufactured with a careful regard for the exacting demands of this work. This paper has been on the market for a number of years, extensively used by the printing trade, and plans are now under way for a campaign of publicity to cover the printing field in a most thorough manner. This tympan-paper bears the reputation of having unusual strength to withstand severe strain, is of uniform thickness, requires no oiling, resists offset, and by its use a sharp, clean impression can be made from type or cuts. This paper does not get fuzzy in use, and either side can be used with equally satisfactory results. The Robertson Paper Company will be glad to send users of presses specimens of its perfected tympan-paper with information as to nearest point where same can be obtained, together with prices, etc.

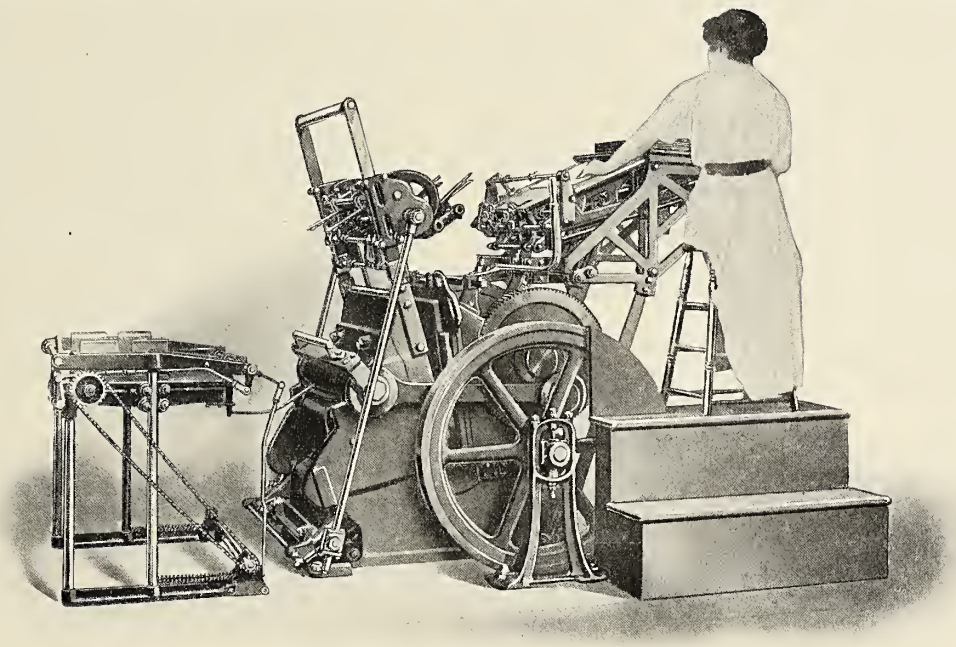
THE WANNER MACHINERY COMPANY.

The Wanner Machinery Company, with offices and factory at 184-192 East Congress street, Chicago, announces several new additions to its special lines, chiefly: the Allen Ink Vibrator and the New American Auto Falcon Job Platen Press. The company also carries a complete line of

bookbinders' standard and special machines, together with sectional blocks, and new rebuilt printing machinery. Mr. A. F. Wanner for many years was connected with A. F. Wanner & Co., of 340-342 Dearborn street, Chicago.

NEW CUTTER AND CREASER FEEDER.

The United Printing Machinery Company, 246 Summer street, Boston, Massachusetts, has just placed on the market its new cutter and creaser feeder that can be attached to all sizes of cutting and creasing presses as shown in the accompanying illustration. This new device removes all danger to the operator, materially increases the output over the present method of hand feeding and completely solves the problem of waste of stock. The company will be glad to hear from those interested, and information can be had either from the general offices at Boston or from the Western agent, Williams-Lloyd Machinery Company, 124 Federal street, Chicago, Ill.



UNITED PRINTING MACHINERY COMPANY'S NEW CUTTER AND CREASER FEEDER.

POLYPHASE INDUCTION MOTORS.

Improved operating conditions and increased efficiency have been brought about in widely different industries through the introduction of the polyphase induction motor. Its extreme simplicity of construction makes it practically "fool-proof," and the possibility of using it in connection with a high-tension transmission system has contributed materially in reducing the cost of delivered power.

In textile mills, woodworking plants and other places when a small spark may easily cause an explosion or dangerous conflagration, squirrel-cage induction motors may be used with perfect safety, as their construction involves no sliding contacts.

There are, however, many characteristics inherent in induction motors that are not found in any other machine in the market and that must be taken into account in applying the motors to industrial apparatus. On the proper consideration of these features depends the success of the application. The discussion of induction-motor design presented in a pamphlet (Bulletin 126) recently issued by the Crocker-Wheeler Company, of Ampere, New Jersey, is therefore of vital interest to every person in any way interested in the application of motor drive to industrial machinery. It is handsomely illustrated throughout with half-tone engravings which show many interesting applications as well as presenting the details of construction of the machines themselves.

NEW HAND TIME STAMP.

The Reliable Time Stamp Company, of 1-3 West Broadway, New York city, has recently placed on the market its new design known as the "Reliable Hand Time Stamp," and it should be of interest to printers, engravers, electrotypers and allied industries where a reliable record as to time, correspondence, job-tickets, etc., is necessary. The stamp prints through a ribbon and in a straight line—month, date, year, minute, A.M. and P.M. The company has recently added an attachment to its stamp of especial importance to those maintaining a time or cost system. The manufacturer will be glad to supply further particulars upon request.

IMPORTANT CHANGES IN PASSENGER DEPARTMENT GRAND TRUNK RAILWAY SYSTEM.

On account of the resignation of George W. Vaux, Mr. Harry G. Elliott has been appointed General Passenger Agent at Montreal, and is succeeded in Chicago by Mr. J. D. McDonald as Assistant General Passenger Agent.

Mr. McDonald has a wide acquaintance with the railway and newspaper fraternity, having for many years represented his company at Buffalo as agent in charge at Niagara Frontier, and for the past eight years as District Passenger Agent at Toronto, where his territory embraced the Highlands of Ontario resorts, including Muskoka, Lake of Bays, Temagami and the Cobalt region.

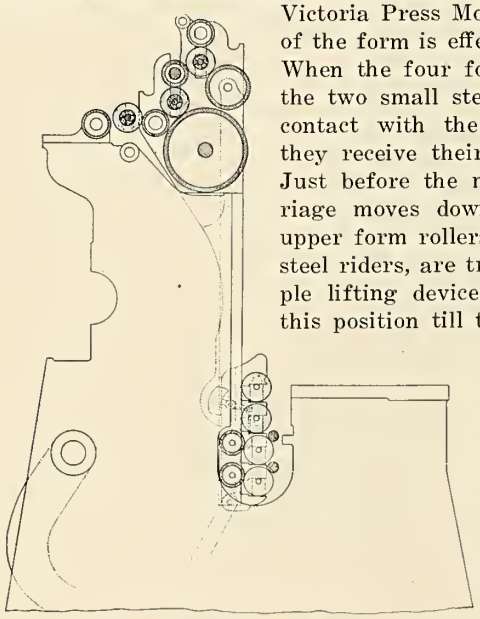
Mr. McDonald was secretary of the Entertainment Com-

mittee at Buffalo during the meeting of the American Association of General Passenger Agents there, prior to opening of Pan-American Exposition; was one of George T. Bell's aids in looking after the General Passenger Agents at their Portland (Me.) trip, and also two years ago when they had two special trains to the Canada resorts.

Mr. McDonald's territory embraces what is known as the Western Division, being that portion of the Grand Trunk Railway System lying west of Detroit and Port Huron, and also all territory west of Chicago to the Pacific Coast and southwest to the Gulf of Mexico.

VICTORIA DOUBLE-INKING GEAR.

Mr. Frank Nossel, 38 Park Row, New York city, United States representative of the Victoria press, furnishes the following information regarding the double-inking gear attachment of the Victoria. It has proved itself to be the most perfect inking gear on to-day's market. On the Victoria Press Model 5 the inking of the form is effected as follows: When the four form rollers with the two small steel riders are in contact with the main cylinder, they receive their charge of ink. Just before the moment the carriage moves downward, the two upper form rollers, also the small steel riders, are tripped by a simple lifting device and remain in this position till the carriage has passed the form and the two lower inkers, which touch the form, have come in contact with the two rotating steel distributing rollers below the form. Here, the said riders, by coming again in contact with the two lower inkers, transfer their surplus of ink to the form rollers, and by this means, together with the revolving on the two steel distributors, the two lower inkers thus receive an even film of fresh ink, and whatever marks left by the form are taken out. On the upward journey of the carriage the two riders are lifted and the two upper form rollers, which did not ink on the way down, are released. The form receives now a full charge of ink of the four form rollers.



VICTORIA DOUBLE-INKING GEAR.

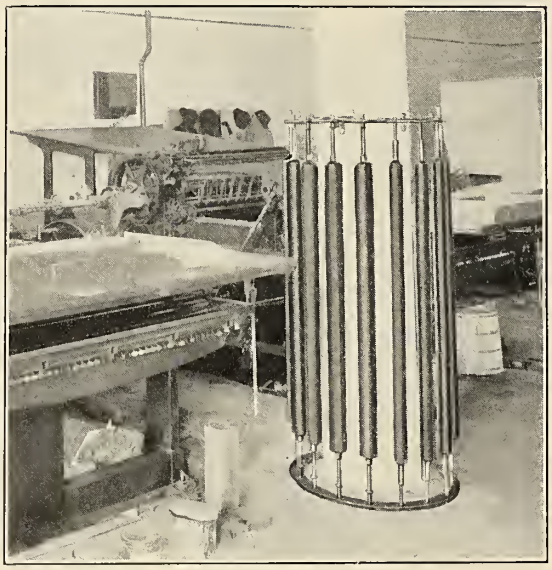
By this method the form is actually inked by six rollers, each going over the form only once. Practical printers will admit that this is the most efficient device for inking large and difficult tint-blocks, half-tones and color-plates at a single rolling.

STAR TOOL CONTEST PRIZES AWARDED.

In compliance with the decision of the judges in the cover-page contest held by the Star Tool Manufacturing Company, the prizes have been sent to the winners. These prizes are very attractive, the first one consisting of three German-silver Star composing-sticks and one twelve-inch German-silver line-gage, the set enclosed in a neat case. The second prize consisted of the same set in brass, while for the third prize the same set in nickel-plated steel was given. The winners are to be congratulated upon the results of their efforts.

PRESSROOM SPECIALTIES BY MONTGOMERY BROTHERS COMPANY.

Montgomery Brothers Company, St. Paul, Minnesota, announces a number of very efficient printing-shop devices. Among the important accessories is its "Economic" Model F Cylinder Roller Holder. This holder is manufactured to fit around supporting columns in the pressroom, and holds sixteen cylinder-press rollers. This style of roller-holder makes it possible to utilize space in the pressroom which otherwise could not be used. As shown in the illustration it can be attached to any column. The company also manufactures job-press roller-holders mounted on movable stands made of cast iron, holding rollers in perpendicular position. This style occupies about 12 inches of space and can be moved about the pressroom. The Model E Cylin-



"ECONOMIC"—MODEL F CYLINDER ROLLER-HOLDER.

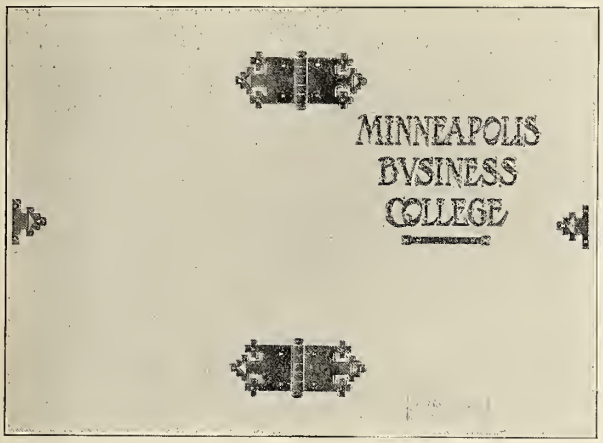


HAMILTON'S PLATEN-PRESS BRAKE.

der Roller Holder is made up for wall purposes, having automatic spring lock for each roller, and is made to hold twelve cylinder-press rollers. The Montgomery Brothers Company is also agent for Hamilton's Platen Press Brake. This brake, as illustrated, is known to be easily controlled by the hand near the feeding-table, is quick and positive in its operation, and is so constructed as to guarantee not to spring the fly-wheel of the press. It is shipped with full instructions how to attach to job press, and greatly improves the efficiency of a press. The concern also manufactures a pressfeeder's adjustable seat. Full particulars regarding any of the above print-shop devices will be gladly supplied by the manufacturer.

THE BECKETT PAPER COMPANY AT THE CHICAGO BUSINESS SHOW.

One of the attractions at the business show recently held in Chicago was the exhibit of the Beckett Paper Company. In connection with the Chicago Embossing Company, an illustration of the effectiveness of the Buckeye line of cover-papers for catalogues, etc., was shown, an embossing



machine doing the demonstrating at the booth. Numerous designs were embossed on various cover-papers, one of which we show herewith in reproduction. The original was printed in a dark gray, on gray stock, and heavily embossed.

THE PROGRESSIVE MONOTYPE.

The new specimen-book of the Monotype has just been completed and has been sent to its many customers throughout the country during the present month. This book shows some of the most attractive roman and italic faces for book-work and boldfaces for catalogue and advertising work which have ever been offered to users of composing machines, including quite a number of distinctive faces which have never before been cut in this country.

The new book has been issued in a very attractive form, 8¾ by 10½ inches in size, and each of the series of faces, which are complete in all of the sizes from six to thirty-six point, inclusive, are printed on one signature. This enables printers and publishers to make quick and accurate comparisons with all of the various point sizes of one series with any similar faces. The Monotype Company now offers upward of 850 fonts on its matrix library and has in addition over 600 fonts of figures and a splendid variety of original borders and decorative ornaments.

Some prominent New York book and magazine publishers have already made arrangements to use some of the new and exclusive faces in their publications.

This company also makes an announcement of considerable interest to newspaper publishers. It is the adoption of a matrix arrangement consisting of six alphabets, roman, italic, and boldface, to be used with the double-matrix figures for inserting prices in sizes from eighteen to thirty-six point. A similar arrangement consisting of only four alphabets has been in use for some time, and the new one has been perfected to amply meet the requirements of large department-store advertisers.

The increase in the number of machines installed in newspaper plants during the past year has been greater than at any other time and further improvements in matrix and other equipment to facilitate department-store advertising composition are being made.

THE LINO-TABLER IN GREAT BRITAIN.

An extremely difficult feat in matrix-making, requiring specially constructed punching machines of great precision, and at one time practically given up as impossible of perfection, has just been successfully performed by the Lino-Tabler Company.



As is generally known, the "shoulder height" on English-built linotype machines varies several thousandths from that of American machines, and as it was desired to avoid manufacturing the Lino-Tabler rule in more than the standard height adopted at the outset of the company's operations, experiments have been carried on for several weeks, under Inventor Stevenson's direction, with the object in view of producing an English matrix with which American-height Lino-Tabler rule might be used.

The illustration reveals sufficient detail to make clear to the skilled machinist-operator a most interesting phase in the development of the Lino-Tabler's sphere of usefulness, as the difference in height was the only bar to the general adoption of the system throughout the United Kingdom and its dependencies.

JAMES WHITE PAPER COMPANY IN TEMPORARY QUARTERS.

Fire broke out on the premises of the James White Paper Company, Monroe street, Chicago, on the morning of March 24. The reports at time of this notice are that the buildings and contents are a total loss. The company is at present established at 185 Market street, Chicago, and is prepared to meet all orders promptly. That spirit of coöperation which is so distinctive of Chicago was abundantly evidenced by the paper trade to the James White Paper Company in the loss it sustained, and little if any embarrassment will be caused to the business of the company.

THE ONLY WAY FOR HER.

When Gertrude Hoffman and her company were playing in Cincinnati, one of her "broilers" who had unknowingly stopped at a boarding-house in Pittsburg where there had been smallpox, went up to a physician to be vaccinated.

She was very anxious to have it where the scar wouldn't show or be exposed when she appeared on the stage.

"Ah, yes," said the M. D., stroking his beard. "What is your business?"

"Why, I'm with Gertrude Hoffman. One of her dancing girls, you know."

"Well," said the man of medicine, as he laid down the virus, "I guess if that's the case you'll have to take it internally." — *Ideal Power.*

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

PAPER PURCHASERS' GUIDE, by Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. $1 by mail. THE INLAND PRINTER COMPANY, Chicago.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khâyyâm; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of books, 7¾ by 9¾ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

TO LOVERS OF ART PRINTING — A limited edition of 200 numbered copies of Gray's "Elegy Written in a Country Churchyard," designed hand-lettered and illuminated in water-colors by F. J. Trezise. Printed from plates on imported hand-made paper and durably and artistically bound. Price, boxed, $2 postpaid. THE INLAND PRINTER CO., Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

"1,000 EMS" gives the accurate measurements of all body-types; price, $1. V. L. R. SIMMONS, Cadillac, Mich.

BUSINESS OPPORTUNITIES.

BARGAIN for experienced printer, newspaper man or canvasser with $500 cash and good habits, in the famous "Lackawanna" valley (the richest and most popular valley in America); city of 19,000; plant is fully equipped for jobbing; only one newspaper in city. D 244.

FOR SALE — A complete printing plant located in one of the most prosperous cities in the country; business over $50,000 a year; here is an opportunity to step into an old-established, going business that will make 25 per cent on the investment outside of liberal salary; will require $15,000 to $20,000. D 259.

FOR SALE — Controlling interest in a book, job and stamp plant centrally located in capital city; an excellent opportunity for parties with the cash; reason of selling — change of business. D 239.

FOR SALE — Job office at almost your own price; a bargain for some one; now doing good business; 2 presses, cutter, etc.; speak quick. W. J. BRAY, Ware, Mass.

FOR SALE — Newspaper and job printing business on main line of C. P. R., in best new town in Alberta; good for clear profit of $250 per month; price, $3,000, half to two-thirds cash, terms on balance; plant, which includes cylinder press and gasoline engine, cost over $2,500; reason for selling: proprietor has other interests demanding undivided attention. Address P. O. BOX 1485, Calgary, Alberta, Canada.

MICHIGAN WEEKLY NEWSPAPER FOR SALE — A good paying weekly country paper and job office in nice farming town of 1,000 population in north central Michigan; only office in town; a $1.25 paper with 1,000 circulation; advertising over $1,600, and jobwork over $1,500 in 1910; net income of over $1,500; $4,000 — $1,000 down and balance on easy terms; poor health the reason for selling. D 256.

PRESIDENT-MANAGER of printing concern in Birmingham, Ala., industrial center of the South, capitalized at $15,000, wishes to dispose of his holdings; business paid 28 per cent dividend last year; member Ben Franklin Club and Typothetæ, and using standard uniform cost-finding system; a real opportunity. Address BOX 753, Birmingbam, Ala.

PRINTING PLANT FOR SALE — Doing good business, chance for more; other business requires owner's time; part cash, part work; live business city more than 20,000 inhabitants. D 243.

THE ARANSAS PASS (Tex.) *Progress* offered for sale; located at new Government harbor on Texas coast; a good business proposition and well-equipped office. Do not write unless you bave the money to buy. W. H. VERNON, Owner, Aransas Pass, Tex.

THE LARGEST AND BEST-equipped printing plant and electrotype foundry in an eastern city of 85,000 for sale at a reasonable price and on easy terms; a population of 325,000 witbin a radius of 20 miles; run by present proprietor more than 30 years. D 965.

WE ACT AS AN EXCHANGE for used printing machinery; small commission basis for selling only; if you want to buy or sell, let us know your wants; you can not go wrong; get our proposition. U. S. MACHINERY EXCHANGE, 25 Liberty st., New York.

Publishing.

GOOD MECHANICAL MONTHLY MAGAZINE can be bought for about $15,000; a valuable property for a man who understands how to push a specialized journal. HARRIS-DIBBLE COMPANY, 71 West 23d st., New York.

ENGRAVING METHODS.

MAKE CUTS — $1 will place a Multiplate and engraving process into any newspaper office and aid the unskilled in making nice cuts, half-tone effect; easy, quick, cheap; guaranteed; specimens free. M. T. McKINLEY, Winona, Minn.

FOR SALE.

A TYPEWRITER WITH LINOTYPE KEYBOARD, for printers and linotype operators; special prices: $45, $50; easy payments; fully guaranteed; established 1908. BUCKNER LINO-TYPEWRITER CO., Oakland, Cal.

BOOKBINDERS' MACHINERY; rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 132 Federal st., Chicago.

FOR SALE CHEAP — Two sets of new-style Wesel blocks, 27 by 41, with improved hooks. D 271.

FOR SALE — Cottrell cylinder press, bed 31 by 46, tapeless delivery, good condition; your own price. PRINTER, 27 Beekman st., New York.

FOR SALE — F. C. Nunemacher plant, bankrupt; big bargains in all kinds of machinery, type and equipment; must be sold quick. Write for circular and price-list. F. P. BUSH, Selling Agent, 408 W. Main st., Louisville, Ky.

FOR SALE — One slightly used hot-air stereotyping outfit, with all equipments, cheap; owner discontinued stereotyping. Write for particulars. C. A. BARRINGER, 612 33d st., Newport News, Va.

FOR SALE — Seybold Duplex trimmer. H. C. ISAACS, 10 Bleecker st., New York.

FOR SALE — Victor power-embossing press; takes a die 4 by 9 inches; will sell at sacrifice for quick sale; also one hand embosser. HAMMAR MFG. CO., 170 Madison st., Chicago, Ill.

LARGE CYLINDER PRESS FOR SALE, 12 years' use, 44 by 60 Whitlock, 4-roller, tapeless fly delivery, does good half-tone work, witb or without 3-horse Lundell electric motor and controller, these new; easy terms for about $1,000, and warranted; also Polhemus double cabinet and 10 fonts DeVinne Condensed, series of Engravers' Roman, Lining Gotbic and other good type, practically new. COCHRANE PUBLISHING CO., Tribune bldg., New York.

GOLD INK—At Last a Success!

"OROTYP" combines perfect working qualities with a brilliant, smooth, finished appearance. We shall be glad to demonstrate this fact to any interested printer by shipping a one-pound can *on approval.* Light Gold, Deep Gold, Copper and Aluminum — $3.00 per pound. Liberal discounts to jobbers.

Manufactured by THE CANADIAN BRONZE POWDER WORKS
Montreal — Toronto — Valleyfield.

Sole Agent and Distributor in the United States: **JAS. H. FURMAN,** 186 N. La Salle Street, Chicago
100 William Street, New York

LITHOGRAPHED STOCK CERTIFICATES, coupon bonds, etc.; exclusive attractive designs; special trade prices and samples on application. PIONEER COMPANY, St. Paul, Minn. Founded 1849.

HELP WANTED.

Advertising Men.

AN EXPERIENCED combination "scheme" man and high-grade copy writer is wanted by well-known advertising and trade-promotion agency; must be strikingly original, must know merchandising and be able to originate and execute profitable selling campaigns direct to trade; must also be able to write newspaper and magazine copy, make suggestions for illustrations, and must be posted on printing papers, colorwork, and be able to get up out-of-the-ordinary dummies for direct advertising; we want a man who has earned a good salary, who can earn more, and who, if capable, will make a permanent connection; prefer one familiar with automobile trade; in replying, state qualifications fully, previous connections, and, if possible, send comprehensive samples of work and interview will be arranged for. D 240.

Artists.

WANTED — Commercial artist; good at photo retouching; permanent position. D 241.

Bookbinders.

FAST, ALL-AROUND FORWARDER AND FINISHER for a good, small Pacific coast city; steady work, 8 hours. D 264.

Compositors.

WANTED — First-class job compositor or make-up man; position permanent; union shop. FORT WAYNE PRINTING CO., Fort Wayne, Ind.

Engravers.

WANTED — A half-tone finisher who can reëtch; also an all-around commercial artist. KNOXVILLE ENGRAVING CO., Knoxville, Tenn.

Foremen, Managers and Superintendents.

WANTED — Superintendent for printing plant doing high-grade catalogue work; must be able to secure highest efficiency of compositors, pressmen and artists; plant of $250,000 annual output. REPUBLICAN PUBLISHING COMPANY, Hamilton Ohio.

Miscellaneous.

WANTED — Printer who wants to learn the art of manufacturing chemistry. HOLLY MANUFACTURING CO., 8 South 15th st., St. Louis, Mo.

Pressmen.

WANTED — A first-class non-union cylinder pressman; one experienced on fine half-tone and colorwork preferred; good wages and steady position to right man; answer, giving references as to character and ability. D 938.

Salesmen.

HIGH-GRADE CATALOGUE printing and engraving salesman wanted by Pennsylvania house to travel Middle States; must be experienced and able to produce. D 270.

WANTED — Salesman (city) for printing house in thriving southern city; fine opportunity for party who will make good. D 813.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering, state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $4.

A LINOTYPE SCHOOL AT HOME — The Eclipse Keyboard, with complete instruction course, for $3, positively the best value on the market; movable spring-steel keys, enamel-painted; detachable copyholder; 22-page instruction book; diagrams showing 12 keyboard layouts; the Eclipse is made with the following layouts: No. 1, standard, without fractions; No. 2, standard, with fractions; No. 11, two-letter, with fractions; No. 12, two-letter, without fractions; circular on request. ECLIPSE KEYBOARD COMPANY, 117 S. Bonner st., Dayton, Ohio. Guaranteed as advertised or money refunded.

N. E. LINOTYPE SCHOOL, 7 Dix place, Boston, Mass. Four-machine plant, run solely as school; liberal hours, thorough instruction; our graduates succeed. Write for particulars before deciding.

LINOTYPE INSTRUCTION — A thorough operator-machinist course of 9 weeks for $80; instruction given day or night; 6 Linotypes; high-salaried instructors; employment bureau; hundreds of successful graduates. Write for prospectus and dates of next openings. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 419 First av., New York city.

LINOTYPE PLANT.

INSTALL LINOTYPE — Parties having machine and complete linotype equipment would like to install same in newspaper or job office, using at least product of two shifts. D 253.

MACHINIST-OPERATOR desires location for machine plant to do composition for trade; correspondence solicited from publishers. D 258.

SITUATIONS WANTED.

Bookbinders.

BOOKBINDER — First-class man, finisher, forwarder, stamper and marbler, wants position. D 132.

Compositors.

TYPOGRAPHICAL ARTIST wishes steady position with thoroughly equipped plant doing the highest-grade work (booklet preferred); will handle entire job, sketch layout and give closest estimate for approval before execution; expert knowledge all methods composition. BELL, "The Palms," Brattleboro, Vt.

Engravers.

COLOR OPERATOR desires to make a change; negatives made direct by either emulsion or dry plates; perfect results guaranteed. D 866.

Foremen, Managers and Superintendents.

MANAGER OR SUPERINTENDENT, well qualified to produce a high standard of printing promptly and economically, desires engagement. D 263.

PRINTING SUPERINTENDENT OR MANAGER, "up" on all required points, now in charge of fine plant, will change; costs, systems, sales, estimating and advertising. Write me. D 222.

SITUATION WANTED as foreman of composing-room by practical man with years of experience; know good work and how to do it, understand loose-leaf business; hard worker, abstainer; western State preferred. P. O. BOX 991, Benton Harbor, Mich.

SUPERINTENDENT AND MANAGER, for personal reasons, wishes to change; 16 years in present position; experienced in general printing and binding of the better grades; Typothetæ connections preferred; will accept salary and commission basis; references given; prefer New England. D 266.

UP-TO-DATE PRINTER with experience as superintendent, manager and foreman desires permanent location; evening paper, book or job; office organizer, disciplinarian; excellent references; married. C 219.

Operators and Machinists.

LADY LINOTYPE OPERATOR desires change; office with one or two machines preferred; 6 years' experience; non-union; references. E. F., Box 586, Minneapolis, Minn.

LINOTYPE MACHINIST — Thorough mechanic, capable of putting any plant on a highly productive basis; union. D 218.

LINOTYPE OPERATOR desires change; book, job or news; fast, clean, thoroughly competent, union. D 254.

MACHINIST-OPERATOR — Capable of getting first-class results from any plant; union, married. D 265.

Pressmen.

CYLINDER AND ROTARY PRESSMAN, accustomed to especially built presses for manufacturing purposes, wishes to make change; correspondence solicited. D 262.

FIRST-CLASS CITY PRESSMAN, tired of overtime, seeks change; absolutely sober and reliable, married; record — nearly 12 years with one firm and 4½ years with present firm; references and samples furnished; moderate wages accepted from firm guaranteeing little or no overtime. D 261.

FIRST-CLASS PRESSMAN, experienced on high-grade catalogue and colorwork, seeks immediate change; references proving ability, reliability and sobriety. D 260.



MAKE MONEY by attaching **NEW CENTURY FOUNTAINS** to your jobbers. The perfection of fountains. Will increase press output from 3,000 to 5,000 a day on steady runs. No readjusting after washup or when changing impressions. One-screw ink feed. One-screw roller contact. Will not mark the print. Minimizes danger of offset by reason of uniform inking. Can be taken apart in a few seconds, with the fingers, without screw-driver or wrench. Will do the work of a long fountain without its disadvantages. It is a producer of RESULTS — *More Impressions* and *Better Work*. ***For Chandler & Price, Challenge, and all Gordon Presses.***

Get a descriptive circular from your dealer or send to us. **THE WAGNER MFG. CO., Scranton, Pa.**

BUSINESS DIRECTORY.

Bookbinders' and Printers' Machinery.

DEXTER FOLDER COMPANY, Pearl River, N. Y. Folding machines, automatic feeders for presses, folders and ruling machines. 2-12

Bookbinders' Supplies.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies. 1-12

Book Dies.

BRASS BOOK STAMPS and embossing dies of all descriptions. CHICAGO EMBOSSING CO., 126 Union st., Chicago. tf

Calendar Manufacturers.

COMPLETE AND ARTISTIC LINES of high-embossed calendar subjects. German make excelled, with prices that insure business. CHICAGO EMBOSSING CO., 126 Union st., Chicago, Ill. tf

HEAVY EMBOSSED bas-relief calendars. America's classiest line. Black and white, three-color and hand-tinted. H. E. SMITH CO., Indianapolis, Ind. 12-11

Case-making and Embossing.

SHEPARD, THE H. O., CO., 624-632 Sherman st., Chicago. Write for estimates. 1-12

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER, Chicago. Electric-welded steel chases. 7-11

Chicago Embossing Company.

EMBOSSERS of quality. Calendar backs, catalogue covers, menu tablets, announcement covers, etc. CHICAGO EMBOSSING CO., 126 N. Union st., Chicago. tf

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPERPLATE COMPANY, THE, 116 Nassau st., New York; 114 Federal st., Chicago; Mermod-Jaccard bldg., St. Louis, Mo. Satin-finish plates. 6-11

Cost Systems and Installations.

COST SYSTEMS designed and installed to meet every condition in the graphic trades. Write for booklet, "The Science of Cost Finding." THE ROBERT S. DENHAM CO., 342 Caxton bldg., Cleveland, Ohio. 10-11

Counters.

HART, R. A., Battle Creek, Mich. Counters for job-presses, book-stitchers, etc., without springs. Also paper joggers, "Giant" Gordon press-brakes. Printers' form trucks. 5-11

Cylinder Presses.

BARNHART BROTHERS & SPINDLER, 183-187 Monroe st., Chicago. Babcock drums, two-revolution and fast new presses. Also rebuilt machines. 7-11

Electrotypers and Stereotypers.

H. F. McCAFFERTY CO., nickeltyping and fine half-tone work, 141 East 25th st., New York. Phone, 5286 Madison Square. 3-12

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 143 Dearborn st. 11-11

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-12

WILLIAMS-LLOYD MACHINERY COMPANY, office and salesrooms, 124-126-128 Federal st., Chicago. Eastern representatives; United Printing Machinery Company, Boston-New York. 2-11

Embossers and Engravers—Copper and Steel.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die makers and embossers. Write for samples and estimates. 16-20 East Randolph st., Chicago. (See advt.) 3-11

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies.

EMBOSSING DIES THAT EMBOSS. We are specialists in this line. Every job tested upon completion before leaving the plant. CHICAGO EMBOSSING CO., 126 N. Union st., Chicago, Ill. tf

YOUNG, WM. R., 121-123 N. Sixth st., Philadelphia, Pa. Printing and embossing dies, brass, steel, zinc; first-class workmansbip. 6-11

Engraving Methods.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs at any drug store about 75 cents. Circulars and specimens for stamp. THOMAS M. DAY, Box 12, Windfall, Ind. 6-11

Gummed Papers.

IDEAL COATED PAPER CO., Brookfield, Mass. Imported and domestic guaranteed non-curling gummed papers. 5-11

JONES, SAMUEL, & CO., Waverly Park, N. J. Our specialty is Non-curling Gummed Paper. Stocks in every city. 2-12

Gummed Tape in Rolls and Rapid Sealing Machine.

JAMES D. McLAURIN & CO., INC., 63 Park Row, New York city. "Bulldog" and "Blue Ribbon" brands gummed tape. Every inch guaranteed to stick. 6-11

Ink Manufacturers.

AMERICAN PRINTING INK CO., 2314-2324 W. Kinzie st., Chicago. 3-12

Job Presses.

GOLDING MFG. CO., Franklin, Mass. Golding Jobbers, $200-$600; Embosser, $300-$400; Pearl, $70-$214; Roll-feed Duplex, Triplex. 8-11

Machine Work.

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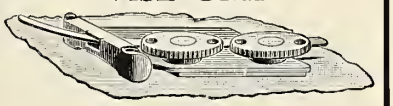
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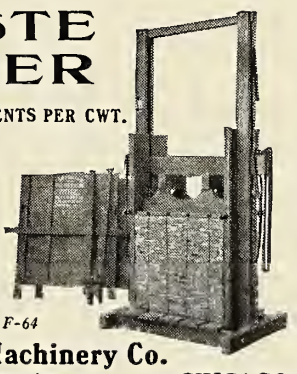
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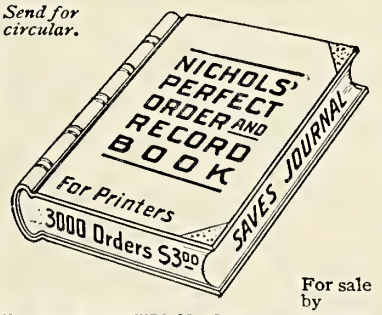
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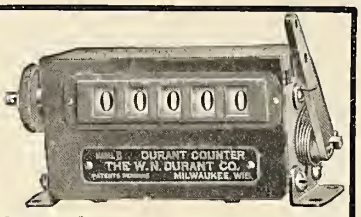
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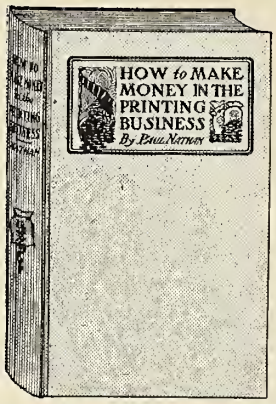
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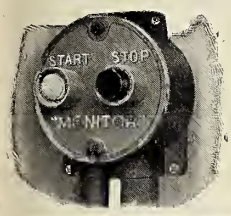
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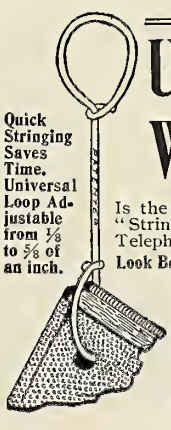
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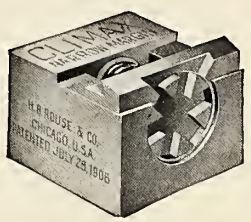
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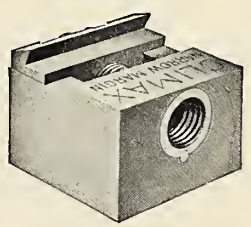
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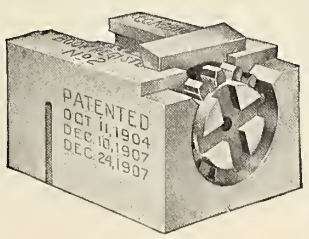
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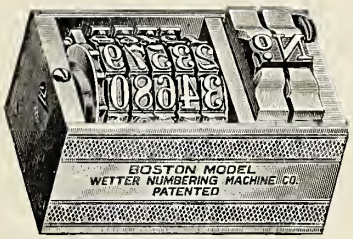
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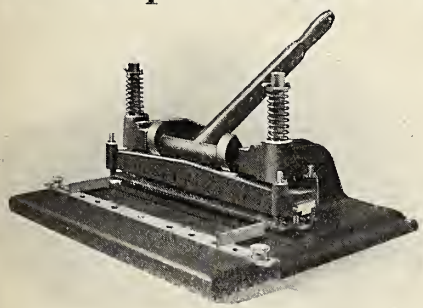
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American Type Founders Co.
SPECIAL MACHINES DESIGNED FOR ROTARY PRESSES.

The Rapid Punch and Stabber



Punches holes up to ⅜-inch diameter from one to ten inch centers. The price is just right. Workmanship and material the best. The machine you have been looking for.

Ask for Circular.

Commercial Sales & Manufacturing Co.
Oberlin, Ohio

Eagle Printing Ink Co.
24 Cliff Street :: New York

¶ Manufacturers of the Eagle Brand **Two-Color, Three-Color** and **Quad Inks** for **Wet Printing. Inks** that retain their **Full Color Value** when printed on Multicolor presses.

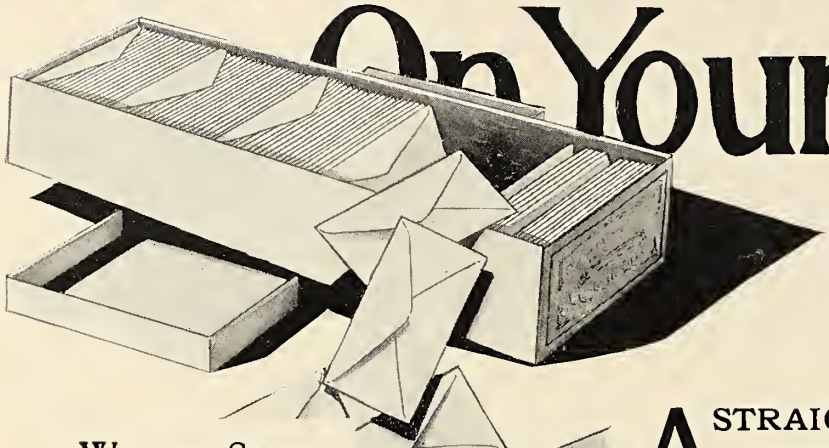
Western Branch:
705 S. Dearborn Street, Chicago.

Factory:
Jersey City, N. J.



Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

You Can Do Better On Your Envelope Buying



Western States envelopes are

Sure Stick Envelopes

—higher cut and better gummed than any that are jobbed, insuring you against all possibility of kicks because of opening up. And that's only one of the features made possible by machinery built in our own factory. You need to know the other points such as cutting more envelopes to the sheet—our ingenious system of economy in making envelopes from sheets printed by you from our layouts—our plan of insuring **absolute** match between envelopes and stationery—and half a dozen other exclusive kinds of specialization that mean better service and better quality for you and your trade alike. Today is the day to write us.

A STRAIGHT-FROM-THE-FACTORY proposition put squarely up to you on the "try before you buy" basis—a proposition founded on perfected service and promising you these vital advantages:

Envelopes of Better Quality

No Bands
Boxes packed without usual bands. Saves you at least 5 cents per thousand in labor

Non-Soiling Boxes
Always remaining clean during storage and handling

Your Own Label
Keeping your name instead of jobber's before your customers

at the Same or Better Prices

—that is the boiled down story of the test we tell you to make today. Isn't it the best of good business for you to find out for sure—without risk or obligation—just what we can save you and just how far we can go in giving you a better deal on your envelope supply—regular and special—than you can get from your jobbing houses?

"Make Us Make Good"

Give us your specifications in a letter today and we'll get back at you with the samples and quotations that will clinch every claim.

Western States Envelope Co.

Milwaukee

The Factory that protects the Printer and Lithographer

Dennison Manufacturing Company

THE TAG MAKERS



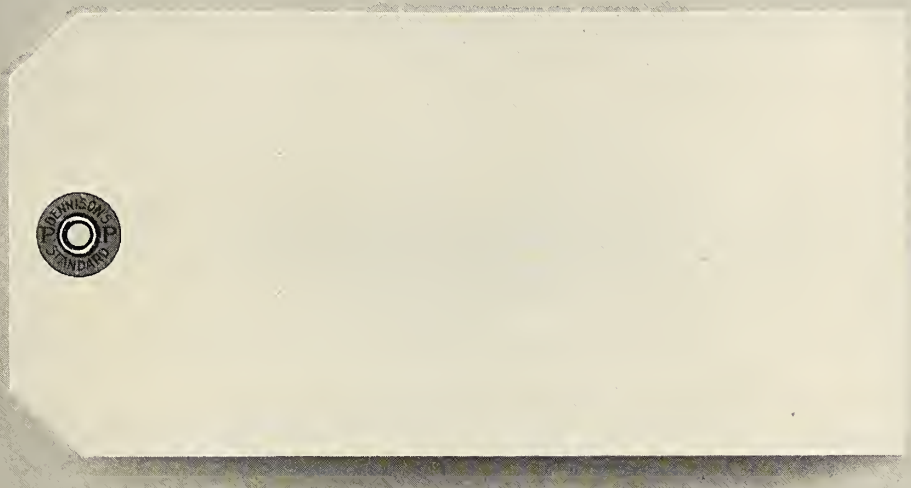
1.

Q. Who invented the Shipping Tag of to-day?

Ans. E. W. Dennison, Founder of Dennison Manufacturing Co.

Q. What is the Dennison "P" Quality Standard Tag?

Ans. It is a Tag made of the strongest all-rope stock and will withstand rough handling and trying weather conditions. The use of a "P" Quality Tag insures the safe delivery of the shipment.



2.

Q. Why should a printer supply his trade with "P" Tags?

Ans. Because their use means a satisfied customer, a re-order and a greater profit on the job.

Q. What plan should be followed by the printer who recognizes the value of tags of quality?

Ans. He should keep a few thousand of the No. 4 P, No. 5 P, No. 6 P and No. 7 P tags on his stock shelves to supply immediate demand. This sort of stock is bound to turn over quickly.

SAMPLES AND PRICES ON REQUEST

Dennison Manufacturing Company

THE TAG MAKERS

BOSTON	NEW YORK	PHILADELPHIA	CHICAGO	ST. LOUIS
26 Franklin Street	15 John Street 15 W. 27th Street	1007 Chestnut Street	62 E. Randolph Street	413 N. Fourth Street

Cultivating the Canadian Field

You bridge the boundary line and give a Canadian flavor to your products when you keep in touch with the printers and publishers of Canada through their own — and only — home trade paper.

Your *general* advertising literature is prepared primarily for the printers of the United States — and the printers of Canada are well aware of this fact.

But when you use *their own home paper* your message is direct to and solely for the printers and publishers of Canada. Figuratively speaking, you grip them by the shoulder and say, "This is a message to *you*. It is *your* business we are after."

And the printers and publishers of Canada will read your message thus presented. We offer you "educated" circulation, for every month in a regular department and occasionally through special articles we demonstrate the value of our advertising pages as an educative, cost-reducing force.

If you are endeavoring to cultivate trade with the printers and publishers of Canada and are overlooking their own home trade paper, you are neglecting one of the best means to the end you have in view. Will you do this longer when you can secure such an efficient adjunct to your present methods of cultivation at our low advertising rates?

Write to-day for sample copy and rate-card, addressing your letter to

Printer and Publisher of Canada
143-149 University Avenue Toronto, Canada

Have you a copy of our folder giving complete details of the

"Strathmore Quality" Prize Contest

If not, ask your "STRATHMORE QUALITY" agent for one or write us—and submit your designs early. We have a complete new edition of the "STRATHMORE QUALITY" Sample-books in preparation; and desire a new set of designs for the "STRATHMORE QUALITY" Cover Book.

We are offering cash prizes aggregating $500.00 for the best fourteen designs of cover work submitted for this book—prizes ranging from $50 down to $10. Sixty-nine designs in all are required—the other fifty-five chosen receiving Honorary Mention. Designs are desired in two, three, four and five printings—full details and conditions of all of which are given in the folder.

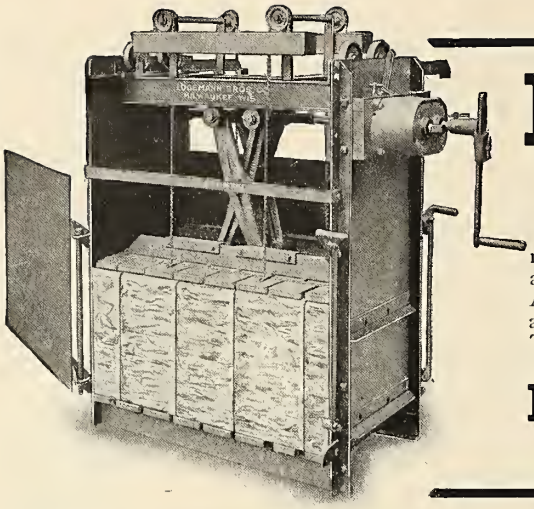
Work may be submitted on any stock whatever, but must be suitable for reproduction in the "STRATHMORE QUALITY" Cover Book. If you wish sheets for proving, same will be furnished free on request from any of these stocks which will be used in the book:

Old Stratford Parchment Cover
Strathmore Chameleon Cover
Rhododendron Folding Bristol
Rhododendron Duplex Bristol
Rhododendron Box Cover-Paper
Rhododendron Cover
Old Cloister Cover
Alexis Folding Bristol
Alexis Cover
Tapestry Cover
Adirondack Cover

The contest will close August 1, 1911

The "Strathmore Quality" Mills
Mittineague Paper Company
Mittineague, Mass., U.S.A.





FIRE RISK DECREASED

BY USING A LOGEMANN STEEL BALER

Besides decreasing your fire risk, you bale your waste paper, preparing it for shipment, which creates a value of from $10.00 to $45.00 per ton. There is a large accumulation of such waste in your business which should be turned into money. A Baling Press will pay for itself in a short time. We build the most rapid, powerful and economical Baler on the market, requiring only 35 x 24 inches floor space. They are built for permanency and can not get out of order. Send for catalogue.

LOGEMANN BROTHERS CO.

290 Oregon Street, MILWAUKEE, WIS.

CERTIFIED BOND

DECIDEDLY the best paper ever produced at a medium price.

Our claim proven by inspection of samples, furnished upon request.

Parker, Thomas & Tucker Paper Co.

514 to 522 Sherman Street, Chicago

Headquarters for Photo-Engravers' Supplies

Williams-Lloyd Machinery Co.

124-126-128 Federal St., CHICAGO

Manufacturers of a Complete Line of

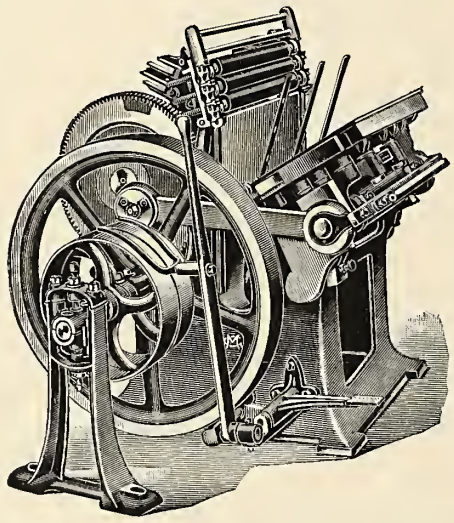
Electrotyping, Stereotyping and Photo-Engraving Machinery

We make a specialty of installing complete outfits. Estimates and specifications furnished on request. Send for Catalogue.

EASTERN REPRESENTATIVE

UNITED PRINTING MACHINERY COMPANY

246 Summer Street, BOSTON :: 12 Spruce Street, NEW YORK



The Clinching Proof *of* Quality-Service

lies in the fact that, where once used, the printer *never* changes—simply reorders.

The Improved Universal Press

needs little introduction or praise. It was designed to give to the printer the fullest measure of satisfaction and its purpose has been recognized and fully accomplished.

In all points—in efficiency, speed and durability the *"Universal"* has stood the test.

Is specially adapted to high-class work—such as half-tone, four-color work, embossing, cutting and creasing

The National Machine Company, *Manufacturers*

Hartford, Connecticut

Sole Canadian Agents—MILLER & RICHARD, Toronto and Winnipeg

Latest

Balance Feature
Platen Dwell
Clutch Drive
Motor Attachment

(Unexcelled)

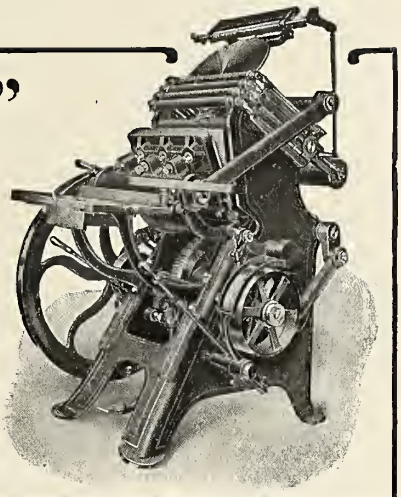
"Prouty"

Obtainable through any Reliable Dealer.

MANUFACTURED ONLY BY

Boston Printing Press & Machinery Co.

OFFICE AND FACTORY
EAST BRIDGEWATER, MASS.





The
"Ideal Multiplex"
Automatic Numbering Machine

Indispensable to the printer. Thoroughly reliable.

Has 5 movements—repeat, consecutive, duplicate, triplicate and quadruplicate.

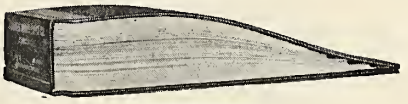
PRICE $7.50

Style and Size. 123456

Made entirely of metal, self-inking, fully guaranteed and sent on 10 days' free trial to responsible printers.

Cushman & Denison Mfg. Co., 240-242 W. 23d St., New York City

James White Paper Co.

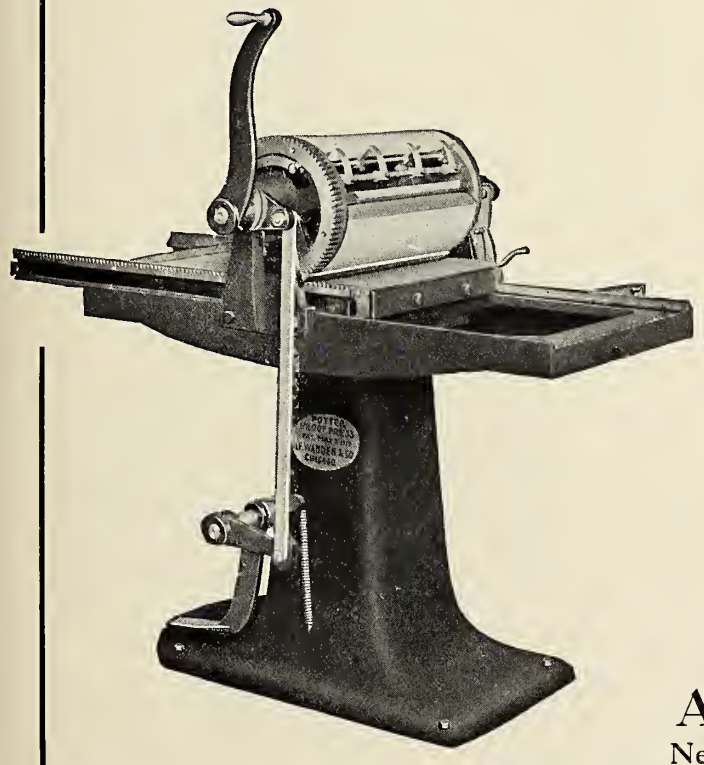


TRADE-MARK
REGISTERED U. S. PATENT OFFICE.

COVER AND BOOK PAPERS

219 W. MONROE ST. - - - CHICAGO

YOU CAN PROVE



Process plates in absolute register, or a full page of a newspaper, on the POTTER PROOF PRESS, as well as everything between this wide range, quickly and perfectly.

It is the press you need and the one you will eventually purchase. Every progressive printer should have our literature concerning this press, as well as a sample proof in three colors, from process plates, proved on the Potter. No obligation—just ask for it now.

Sold by Responsible Dealers

MANUFACTURED BY

A. F. WANNER & CO.

New No. 516-518-520 So. Dearborn St. Chicago

While You Are at It — Get the Best

If you are on the market for equipment to manufacture

Printers' Rollers

Our new system will interest you, and, mark you—at the right prices.

Our machinery embraces improvements on weak features of others—therefore, the life and satisfactory service of *Roller-making Machinery* depends upon how built.

Let us submit our small or large plant outfits. We also build and design special machinery. We carry, ready for quick shipment, repair parts for the Geo. P. Gordon Presses.

Louis Kreiter & Company

313 South Clinton Street : Chicago, Ill.

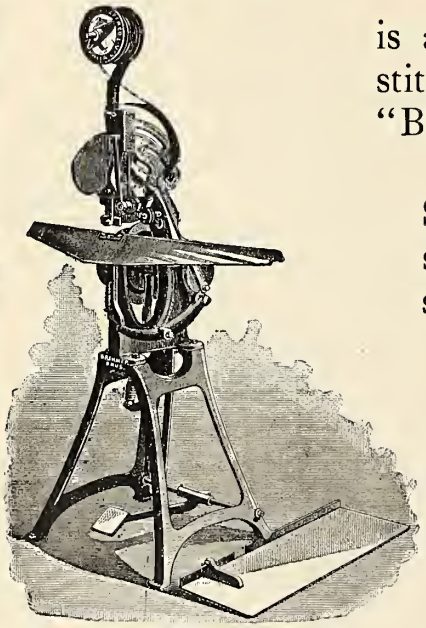
Dinse, Page & Company

Electrotypes
Nickeltypes
AND
Stereotypes

725-733 S. LA SALLE ST.
CHICAGO, ILLINOIS

TELEPHONE, HARRISON 7185

ACCURACY AND SPEED



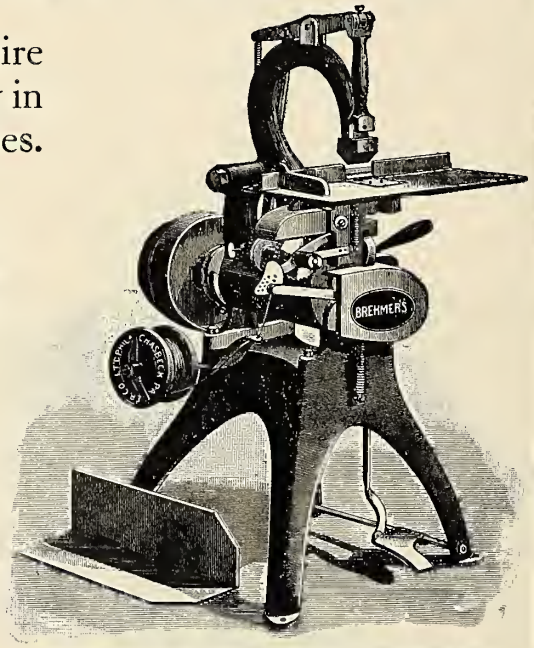
No. 33. For Booklet and other General Printers' Stitching.

is a combination in wire stitchers to be found only in "BREHMER" machines.

SIMPLICITY of construction explains the small cost of renewal parts.

Over 30,000 in use

WRITE OUR "SERVICE BUREAU"

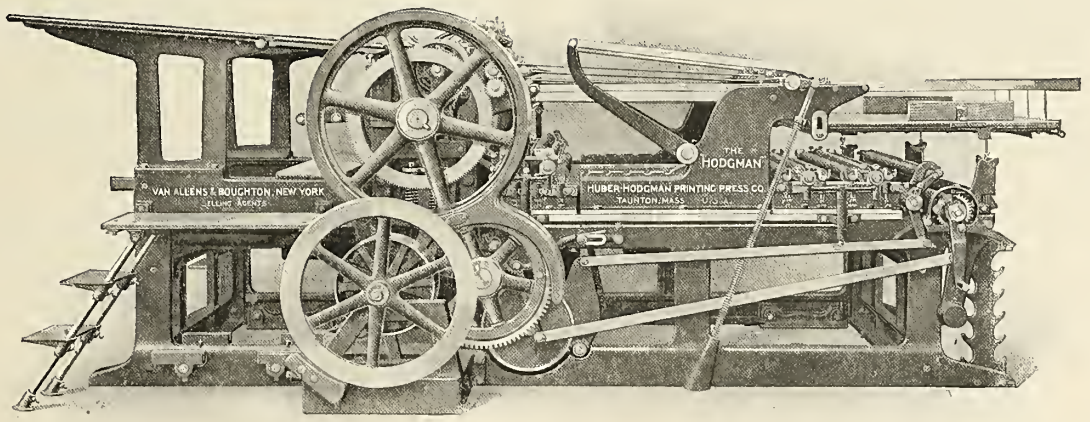


No. 58. For heavier work up to ¾-inch. Can be fitted with special gauge for Calendar Work.

CHARLES BECK COMPANY

609 CHESTNUT STREET PHILADELPHIA

THE HUBER-HODGMAN PRINTING PRESS



THE HODGMAN

THE New Hodgman Press must be seen to be appreciated. The top of the bed being only thirty-four inches from the floor, all sizes, you can readily see how much easier to put on the form. This press has five tracks — one under each bearer and one directly under the center where the cumbersome and heavy rack hangers and shoes are placed on other machines. The new movement Hodgman has no shoes or rack hangers, and in their place is a four-inch track, giving a rigid impression. The new driving mechanism, doing away with the shoes and rack hangers, is the most durable and powerful reverse ever used on any press, eliminating vibration and noise and giving great speed. The new cylinder lift gives absolutely rigid impression. We are having unstinted praises from every user. This machine is up to date with many new features that appeal to the users. It will take you but a few minutes to place your own estimate on its merits. See it, and know the value of this modern printing press — the fastest speed and most durable in construction built.

VAN ALLENS & BOUGHTON

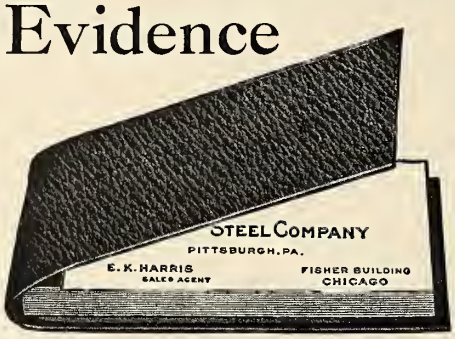
17 to 23 Rose St. and 135 William St., New York.

FACTORY — TAUNTON, MASS.

AGENT, ENGLAND,
P. LAWRENCE PRINTING MACHINERY CO., Ltd.
57 Shoe Lane, London, E. C.

WESTERN OFFICE, 343 S. Dearborn Street,
H. W. THORNTON, *Manager*,
Telephone, Harrison 801. CHICAGO

Use Your Own Card as Evidence



No matter who your customers are, you can always get their interest by detaching one of your

Peerless Patent Book Form Cards

and showing them the *smooth edge*, and the perfect cleanliness and handiness which is characteristic of them *only*.

Once they have seen the card and have had an explanation of the ultimate *economy* and *pleasure* of their use *as against a loose card*, you have a sure and abiding customer. And remember that if he comes to you for his cards he will come to you for the other printing and engraving he may need.

A trade-winner for itself, it brings other trade to you, because a user of the *Peerless Card* judges your other printing or engraving by the printing or engraving on these cards, and their style, finish, quality and economy. If it will establish the quality of your shop, you want it, just as a trade asset.

Send for a sample tab of the cards, detach them for yourself; show them to one or two of your present customers and see how impressed both of you become with them. If they impress you they will impress others. See them for yourself.

The John B. Wiggins Company

Engravers, Plate Printers, Die Embossers

7-9 East Adams Street Chicago



There Is But One Process

— that process, the ability to execute *quick* and *satisfactory* Electrotyping.

Our entire plant is fully equipped with new and modern machinery

and it goes without saying that our facilities, in the hands of *expert workmen*, enable us to handle your work with absolute satisfaction. 'Phone Main 1611 and we will call for your business.

American Electrotype Co.

24-30 South Clinton St.
Chicago



JUST OUT

A New Edition of our No. 36 Catalog of

FRATERNAL AND OTHER SOCIETY EMBLEMS

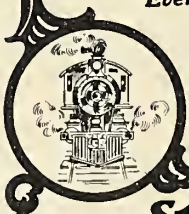
RAILROAD AND EXPRESS TRADE MARKS

—NOW—

Every Printer should have a copy.

The fact that you can furnish these cuts will secure you many a good order.

Sent postpaid for **25 cents** in stamps. Worth *dollars* to any printer.





Stock Cut Dept.

THE HAWTIN ENGRAVING COMPANY

DESIGNERS, ENGRAVERS AND ELECTROTYPERS

147 FIFTH AVENUE CHICAGO.

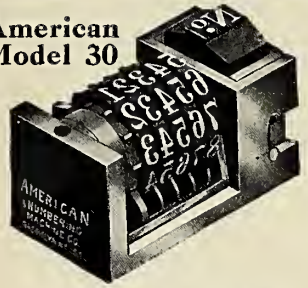
A Book With One Hundred Title-Pages

From the same copy one hundred different title-pages were set by as many good compositors in this country and abroad. These have been carefully printed in two colors on good paper from the original electrotypes and handsomely bound in a volume of 232 pages, 5x7 inches in size. Here is an inexhaustible mine of suggestions for every compositor and it costs only a dollar. Your money back if you do not find it worth double the price.

In sending your order for above book mention The Inland Printer and you will receive free a handsome calendar for 1911, as well as a sample copy of THE PRINTING ART, the "Fashion-plate of Printerdom," the most beautiful as well as the most practical magazine published in the field of the graphic arts.

The Printing Art *Cambridge Mass.*

American Model 30



№ 12345

Impression of Figures

Steel throughout

Model 31—6 wheels . . $6.00

A STRICTLY HIGH-GRADE MACHINE COMBINING STRENGTH AND SIMPLICITY OF CONSTRUCTION WITH ABSOLUTE ACCURACY

NEW DESIGN 5 WHEELS

$5.00

GUARANTEED FULLY

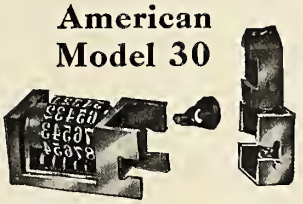
AMERICAN Numbering Machine Co.

291-295 Essex Street
BROOKLYN, N.Y.

169 W. Washington Street
CHICAGO, ILL.

For Sale by Dealers Everywhere

American Model 30



Parts Released for Cleaning and Oiling.

Steel Throughout

Model 31—6 wheels . . $6.00

Every Printer should have our Free Samples of

COMMENCEMENT

Programs, Invitations, Diplomas, Class Pins

For 1911

The Samples are now ready for distribution and will be sent PREPAID FREE upon request. These samples will enable you to secure the orders from the GRADUATING CLASSES of the high schools, etc.

Send your request to-day, even though you do not need the Samples until a later date, and we will reserve a set for you.

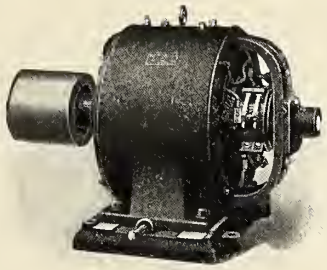
CALENDARS THAT SELL FOR **Advertising Purposes**

Here is the opportunity you are looking for. It will increase your earnings. Your ***Advertising Merchant*** will buy if you show him ***our*** samples, because they are carefully designed for ***advertising purposes.*** NOW is the time to solicit Calendar business. Write for our ***Proposition*** if interested.

MURRAY ENGRAVING COMPANY

154 LAKE STREET **CHICAGO, ILL.**

Don't Guess



At the size Motor required for that press. Write for our Printers' Guide, which tells you just what size and speed motor to install.

The proper motor will be cheaper to buy and cheaper to operate. To specify properly, requires special experience. We have that—twenty-one years of it.

The Triumph Electric Co.

Cincinnati, Ohio

BRANCHES IN ALL LARGE CITIES

GEO. E. CRANE Prest & Mgr. Phone Harrison 4377 JNO. DRURY Secy & Treas.

CHICAGO ROLLER CO.

MANUFACTURERS OF

PRINTERS' ROLLERS

618-620 SHERMAN ST., CHICAGO, ILL.



Danish Ledger

WRITES WELL
RULES WELL
ERASES WELL

To those who desire a high-grade ledger at a moderate price, we recommend DANISH LEDGER. Send for new sample-book.

LIST OF AGENTS.

Miller & Wright Paper Co., New York City.
Donaldson Paper Co., Harrisburg, Pa.
The R. H. Thompson Co., Buffalo, New York.
O. W. Bradley Paper Co., St. Louis, Mo.
Tileston & Livermore Co., Boston, Mass.
B. F. Bond Paper Co., Baltimore, Md.
Crescent Paper Co., Indianapolis, Ind.
The Chope Stevens Paper Co., Detroit, Mich.
Wilkinson Brothers & Co., Philadelphia, Pa.
The Hudson Valley Paper Co., Albany, N. Y

MANUFACTURED BY

B. D. RISING PAPER CO.

HOUSATONIC, BERKSHIRE COUNTY,
MASSACHUSETTS.



When You Stop to Think

What can be accomplished by this new process, you can not get away from the one conclusion — it's a wonder!

Here is How to Save Time and Expense

Cuts without a camera, direct from pencil or ink drawing; tint-blocks quickly and easily made to register under half-tone and line; either uniform or graduated.

The photoengravers, artists, lithographers and offset printers should make it their business to at once look into this proposition, because it is of especial importance and benefit to them.

Lithographers and offset printers will find to their surprise an unequaled process of transfer.

It dissolves in hot water, leaving perfect details of work on stone.

To the photoengraver it is indispensable, because of its economical and rapid features, by reason of its producing a zinc or copper relief plate without the use of a camera or photographic plate.

A trial is the *best way* to prove these statements. Write us.

The Norwich Film

LEFRANC & CIE, London and Paris. Norwich, Conn.

The Bond For The Printer Who Says "Show Me"

Marquette Bond

is a "service-quality" paper having unusual range of practical uses and offers a rare opportunity of dependable bond stock to the printer or user at a price nothing short of a bargain. For lithographic, offset or general printing, MARQUETTE BOND is without competition—all points of merit considered. It has the proper snap, surface and wearing body found in bond papers for which double the price is asked.

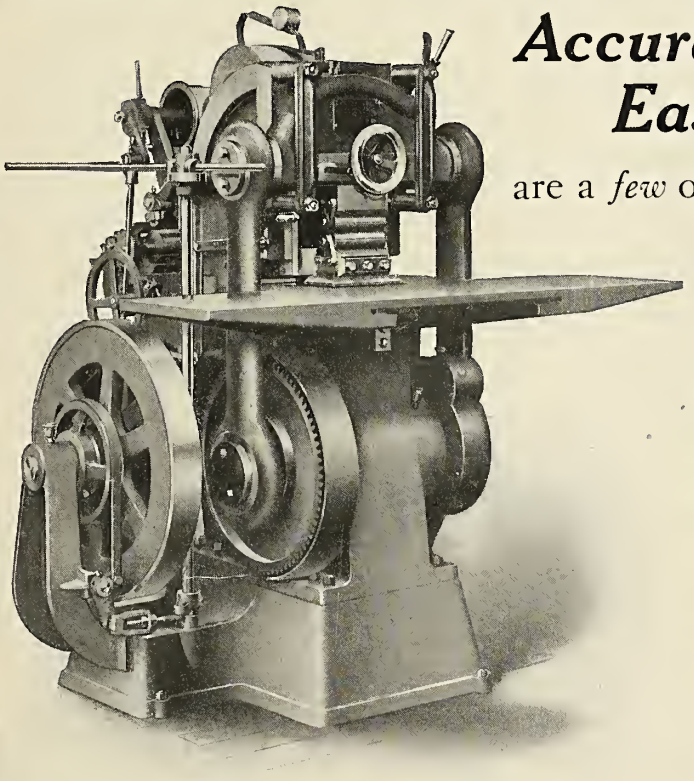
Supplies a quality of bond-paper distinction. It's better than the ordinary; still the price is right. A better lithograph, offset or general printing bond paper was never manufactured.

We carry a full line in all sizes and weights, white and eight colors, for immediate shipment, including a 13-lb. folio, also white and in eight colors.

Marquette Bond has the snap, crackle and finish found in some bonds sold at almost double our price.

Swigart Paper Company

653-655 South Fifth Avenue, Chicago, Ill.



Accuracy, Durability and Ease in Operation

are a *few* of the many important and interesting features to be found in our

Steel Die and Plate Stamping Presses

They are built along lines of up-to-the-minute, dependable press — the paramount accomplishment, speed, accuracy and character of its output.

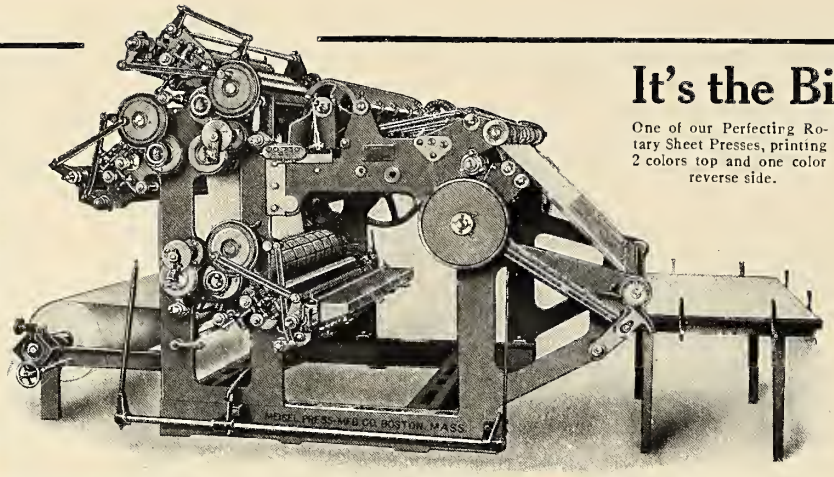
It inks, wipes, polishes and prints at one operation from a die or plate, 5 x 9 inches, at a speed of 1,500 impressions per hour. We emboss center of a sheet 18 x 27 inches.

Write for full particulars, prices, terms, etc.
We manufacture two smaller sizes of press.

The Modern Machine Co.

BELLEVILLE - - - - ILLINOIS

SOUTHWESTERN AGENTS
VENNEY PRINTERS' SUPPLY CO., 150 S. Ervay St., DALLAS, TEX.



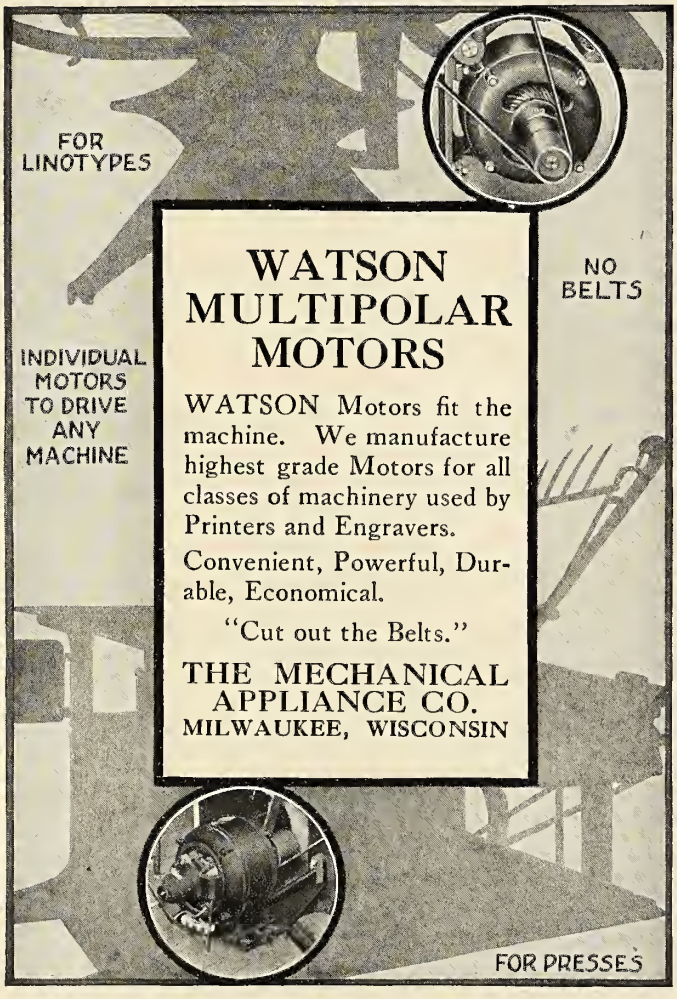
One of our Perfecting Rotary Sheet Presses, printing 2 colors top and one color reverse side.

It's the Big Output at Low Cost

that interests the printer. We build presses to suit any requirements. Competition demands immense production in the finished product—presses that print one or both sides of web in one or more colors, number or perforate one or both ways, punch, interleave and deliver product cut to size in flat or folded sheets or slit and rewound in rolls. We design and build *Special Presses* to order

MEISEL PRESS & MFG. COMPANY

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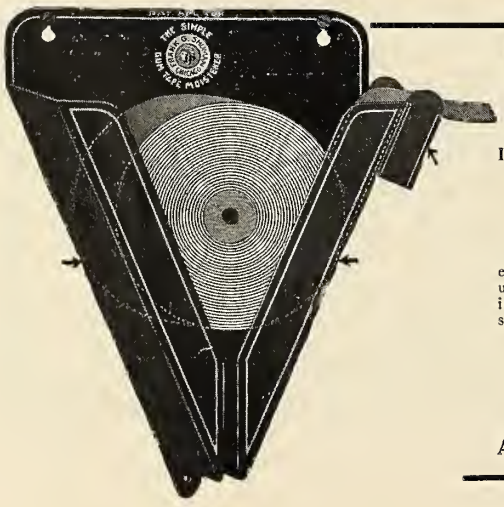
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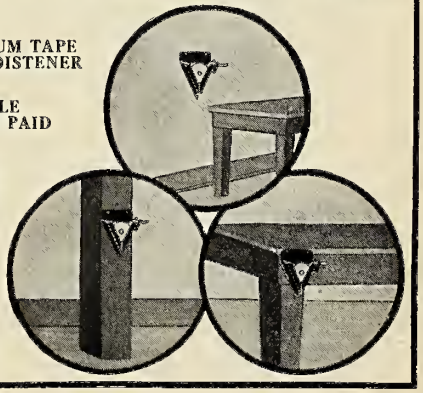
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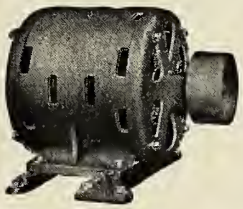
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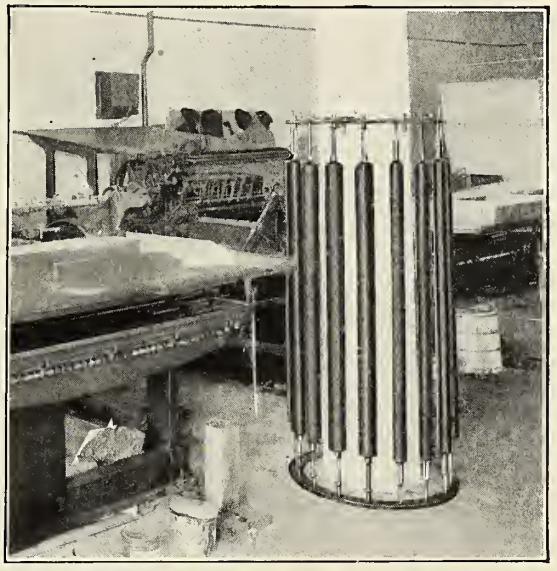
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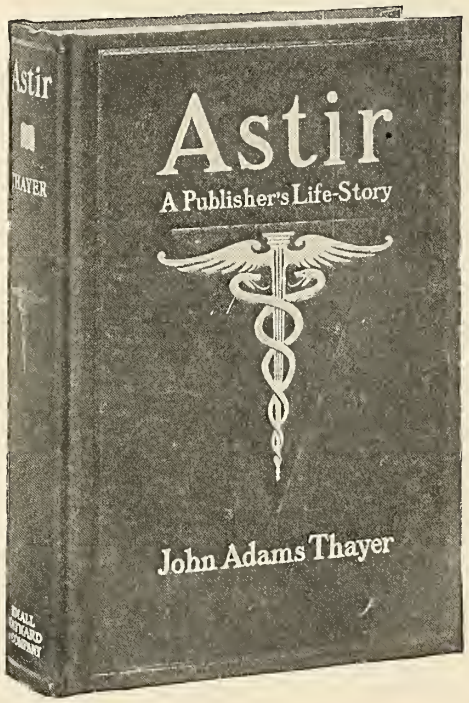


This style roller holder means a great saving of space and convenience about the pressroom. Holds sixteen cylinder-press rollers. We manufacture these roller racks in most any conceivable shape to meet the requirements of any space. Our Model B job-press roller holder occupies about 12 inches of space, is made on cast-iron stand, holding roller in perpendicular position, and stand can be had either with or without legs. There is a great saving of time, as well as protection to rollers, where our system is installed. Ask for booklet, giving compete information, prices, sizes, etc.

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Chapter	CONTENTS	Page
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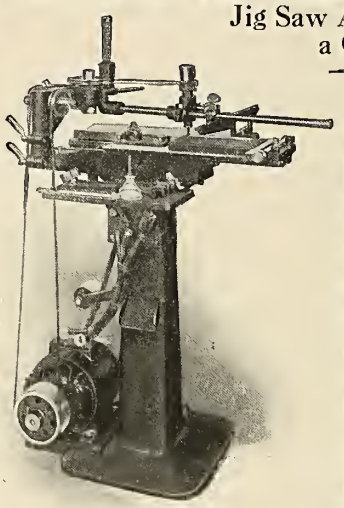
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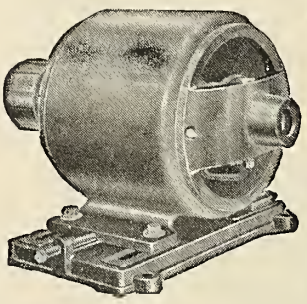
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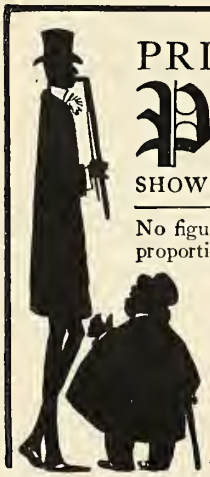
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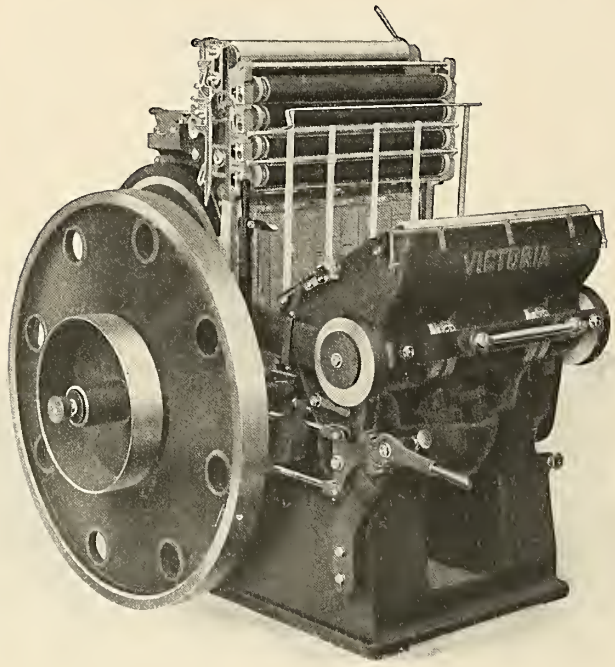
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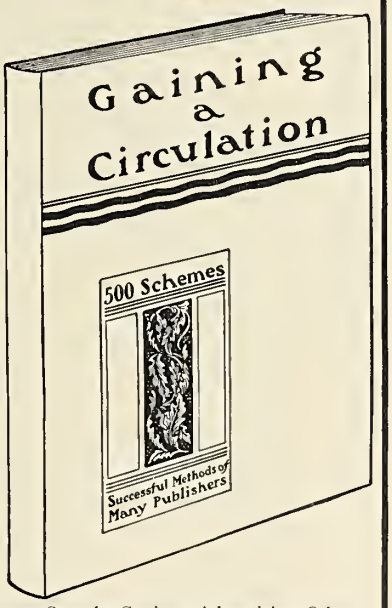
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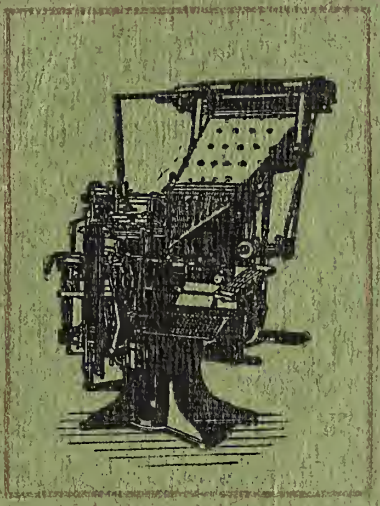
The Inland Printer Company, *Chicago*

120-130 Sherman Street

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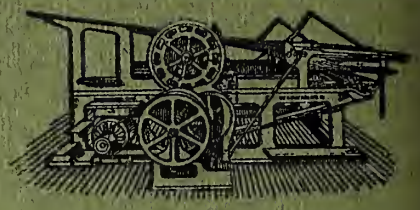
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The Miehle

The following is a list of Miehle Presses shipped during the month of *February . . 1911*



THIS LIST SHOWS THE CONTINUED DEMAND FOR MIEHLE PRESSES.

The Reynolds-Parker Co.	Sherman, Tex.	1
J. & F. Straus Co.	Cleveland, Ohio	1
Previously purchased one Miehle.		
Appeal Publishing Co.	Atlanta, Ga.	1
Previously purchased one Miehle.		
Homewood Press	Chicago, Ill.	2
Previously purchased four Miehles.		
Feldbush-Bowman Ptg. Co.	St. Louis, Mo.	1
Previously purchased one Miehle.		
Wm. Green	New York city	2
Previously purchased nine Miehles.		
Arts & Crafts Pub. Co.	Pittsburg, Pa.	1
The Hayner Distilling Co.	Dayton, Ohio	1
Previously purchased one Miehle.		
Irving-Pitt Mfg. Co.	Cincinnati, Ohio	2
Gould & Lang	Chicago, Ill.	1
Previously purchased one Miehle.		
A. Wohlfeld	Magdeburg, Germany	2
Previously purchased twelve Miehles.		
War Ministry	Madrid, Spain	1
Previously purchased one Miehle.		
T. G. Robinson	Portland, Ore.	1
Anderson & Duniway Co.	Portland, Ore.	1
Previously purchased one Miehle.		
Genossenschafts-Druckerei	Vienna, Austria	1
R. R. Donnelley & Sons Co.	Chicago, Ill.	3
Previously purchased forty-eight Miehles.		
Wright & Wiltz Co.	Chicago, Ill.	2
Previously purchased two Miehles.		
The M. J. O'Malley Co.	Springfield, Mass.	1
The F. A. Bassette Co.	Springfield, Mass.	1
Previously purchased five Miehles.		
The American Publishers Co.	Norwalk, Ohio	1
Previously purchased four Miehles.		
The Alvord & Peters Co.	Sandusky, Ohio	1
Previously purchased one Miehle.		
Chris. Reisser's Soehne	Vienna, Austria	2
Previously purchased four Miehles.		
C. W. Gordon	San Jose, Tex.	1
Michigan Carton Co.	Battle Creek, Mich.	1
Previously purchased five Miehles.		
Tucker-Kenworthy Co.	Chicago, Ill.	4
Previously purchased five Miehles.		
Combe Printing Co.	St. Joseph, Mo.	4
Previously purchased four Miehles.		
George B. Fryer	Council Bluffs, Iowa.	1
Wm. J. Dornan	Philadelphia, Pa.	1
Previously purchased three Miehles.		
Federal Printing Co.	New York city	1
Previously purchased thirty-two Miehles.		
Aull Brothers Paper & Box Co.	Dayton, Ohio	1
Previously purchased one Miehle.		
Dittman-Steidinger Co.	New York city	2
Previously purchased four Miehles.		
W. D. Hoard Co.	Ft. Atkinson, Wis.	1
Previously purchased one Miehle.		
W. R. Picard	St. Louis, Mo.	1
The Sidney Ptg. & Pub. Co.	Sidney, Ohio	1
Previously purchased one Miehle.		
Garber Publishing Co.	Ashland, Ohio	1
G. M. Haldane	Strathroy, Ont.	1
Benson Printing Co.	Nashville, Tenn.	1
Previously purchased one Miehle.		
J. A. McFadden	Kansas City, Mo.	1
Jones Brothers Co.	Brooklyn, N. Y.	1
Previously purchased two Miehles.		
The J. R. Watkins Medical Co.	Winona, Minn.	1
Previously purchased five Miehles.		
Commercial Lith. & Ptg. Co.	Savannah, Ga.	1
The Smith-Brooks Ptg. Co.	Denver, Colo.	1
Previously purchased thirteen Miehles.		
Buschart Bros. Ptg. Co.	St. Louis, Mo.	1
Previously purchased one Miehle.		
Wm. Hibbert & Sons	Trenton, N. J.	1
Ohio State Reformatory	Mansfield, Ohio	1
H. M. Plimpton & Co.	Norwood, Mass.	1
Previously purchased sixteen Miehles.		
American Sales Book Co.	Elmira, N. Y.	3
Previously purchased eleven Miehles.		
Baltimore City Ptg. & Bdg. Co.	Baltimore, Md.	1
Previously purchased one Miehle.		
B. J. Johnson Soap Co.	Milwaukee, Wis.	1
Previously purchased one Miehle.		
P. F. Pettibone & Co.	Chicago, Ill.	1
Previously purchased thirteen Miehles.		
Galewski & Dau	Warsaw, Russia	1
A. H. Sickler Co.	Philadelphia, Pa.	1
Previously purchased six Miehles.		
Henry Clinch	Fresno, Cal.	1
Van Dyck Co.	New Haven, Conn.	1
Previously purchased three Miehles.		
The National Paper Box Co.	Toledo, Ohio	1
Merwin-Hughes Co.	Lowell, Mass.	1
The Egry Register Co.	Dayton, Ohio	1
Previously purchased one Miehle.		
The Cheltenham Press	Indianapolis, Ind.	1
Previously purchased four Miehles.		

Shipments for February, 1911, 75 Miehle Presses

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The Miehle Printing Press & Mfg. Co.

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AMERICAN TYPE FOUNDERS CO., Spokane, Washington
AMERICAN TYPE FOUNDERS CO., Vancouver, Br. Col.
NATIONAL PAPER & TYPE CO. (Export Only), N.Y. City
NATIONAL PAPER & TYPE CO., City of Mexico, Mex.
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NATIONAL PAPER & TYPE CO., Havana, Cuba
J.W. Butler Paper Co. Chicago
ESTABLISHED 1844



Supremacy in Catalog Printing

You can easily establish a reputation for distinctive catalog work. No matter what your facilities, how great your experience, or what may be your skill in planning artistic, attention-compelling catalog effects, you cannot do justice to yourself or your clients when you use ordinary, flimsy, unserviceable cover-papers. Kamargo Mills Covers enable you to do better, cheaper, more satisfactory, and more profitable work. With them you can attain unusually striking and beautiful effects, combined with unequalled serviceability. Their use makes your work easier, enables you to make more money and build up a better, bigger business in your catalog and booklet department.

Kamargo Mills

FOUNDED 1808

Catalog Covers

The wide variety of wonderfully rich tones, shades and grades opens up new possibilities in catalog treatment. The Kamargo Mills line includes covers adapted to every kind of catalog, booklet, dainty folder or brochure. Your particular customers will be delighted with Kamargo Mills Covers — satisfied with the work and with the price you can quote them. ¶ Our extensive advertising campaign is educating business firms and advertising managers to specify Kamargo Mills Covers. In SYSTEM alone we are using twelve pages in 1911 — reaching over 100,000 executives — probably 500,000 cover-paper purchasers. This helps you increase your catalog business, wins you new customers when you use Kamargo Mills Covers.

Our Sample-Book Is Full of Money-Making Suggestions

The Kamargo Mills Samples de Luxe suggest many new and striking effects in cover-stock and catalog treatment. It is a valuable, helpful exhibit of novel catalog possibilities. It will pay you to examine it — to learn the profit-making, business-building opportunities of Kamargo Mills Covers. This Sample-book with terms and prices and name of nearest distributor is yours on request.

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Knowlton Bros., Inc.

Cover Dept. B

Watertown New York

The New Scientific Management

endorses the Monotype system of machine composition because

The Monotype separates the two radically different elements of machine composition—keyboarding, which requires the concentrated attention of the compositor as a safeguard to clean proofs and increased production; and casting, which with the Monotype is entirely automatic.

The Monotype supplies for the smallest possible cost the greatest variety and a sufficient quantity of the printer's most important tools —type and spacing material; this eliminates looking for sorts, lost motion, and effects a real scientific saving.

The Monotype keyboard is the same as the scientific or universal typewriter keyboard. The simplest and the fastest fingering arrangement which has ever been devised.

The Monotype casts one type at a time from any combination of matrices, simplifying all necessary corrections, which are made by a workman and not by a machine.

The Monotype standardizes body size and type line for all faces.

The Monotype is the high quality machine whose product always commands the selling price that bears a profit.

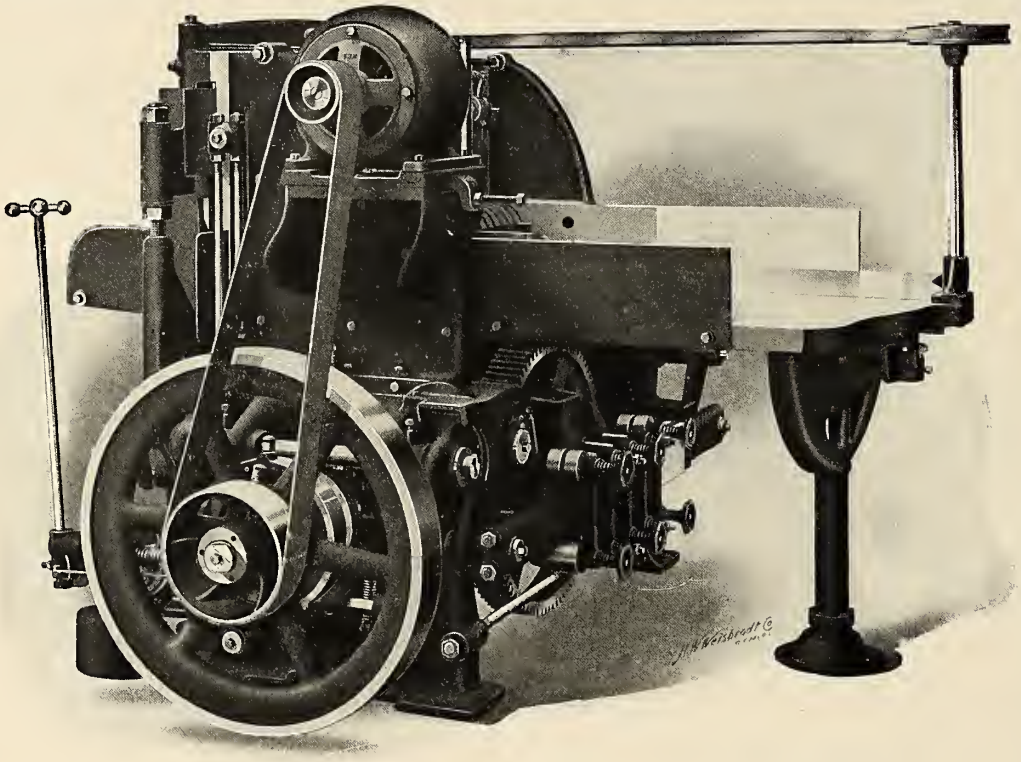
The Monotype is the entering wedge to the scientific composing room. Let us tell you more about the scientific way.

3500 machines in daily use on all kinds of work

Lanston Monotype Machine Co.
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Set in Monotype Series No. 98 and Monotype Borders

The Seybold 20th Century Automatic Cutting Machine



SEYBOLD PATENTS

REAR SIDE VIEW — 38-in., 44-in. and 50-in. Sizes.

The above illustration affords an excellent idea of the Automatic Clamp Friction Device, one of the many *original* Seybold construction features contained in the Twentieth Century Cutter. Extending, as it does, the full width of the machine and driving both ends of the clamp simultaneously from a central position, absolutely uniform pressure throughout the entire surface of the clamp is assured and guaranteed.

Simple and convenient provision for adjusting the friction device and regulating the clamping pressure to meet actual requirements, is an incidental but desirable feature.

Please ask for our little booklet "Testimony" and full particulars.

THE SEYBOLD MACHINE CO.

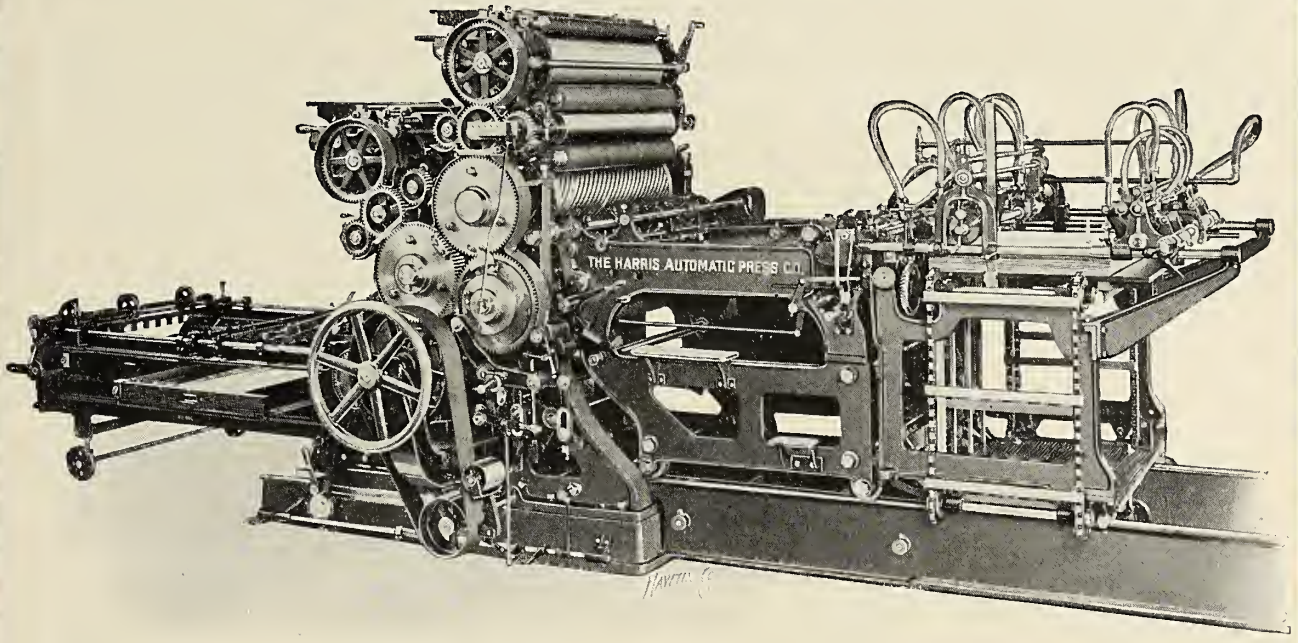
Makers of Highest Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Houses, Paper-Box Makers, etc.

Embracing — Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

Home Office and Factory, DAYTON, OHIO, U.S.A.

BRANCHES: New York, 70 Duane Street; Chicago, 310 Dearborn Street.
AGENCIES: J. H. Schroeter & Bro., Atlanta, Ga.; J. L. Morrison Co., Toronto, Ont.; Toronto Type Foundry Co., Ltd., Winnipeg, Man.; Keystone Type Foundry of California, 638 Mission St., San Francisco, Cal.
Barnhart Type Foundry Co., 258 Commerce St., Dallas, Tex.

The 28x42 Two-Color Harris



WHY buy a large single-color, fifteen hundred per hour flat-bed cylinder press, when you can buy a two-color Harris Automatic, four thousand per hour rotary press which will enable you to turn out as good a job of printing as you can get off of any printing press built and at more than double the speed, with four times the output?

Harris Automatic Printing Presses

Now Built in:

28x42 Two-color
28x42 Single-color

25x38 Two-color
25x38 Single-color

28x34 Two-color
28x34 Single-color

22x30 Two-color
22x30 Single-color

15x18 Two-color
15x18 Single-color

Thirty Other Models for Special Purposes

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FACTORY
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BARNHART BROS. & SPINDLER, WESTERN AGENTS, 168-172 WEST MONROE ST., CHICAGO
Great Western Type Foundry, Kansas City, Missouri; Great Western Type Foundry, Omaha, Nebraska; Minnesota Type Foundry Co., St. Paul, Minnesota; St. Louis Printers Supply Co., St. Louis, Missouri; Southern Printers Supply Co., Washington, District Columbia; The Barnhart Type Founory Co., Dallas, Texas. National Paper & Type Co., City of Mexico, Vera Cruz, Monterrey, and Havana, Cuba. On the Pacific Coast—Pacific Printers Supply Company, Seattle, Wash.

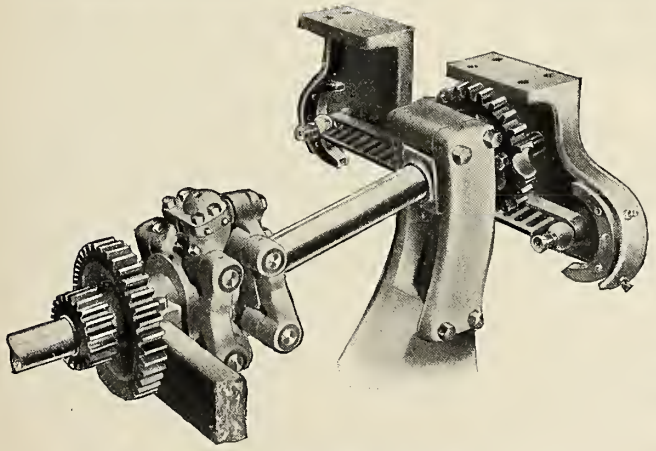
The Babcock Optimus

The Babcock Optimus

The Optimus bed motion is one of the finest applications of power ever made. It is correct, the simplest and strongest mechanism used for operating a printing press bed. It has the easy directness of a short shaft with a driving pulley at one end and a star-gear at the other. A device of balls and sockets, made a part of the shaft, permits one end of the shaft to be deflected so that in one direction it drives the bed above the rack and is below it in the other. It is a compact, rotary, primary motion, operating harmoniously with the matchless precision that gives unvarying register between bed and cylinder, produces runs of three-quarters of a million with the plates still good, and all with unexampled endurance to itself.

There is but one rack, one point of propulsive thrust. At each end of the rack is a large steel ball which the star-gear receives in a corresponding socket, grasping it much as a human hand grasps a baseball, the broad contact covering half of the ball's surface. Reverse is made while these are together, resulting in the bed being stopped and reversed with a perfect crank action. There is no looseness or lost motion; the reverse is smooth and easy. Balls and socket are hardened steel, ground to perfect fit. Old machines reverse as quietly as new, with perfect bed-and-cylinder register.

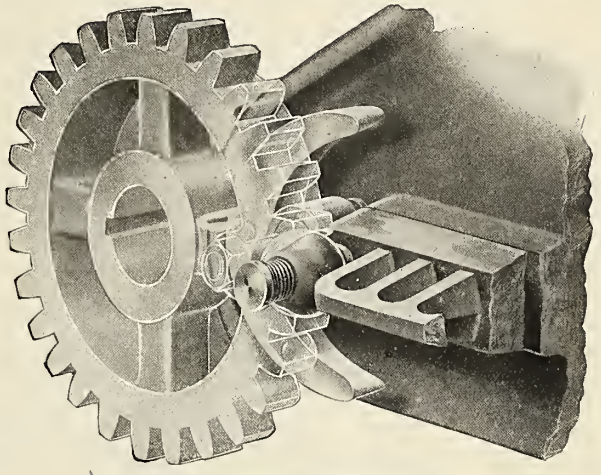
The star-gear shoes are hardened steel, small, and



All there is of the Optimus Driving Motion
So precise in action that 800,000 impressions have been made from one set of plates on a 63-inch machine.

accurately curved to fit the roll. They are bolted in position, and wear for years. Shoes, balls, sockets and rack are made by specially invented machines of unerring performance.

The bed driving rack is at the center of the load, not at the center of the bed. It is placed where it should be, and where it is correct mechanically. It occupies small space, keeps the bed low, and makes room for an



Socket in star-gear grasping ball at end of rack.
One of the great improvements in flat bed presses. Bed reversed by perfect crank motion.

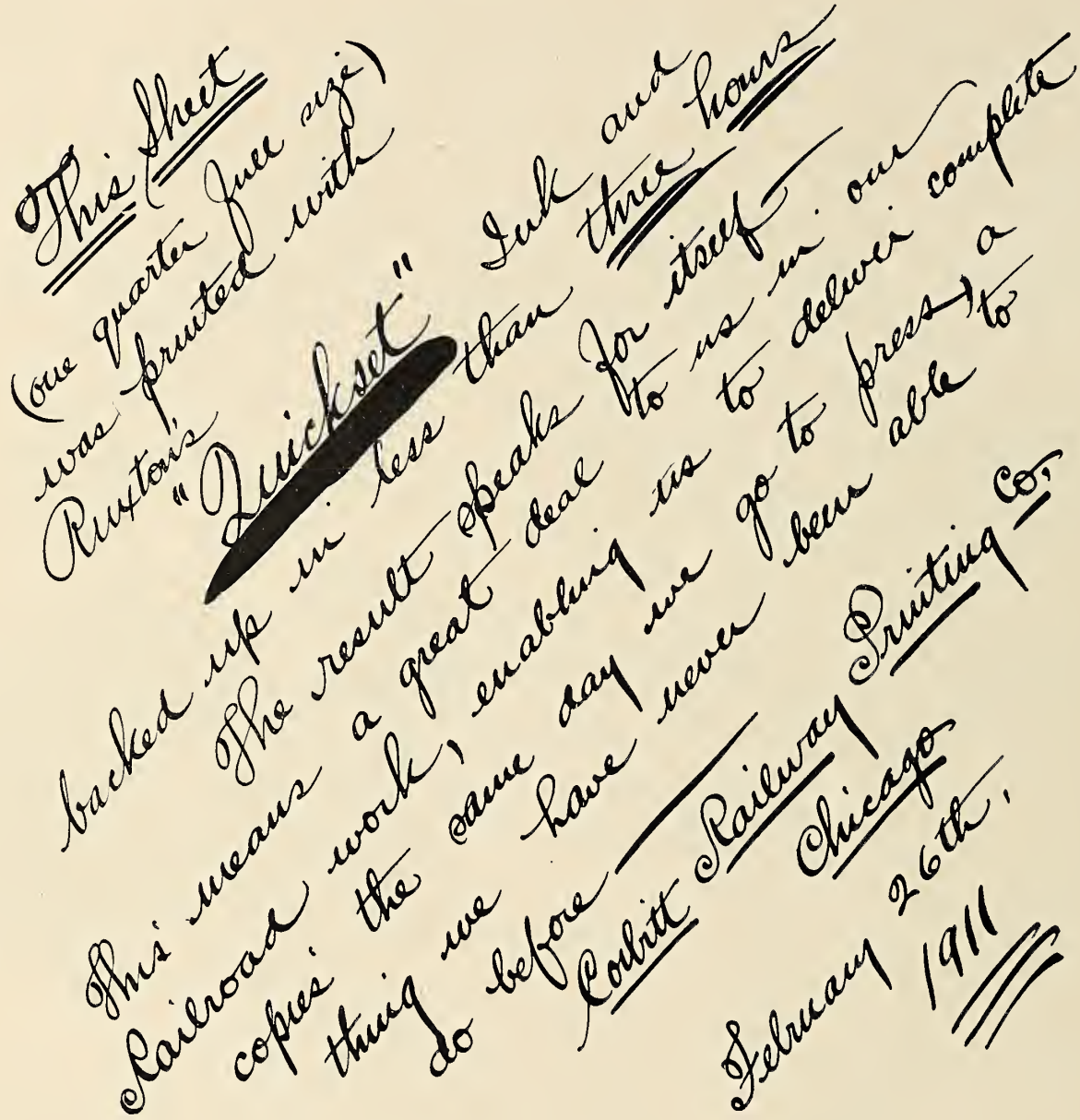
impression girt twice as strong as any other, giving us the most rigid press known.

The air-spring is readily adjusted without tool. The piston is at extreme end of bed where its utility is the greatest.

There is but one mechanical principle that is best for a given purpose. The Optimus ball and socket drive embodies the basic element for best operating a reciprocating bed. It has been practically unchanged for a dozen years. Long tried under the tremendous tests of modern printing it is a solid guaranty for the most vital point in a press. The force of this is impressive when one recalls that perhaps fifty rival devices in like machines have come and gone in these years; each has been widely proclaimed, proved insufficient, and been cast aside for some other, just as loudly commended, but promising no greater stability.

The Optimus bed motion is covered broadly by patents, unequivocally confirming new principles and new mechanisms. Every fault and weakness use has shown have been eliminated. We have a correct mechanism, strong, simple, fast, durable. Not a single user has complained of it. No ball and socket motion has shown appreciable wear, cost one user one cent or made him trouble.

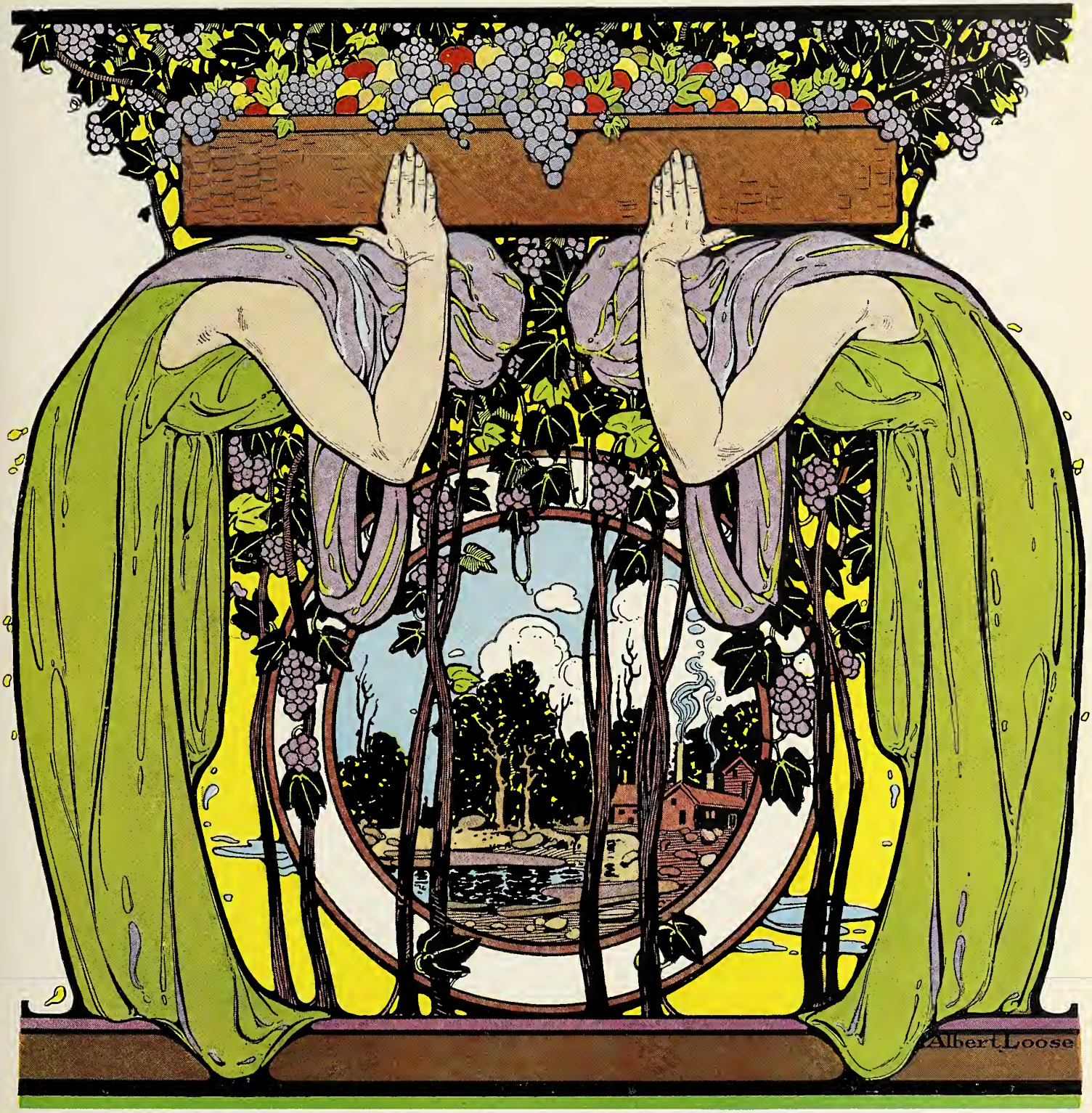
SET IN AUTHORS ROMAN



NOTE.—6,000 of these sheets (a heavy cut form on coated paper, size 38x54) were worked and turned the same day without slip-sheeting. "This is going some." Of course, you are interested, so write us regarding "Quickset" Halftone Black, and we will send sample sheet.

PHILIP RUXTON, *Inc.*

290 Broadway, New York
158 E. Harrison St., Chicago, Ill.



The Queen City Printing Ink Co.

·CINCINNATI · CHICAGO · BOSTON · PHILADELPHIA·
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DUAL-TONE DARK VERDURE GREEN, 5924.

The Queen City Printing Ink Company

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The Feeder Question Solved

THE KAVMOR

High-speed Automatic Platen Press

Built in Two Sizes, 11 x 17 and 14 x 20.

FEEDS, PRINTS and DELIVERS all grades of paper from French Folio to Boxboard at speeds up to

5,000 Impressions per Hour!

Flat Type Forms

—

Electros not necessary

—

Ordinary Flat Electros when desired (not curved)

—

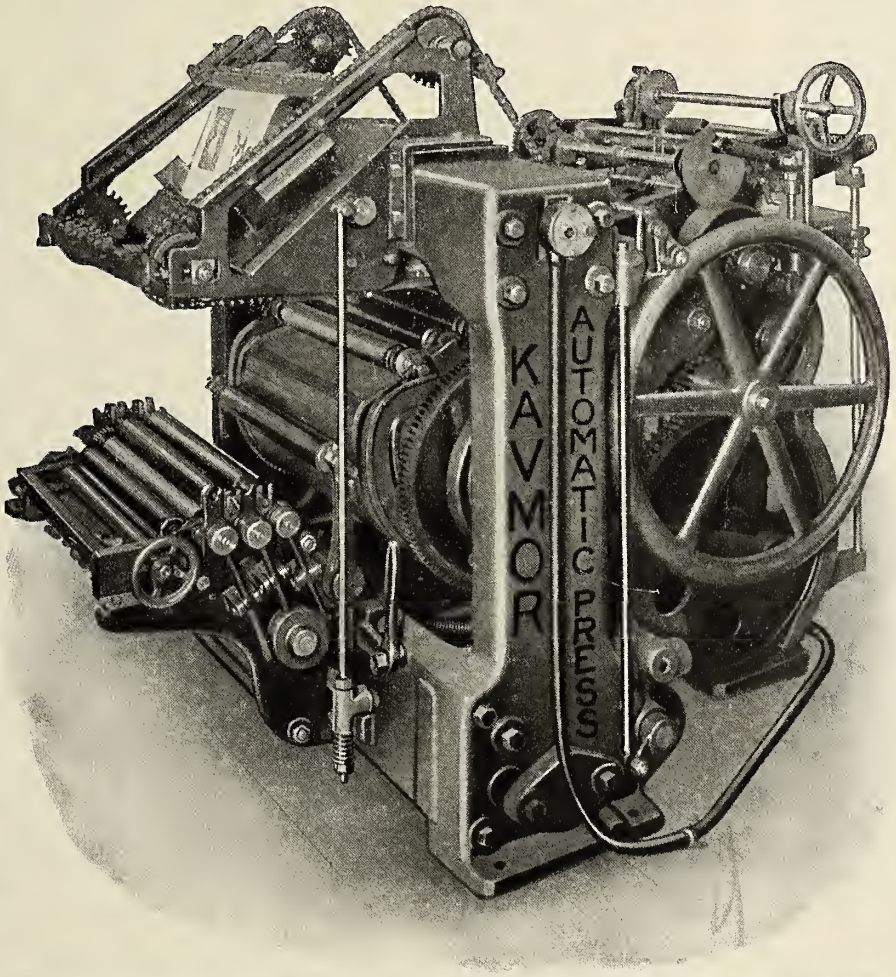
Perfect Registry

—

Requires only two horse-power.

—

Requires no machinist



Short runs handled quickly

—

Self-Feeding

—

Self-Delivering

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Less Wages

—

Less Waste

—

Inking Distribution unsurpassed

—

Costs no more to operate.

PRODUCES MORE WORK THAN FIVE JOBBERS.

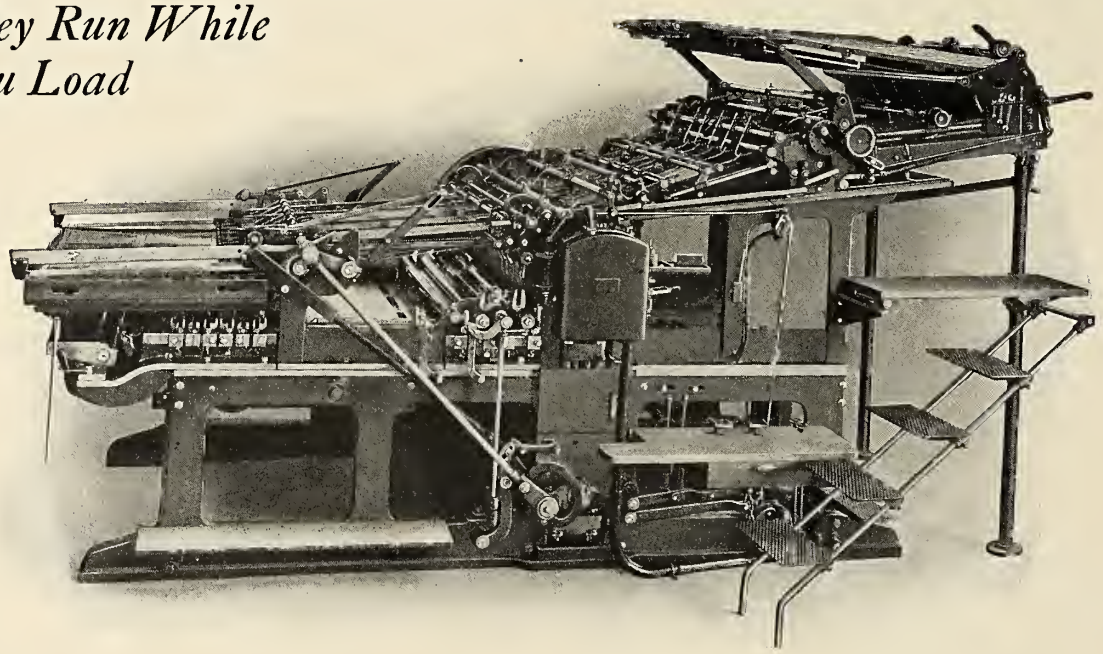
The Kavmor Automatic Press Company

Office and Showrooms, 346 Broadway, New York

Western Agency — S. S. SALISBURY, 431 So. Dearborn St., Chicago, Ill. Eastern Agency — RICHARD PRESTON, 167 Oliver St., Boston, Mass.
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CROSS
Continuous
FEEDERS

They Run While
You Load



You are not getting the highest efficiency from your presses or folders unless you are getting an output of 100 per cent of the running time.

The Continuous System of Automatic Feeding

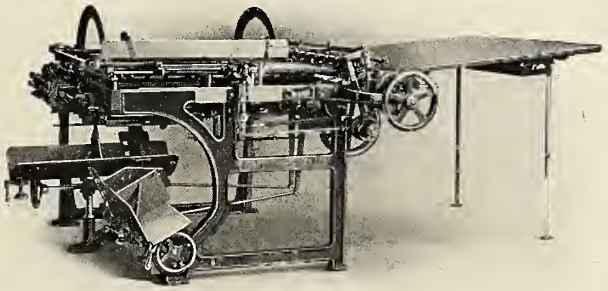
is the way to do it. We have the proofs that such results are regularly obtained.

DEXTER FOLDER COMPANY

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THE DEXTER JOBBING BOOK AND PAMPHLET FOLDER No. 190



A Profit Producer

Bindery conditions vary widely. Equipment must be nicely balanced between the extremes of the business to be taken care of. Thus the Dexter No. 190 Jobbing Folder, embracing the widest range of general job work, holds central position as a Profit Producer. It is the type of machine that is always busy—that will often take overflow from special types and also pick up many combinations not possible on other styles of machines.

Write for descriptive booklet and set of dummies

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Factory: PEARL RIVER, NEW YORK

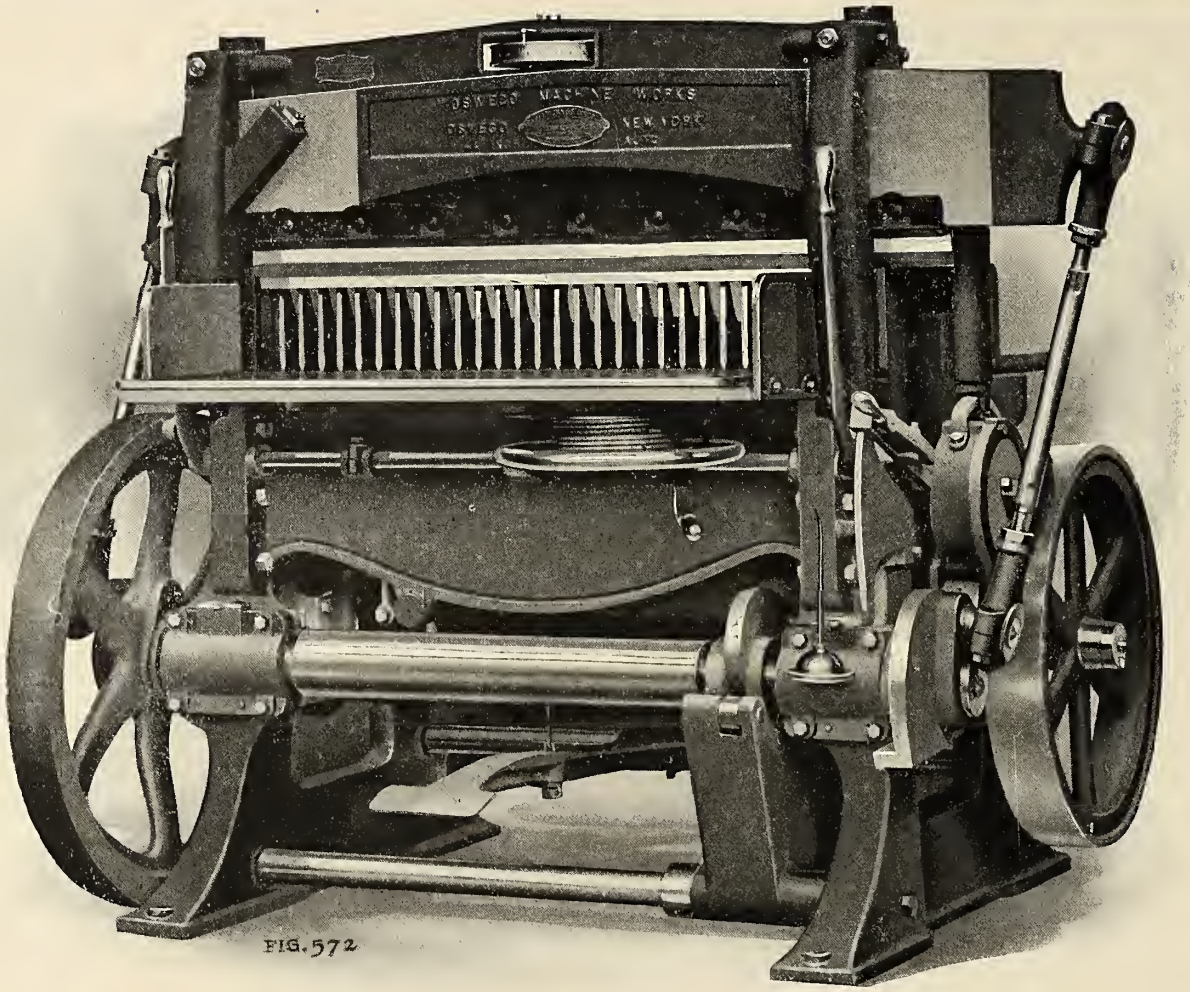


FIG. 572

THE BROWN & CARVER AUTO.

TRIPLES PRODUCTION

And cuts work as accurately as the reliable BROWN & CARVER Hand Clamp Cutter. It has the new double shear motion.

This pictures only one of the ninety sizes and styles of cutters that are made at Oswego as a specialty. Each Oswego-made Cutter, from the little 16-inch Oswego Bench Cutter up to the large 7-ton Brown & Carver Automatic Clamp Cutter, has at least three points of excellence on Oswego Cutters only. Ask about the Vertical Stroke Attachments for cutting shapes.

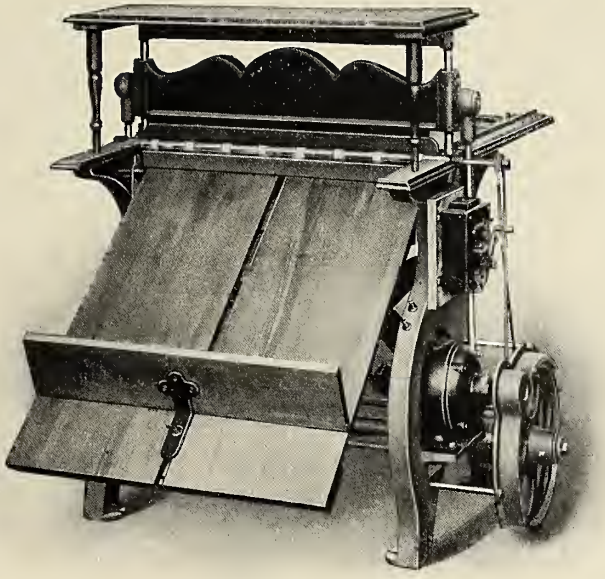
It will give us pleasure to receive your request for our new book No. 8, containing valuable suggestions derived from over a third of a century's experience making cutting machines exclusively. Won't you give us that pleasure?

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

OSWEGO, N. Y.

LATHAM'S MONITOR MACHINES *for the Bindery*



Rear View Monitor Extra Heavy Power Perforator Showing Receiving Box and Back Roll Delivery

THE special hardened die is so hard that it will cut glass.

Driven perpendicularly, making a clean-cut perforation. Needles in perfect line with center of side rods.

Made in fourteen styles and sizes for power, foot, or with motor attached.

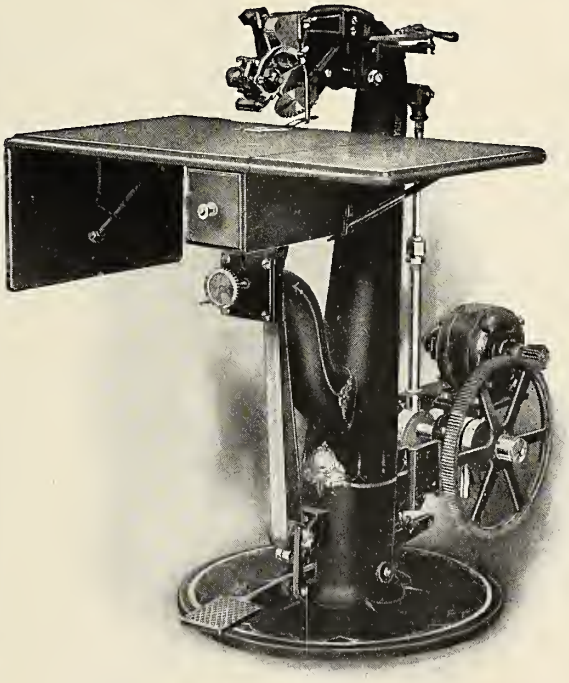
The stripper is positive and will not spring.

Feed-gauge is rigid, accurate and speedy. Can be adjusted for any size and style of work.

EVERY motion is positive. The automatic spring impression allows the operator to place stock under the head up to one-half inch thickness, and the printing impression will adjust itself automatically to every thickness down to a single sheet. The head is heavier and more substantially built than any on the market. The cone bearings take up all lost motion. The heads are dustproof. There is absolutely no backlash at any speed. It has the fewest working parts. The Monitor is the quickest and easiest to operate by foot-power.

We Manufacture Everything for the Complete Bindery

Wire Stitchers, Punching Machines, Embossers, Job Backers, Standing Presses, Etc.



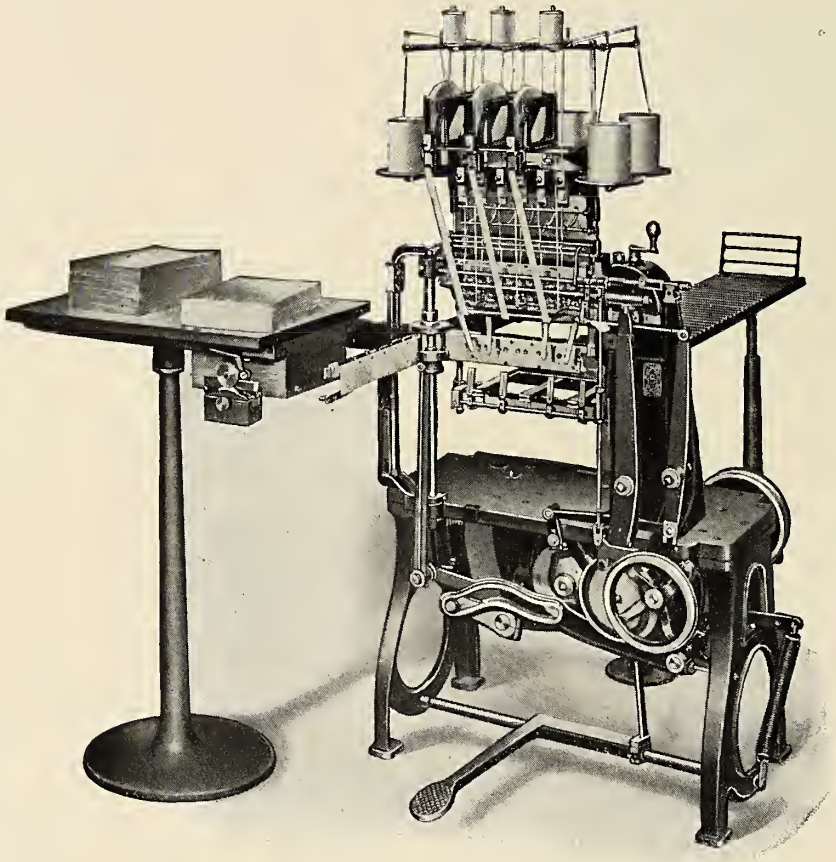
Monitor Paging and Numbering Machine

LATHAM MACHINERY COMPANY

NEW YORK, 8 Reade St. CHICAGO, 306-312 South Canal St. BOSTON, 220 Devonshire St.

New Model No. 3 Smyth

Book-Sewing Machine



THE popular machine for edition work, catalogues, school books, pamphlets, etc. Performs several styles of sewing — will braid over tape, sew through tape with or without braiding, or sew without tape or twine. No preparation of the work necessary before sewing.

Its fine construction, interchangeable parts, simplicity and rapid operation, have made it the most popular machine for Bookbinders the world over. Will produce from 25 to 40 per cent more work than any other make of machines.

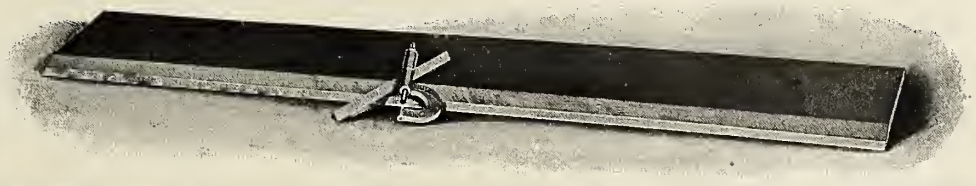
Other sizes to suit every requirement.

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ESTABLISHED 1830



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MICRO-GROUND

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Paper Knives

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"New Process" quality. New package.

"COES" warrant (that's different) better service and

No Price Advance!

In other words, our customers get the benefit of all improvements at no cost to them.

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Phone, 6866 Barclay

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First to use Micrometer in Knife work	1890
First to absolutely refuse to join the Trust	1893
First to use special steels for paper work	1894
First to use a special package	1901
First to print and sell by a "printed in figures" Price-list	1904
First to make first-class Knives, *any kind*	1830 to 1905

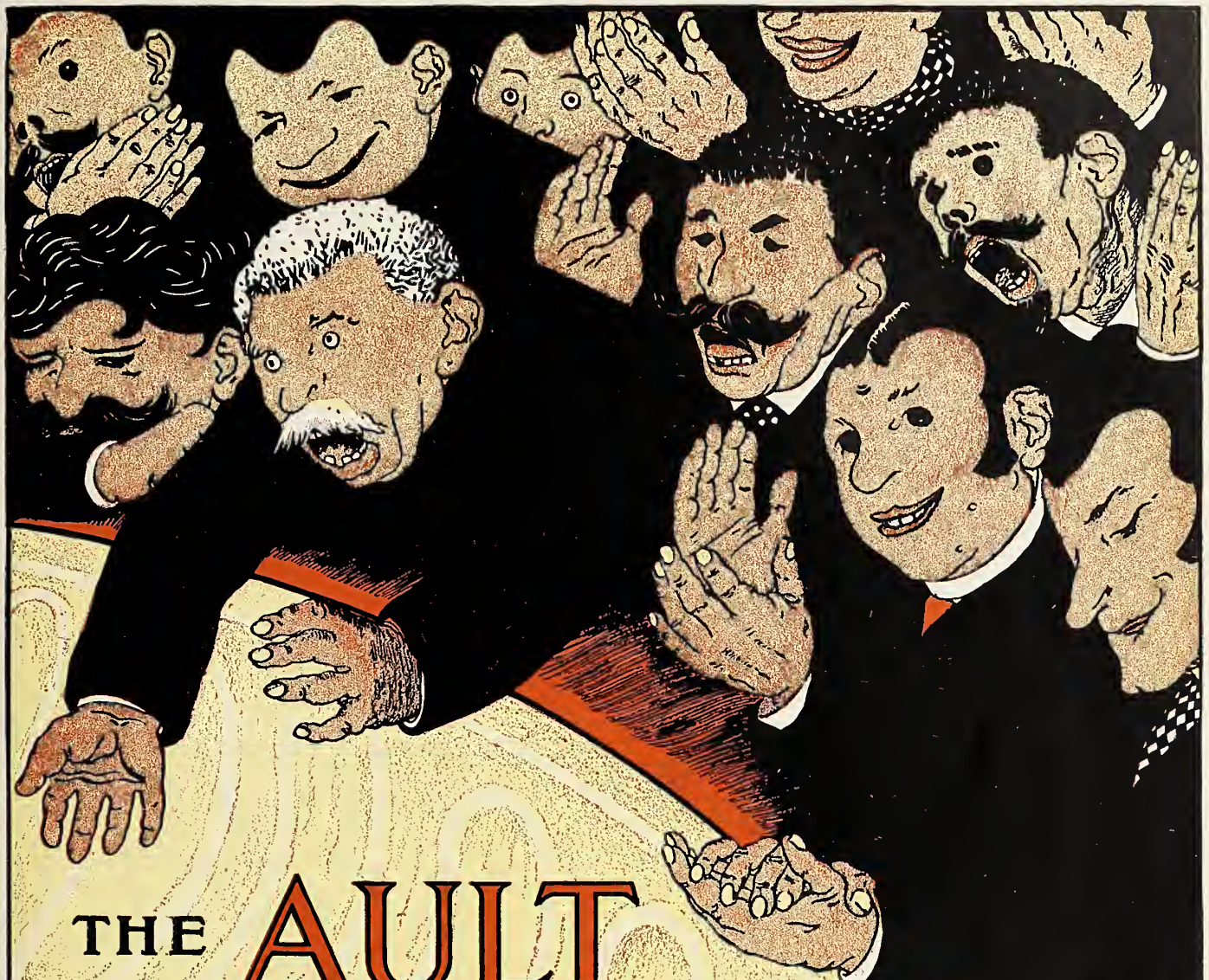
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To Would-be Purchasers of Gathering Machines:

We would strongly advise all parties contemplating the purchase of Gathering Machines to examine carefully our claims covered by Patent No. 761,469, covering calipering or detecting devices for signature Gathering Machines. Without the use of such patented device no practical Gathering Machine can be built. This patent has been sustained by the United States Circuit Court of Appeals.

Geo. Juengst & Sons

Croton Falls, New York



THE AULT & WIBORG CO.

Manufacturers of

Letterpress and Lithographic

PRINTING INKS

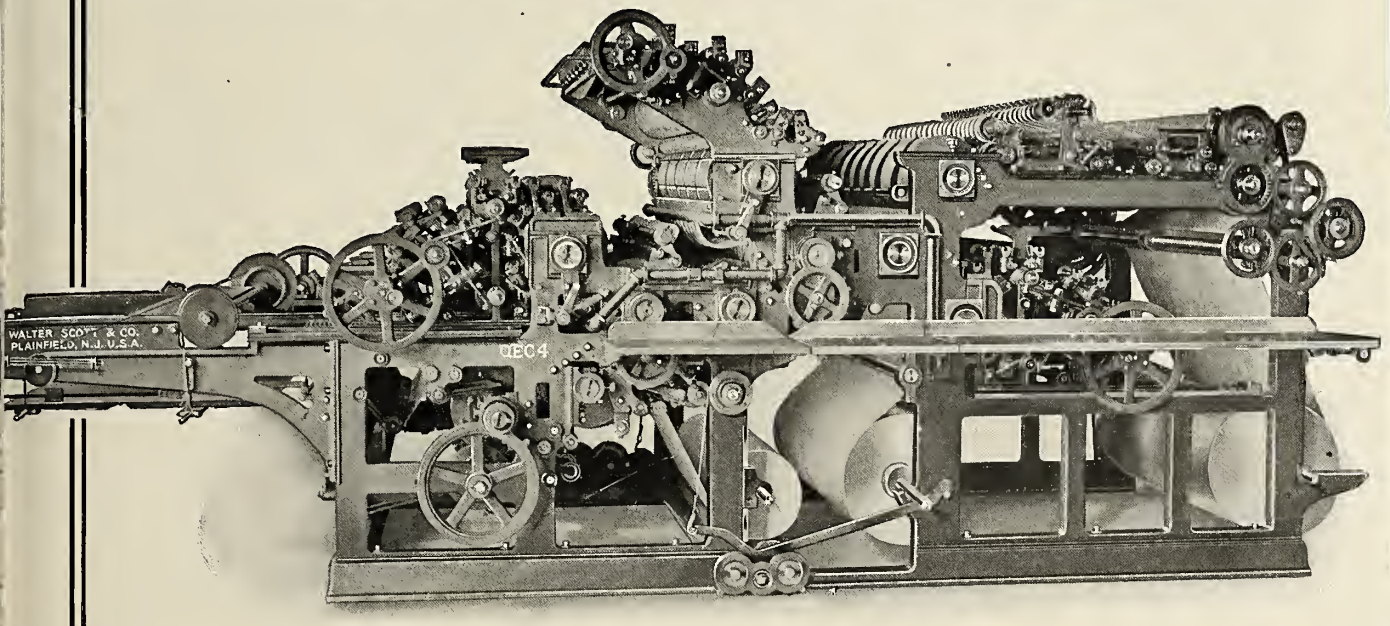
CINCINNATI NEW YORK CHICAGO
ST. LOUIS BUFFALO PHILADELPHIA
MINNEAPOLIS SAN FRANCISCO
TORONTO HAVANA CITY OF MEXICO
BUENOS AIRES PARIS LONDON

If you
are not using
Wonder
Black
We are both
Losing Money!
The Auby Mfg Co.
Hic Et Ubique.

When You Buy a New Press

Consider

(1st) Future Service in Cost of Production
(2d) General Utility and Efficiency



THE SCOTT ALL-SIZE ROTARY PRESS

is an every-hour, every-day press for the printer because it does not limit the users to a set size. You do not have to depend upon a certain size publication or catalogue, because the SCOTT ALL-SIZE ROTARY PRESSES are made to do *various* kinds of high-class satisfactory printing.

We make presses in various sizes up to a sheet as large as 46 by 70 and add a color equipment if desired.

If you contemplate increasing your facilities you will make a great mistake by not first investigating the general utility merits of our ROTARY PRESSES.

They are mechanically perfect, combining all features necessary to fulfill the discriminating requirements of the careful buyer.

Let us send you full particulars, or better still, ask for personal interview of a near-by SCOTT representative.

WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

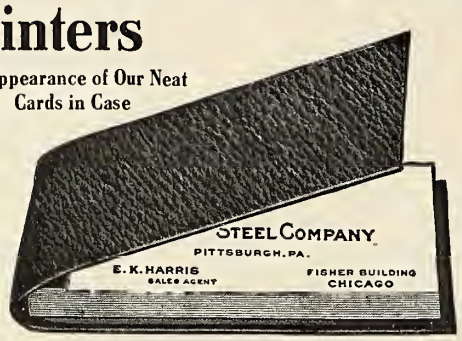
Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

NEW YORK, 41 Park Row

CHICAGO, Monadnock Block

A Card for Progressive Printers

Appearance of Our Neat Cards in Case



Every printer knows the business that pays best, that affords the largest profits and the surest pay, is high-class work. Cheap printing invariably is for cheap customers—a not altogether desirable patronage.

Peerless Patent Book Form Cards

do not appeal to cheap customers. Users of these cards are the strongest, most wide-awake, most progressive, most up-to-date men of a community. These cards need only to be brought to the attention of such men to make them users. Surely every progressive printer wants and desires to hold such customers. Here is the way. Supply them with these famous cards, and they will supply you with a patronage you may have sought for for years. There is no word picture that carries an adequate idea of these cards. They must have been seen and used to be appreciated. You will appreciate them the instant you examine them. Send for a sample book to-day and satisfy yourself that the edges are absolutely smooth—mechanically perfect—**even though they are detached one by one from the book or tab.**

Send to-day. Ask for our suggestion how to use them as the best trade-builder progressive printers can find

The John B. Wiggins Company

Established 1857

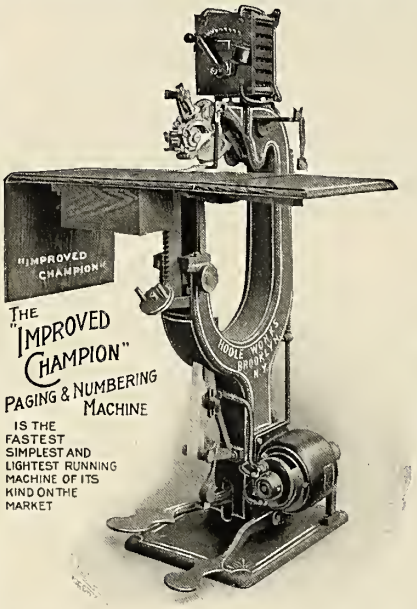
Engravers, Plate Printers, Die Embossers

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HOOLE MACHINE & ENGRAVING WORKS

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BROOKLYN, N. Y.



"HOOLE" Paging and Numbering Machine

Manufacturers of

End Name, Numbering, Paging and Bookbinders' Machinery and Finishing Tools of all kinds.

ELAPSED TIME



is what you buy from your employees. Do you *know* that you get what you pay them for?

ELAPSED TIME

enters into every operation of every product of your plant. Do you know what it costs you?

Knowledge—accurate information—not someone's guess—of the *Elapsed Time* you receive and distribute will enable you to stop leaks, increase production without an increase of expense, and enlarge your profits.

THE CALCULAGRAPH

records *Elapsed Time*. It also records the time-of-day, but that is of lesser importance.

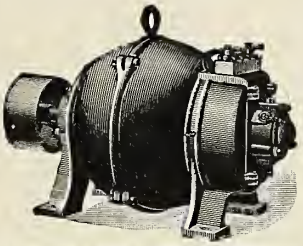
Ask for our booklet, "Accurate Cost Records"—it's free.

Calculagraph Company

1460 Jewelers Building
New York City

OPERATE YOUR PRESSES
WITH
SPRAGUE
ELECTRIC MOTORS AND CONTROLLERS

COMPACT
EFFICIENT
RELIABLE
DURABLE



EASILY FULFILL
MOST EXACTING
REQUIREMENTS

OUR INSTALLATION LIST SHOULD PROVE SIGNIFICANT

With motor drive a press is only consuming power when in actual use; and shafting, belts and gears are eliminated to a great extent. Actual power cost is reduced 15% to 50%. Floor space is economized and the great flexibility of this type of drive makes the arrangement of presses for best light a simple matter.

We will furnish equipment specifications free of obligation on your part.

Ask for Illustrated Bulletin No. 2294

SPRAGUE ELECTRIC COMPANY

General Offices: 527-531 West 34th Street, New York City

BRANCH OFFICES: Chicago St. Louis Milwaukee Boston Philadelphia Pittsburg
Baltimore Atlanta San Francisco Seattle

"Globetypes"

Halftones and Electros From Halftones

The Best the World Has Ever Seen

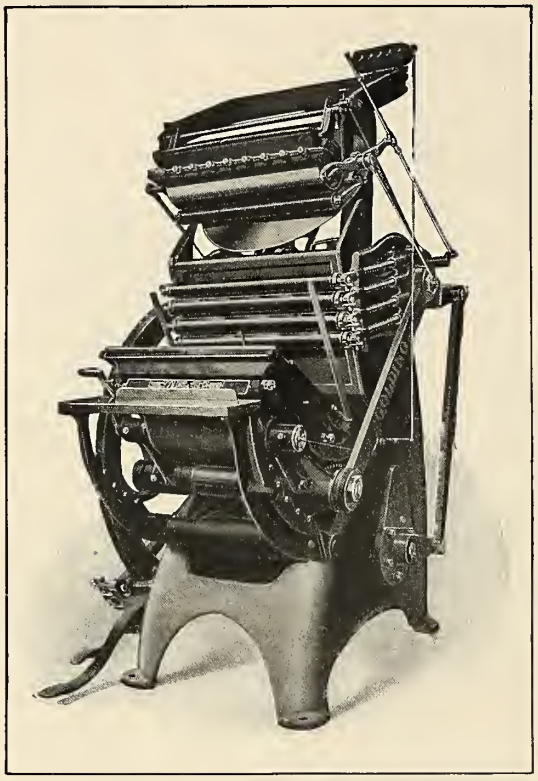
The evidence of a 400-line "**Globetype**" (160,000 dots to the square inch) the halftone and electro printed on the same sheet for comparison, is yours for the asking.

GLOBE ENGRAVING & ELECTROTYPE COMPANY

407-425 Dearborn Street, - - CHICAGO

We make designs, drawings, halftones, zinc etchings, wood and wax engravings, copper, nickel and steel electrotypes, but—we do no printing. Our scale of prices is the most complete, comprehensive and consistent ever issued. With it on your desk the necessity for correspondence is practically eliminated.

This advertisement is printed from a steel "GLOBETYPE"



CAPACITY

When a half super-royal platen press will turn out work as good or better than the modern commercial cylinder press—and at the same time maintain a speed of 1800 impressions per hour continuously—allowing it to be profitably employed on envelopes and the general line of commercial work, how should its capacity be designated?

A half super-royal platen press to do this must have a capacity of 15x21, 13x19, 12x18 and 10x15 with practically all the speed qualities that these smaller dimensions imply.

This is exactly what we guarantee for capacity in the half super-royal

Golding Jobber

This subject is interestingly treated from a practical standpoint in our booklet,

For the Man Who Pays

We wish all printers to have a copy of the book. It is free.

GOLDING MFG. COMPANY, Franklin, Mass.

The FOLDER WITHOUT A FAULT

Folder Efficiency means harmony and economy. It means *satisfaction* and a *safe investment*. We make no claims beyond what our machine will do—and such claims we back up to the letter.

The Cleveland Folding Machine

Is the Only Folder That Does Not Use Tapes, Knives, Cams, Changeable Gears in Folding



Perfect in register and 50% faster than other Folders.

Has range from 19 x 36 to 3 x 4 in parallel.

Folds and delivers 4s, 6s, 8s, 10s, 12s, 14s and 16s, single or in gangs.

Also regular 4s, 8s and 16s, book folds, from sheets 19 x 25 down to where the last fold is not less than 2½ x 3 in.

Makes accordion—and a number of other—folds that can not be made on any other folder.

INSTALLED ON A THIRTY DAYS' TRIAL on an unconditional guarantee of absolute satisfaction.

Write for a complete set of sample folds.

The Cleveland Folding Machine Co.

Cleveland, Ohio

Profits or Losses are Made in the Shop—

and it is the backwoods methods that help to make losses, while modern up-to-date devices stop the leakage and cause increased opportunity of working at a decreased cost.

The Star Composing Stick



"Tools of Quality for Particular Printers"

lends a helping hand to the compositor by reason of its many advantages over the old style composing stick in that it pleases the user and enables the compositor to do *double* the amount of work at *one-half* the exertion and time.

BEST KNOW MORE ABOUT THIS POPULAR STICK—MADE IN ALL POPULAR SIZES. IT PROVES ITS WORTH AT A SINGLE TEST.

FOR SALE BY SUPPLY HOUSES GENERALLY

The Star Tool Mfg. Company
17 West Washington Street Springfield, Ohio

STANDARD OF EXCELLENCE
TIPO DE EXCELENCIA
CARAVEL
THE MARK OF QUALITY
貨質超常
TRADE MARK
REGISTERED NO 57921 DEC 4th 1906
MADE IN U.S.A.

See that this label is on each ream.

One of the latest additions to our list of water-marked "CARAVEL" QUALITIES is our

No. 585 TITANIC BOND

and it has already made its mark. You will profit by examining this quality.

It is a good Bond Paper at a price that will enable you to do big business.

We supply it in case lots of 500 lb. in stock sizes, weights and colors. Special sizes and weights in quantities of not less than 1,000 lb.

Write to us for sample book, stating your requirements.

PARSONS TRADING COMPANY
20 Vesey Street . . . . . NEW YORK
London, Sydney, Melbourne, Wellington, Havana, Mexico, D. F., Buenos Aires, Bombay, Cape Town.
Cable Address for all Offices—"PARTRACOM."

BRONZING MACHINES

FOR LITHOGRAPHERS AND PRINTERS

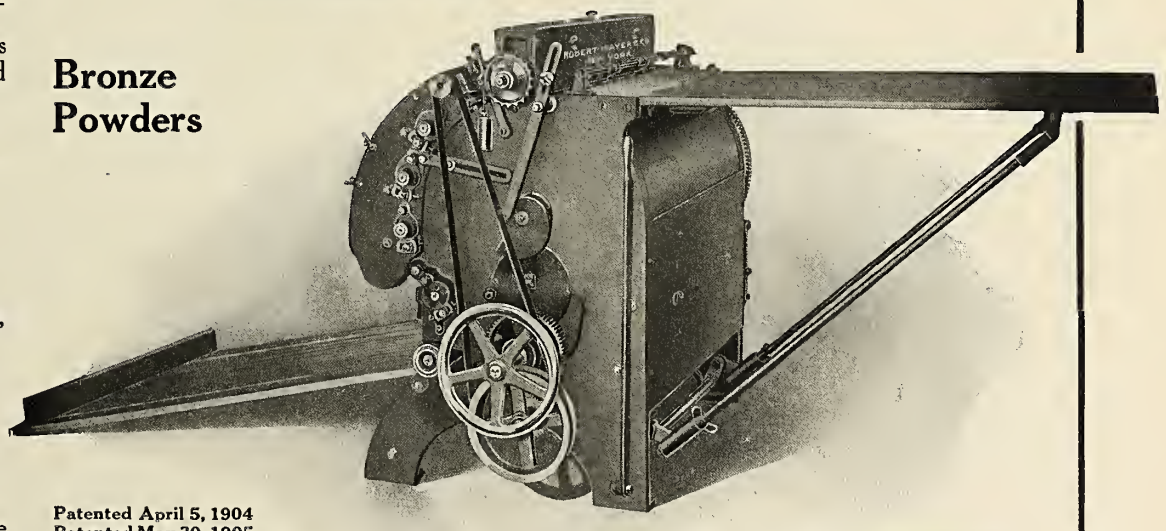
GUARANTEED IN EVERY RESPECT

OTHER specialties manufactured and imported by us:

Reducing Machines,
Stone-grinding Machines,
Ruling Machines,
Parks' Renowned Litho. Hand Presses,
Steel Rules and Straight-edges,
Lithographic Inks,
Lithographic Stones and Supplies.

¶ Sole Agents for the United States and Canada for the genuine Columbia Transfer Papers—none genuine without the water-mark on every sheet.

Bronze Powders



Patented April 5, 1904
Patented May 30, 1905
Patented April 7, 1906
Other patents pending.

We do Repairing

MANUFACTURED BY

ROBERT MAYER & CO. 19 EAST 21ST STREET, NEW YORK
Factory—Hoboken, N.J. San Francisco
Chicago Office—Monon Bldg., 440 S. Dearborn St

Suit Dismissed

The United States Circuit Court for the Southern District of New York dismissed the suit instituted against Watzelhan & Speyer, representing the

Mechanical Chalk Relief Overlay Process

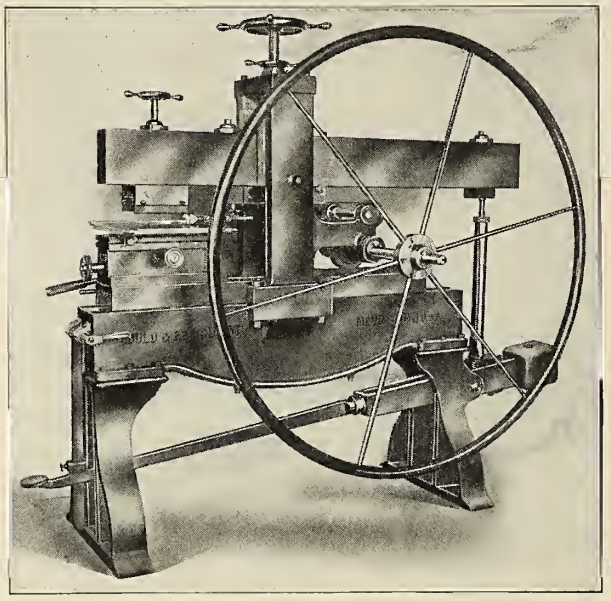
for alleged infringement of the Gilbert, Harris Co.'s metallic overlay, rendering decision decidedly against the Gilbert, Harris Co.

The Mechanical Chalk Relief Overlay Process now stands pre-eminent over all known overlay methods, both hand and mechanical.

For Further Information, Samples, Etc., Address

WATZELHAN & SPEYER

183 William St., New York



STEEL PLATE TRANSFER PRESS

For Transferring Impressions from Hardened Steel Plates or Rolls

USED BY THE FOLLOWING CONCERNS

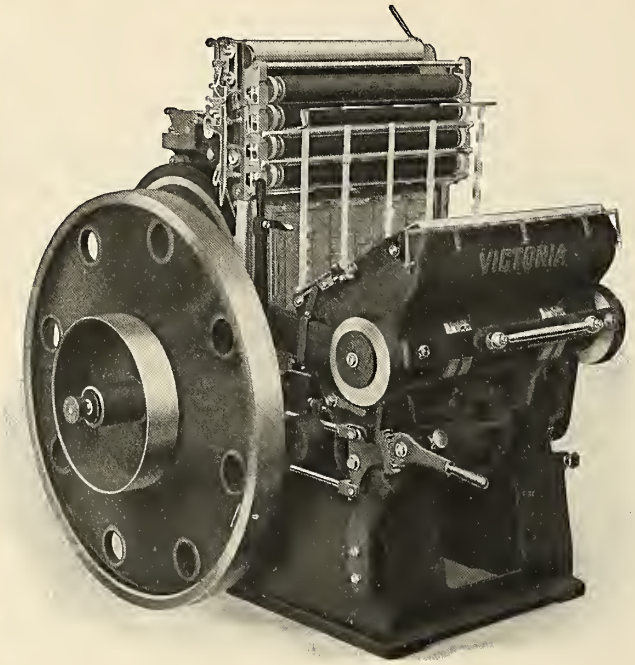
Bureau of Engraving & Printing, Washington	20 Machines
American Bank Note Co., New York	12 "
John A. Lowell Bank Note Co., Boston	1 "
Western Bank Note Co., Chicago	2 "
Thos. MacDonald, Genoa	2 "
E. A. Wright Bank Note Co., Philadelphia	1 "
Richter & Co., Naples	1 "

GOULD & EBERHARDT

"HIGH DUTY" SHAPERS
AUTOMATIC GEAR AND RACK CUTTING MACHINERY

ESTABLISHED 1853 NEWARK, N.J. U.S.A.

VICTORIA PLATEN PRESSES



Special Model V. Size 16 x 21 5-8 inches.

Over 6,000 Machines in Operation. *"Investigate its Merits"*

Embody valuable improvements and advantages not to be found in any other make.

Most powerful construction.

Unequaled ink distribution and fresh ink supply below the form.

Actually, 6 Rollers Ink Only Once.

Carriage operated *without* cam in main gear-wheel.

Adjustable roller trucks.

Roller separating device.

VICTORIA PLATEN PRESS MFG. COMPANY

FRANK NOSSEL

38 Park Row New York

Fred'k H. Levey Co.

New York

Manufacturers of **High Grade**

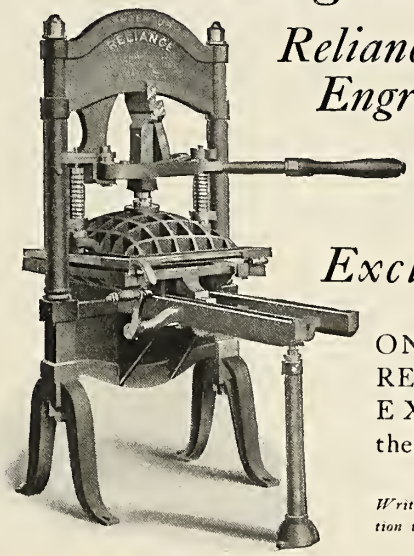
Printing Inks

WE make a specialty of Inks for Magazine and Catalogue work. *The Ladies' Home Journal, Saturday Evening Post, Scribner's, McClure's, Cosmopolitan, Woman's Home Companion, Strand, American, Frank Leslie's Publications, Review of Reviews*, and many others, are printed with Inks made by us. Our Colored Inks for Process Printing, both wet and dry, are pronounced by Expert Printers the best made.

FRED'K H. LEVEY, President — CHAS. BISPHAM LEVEY, Treasurer
CHAS. E. NEWTON, Vice-President — WM. S. BATE, Secretary

NEW YORK, 59 Beekman St. — CHICAGO, 357 Dearborn St.
SAN FRANCISCO, 653 Battery St. — SEATTLE, 411 Occidental Ave.

All Successful Engravers use the *Reliance Photo-Engravers' Proof Press Exclusively*



ONE VITAL REASON which EXPLAINS their SUCCESS

Write for further information to the manufacturers.

Paul Shniedewend & Co.

627 W. Jackson Boulevard, Chicago

Also sold by Williams-Lloyd Machinery Co., Chicago; Geo. Russell Reed Co., San Francisco and Seattle; Toronto Type Foundry Co., Canada; A. W. Penrose & Co., London, Eng.; Klimsch & Co., Frankfurt am M., Ger.; New York Machinery Co., 101 Beekman St., New York City.

SOLD ALSO BY ALL DEALERS

THE THINGS WE DO

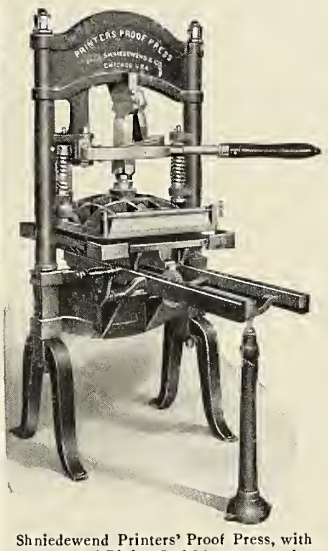
DRAWINGS of any description, and for every purpose, in PEN AND INK OR WASH, for LETTERHEADS, CATALOGS, COVERS, MAGAZINES OR AD DESIGNS.

MECHANICAL DRAWINGS FROM BLUE PRINTS OR PENCIL SKETCHES.
BIRDS-EYE VIEWS.
RETOUCHING PHOTOGRAPHS.

HALF-TONES, ZINC ETCHINGS, COLOR WORK OF EVERY DESCRIPTION, IN TWO, THREE OR MORE COLORS, WOOD ENGRAVING, WAX ENGRAVING, ELECTROTYPING, STEELOTYPING, NICKELTYPING, STEREOTYPING, COMMERCIAL PHOTOGRAPHING.

JUERGENS BROS. CO.
167 ADAMS STREET, CHICAGO.

The Only Proof Press Which Positively "Shows Up"



DEFECTIVE and LOW } LETTERS before forms reach PRESSROOM

SAVES IMMENSE AMOUNT of } TIME & MONEY

INVALUABLE to ALL { PRINTERS AND LINOTYPE USERS

Shniedewend Printers' Proof Press, with Rack and Pinion Bed Movement and "Tympan-on-the-Platen" Device. (Patents applied for)

Send for further information and prices to

Paul Shniedewend & Co.

627 W. Jackson Boulevard, Chicago

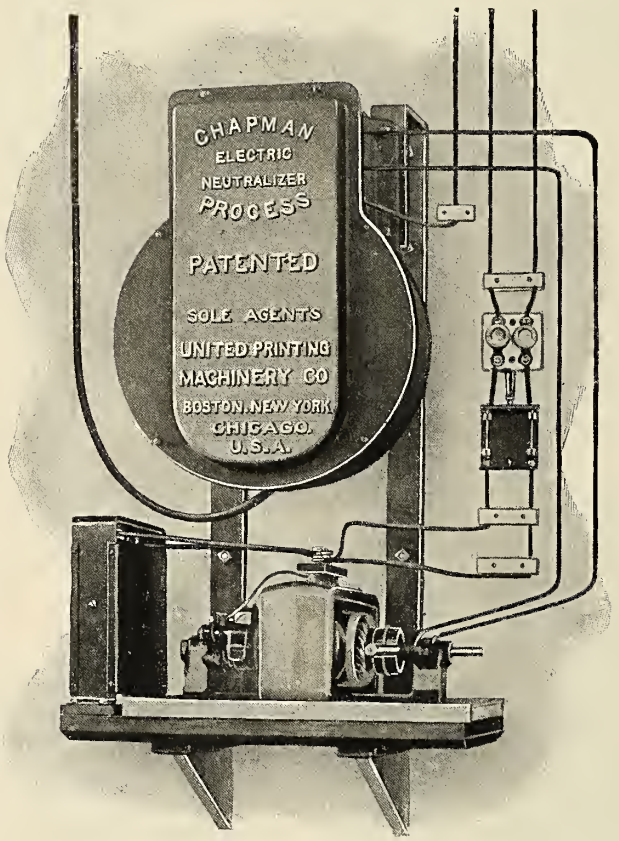
Manufacturers

SOLD ALSO BY ALL DEALERS and New York Machinery Co., 101 Beekman St., New York City.

CHAPMAN
ELECTRIC NEUTRALIZER

GUARANTEED to remove trouble caused the printer by STATIC ELECTRICITY

WILL SAVE IN PRODUCTION AND SLIP-SHEETING ALONE THE ORIGINAL COST OF INSTALLATION IN A SHORT TIME



WILL PREVENT OFFSET AND PRACTICALLY ELIMINATE THE NECESSITY OF SLIP-SHEETING. HAS THE ENDORSEMENT OF ALL THE LARGEST PRINTERS IN THIS AND FOREIGN COUNTRIES

The installation of the Chapman Electric Neutralizer will overcome the difficulties due to static electricity and permit the up-to-date printer to keep his pressroom at a temperature conducive to the good health and spirits of Employer and Employee.

SOLE SELLING AGENTS

UNITED PRINTING MACHINERY CO.

246 Summer Street, BOSTON

12-14 Spruce Street, NEW YORK

Western Agent

WILLIAMS-LLOYD MACHINERY COMPANY

626 Federal Street, CHICAGO

DISTINCTIVENESS

where art is supreme in the character of the paper you use, speaks louder and with a more permanent effect than any other method of publicity or introduction.

We carry unique papers of a novelty grade, highly different from the average—a quality for the elect—in

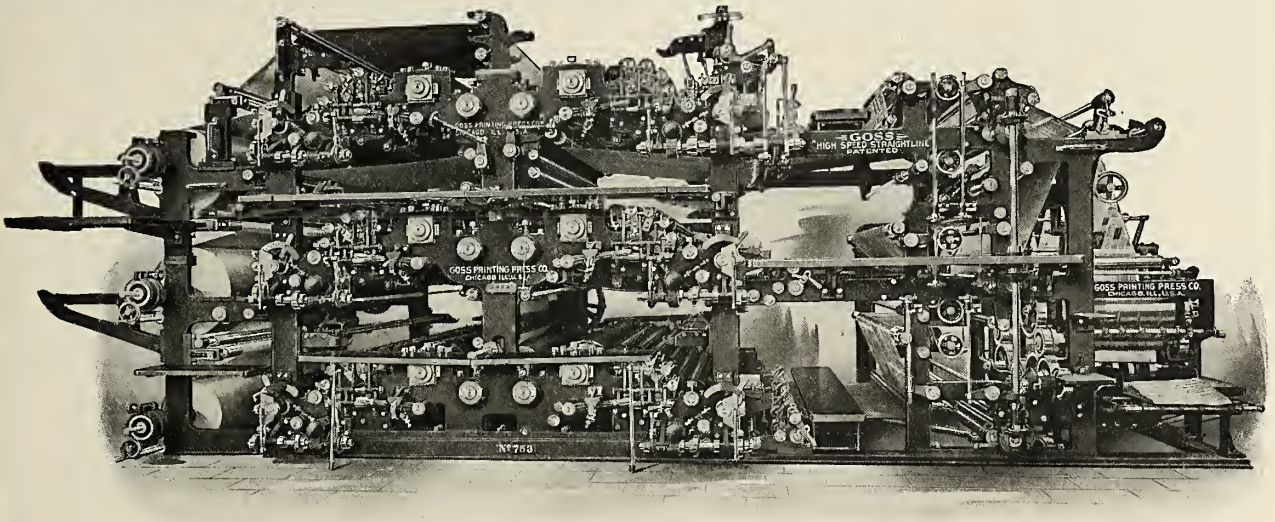
STRIKING COVER PAPERS
BEAUTIFUL DESIGNS

A vast array in unique colors, sizes, weights, etc.

The following Agents will furnish samples and quote prices:

NEW YORK	Lasher & Lathrop	ST. LOUIS, MO.	O. W. Bradley Paper Co.
BOSTON	Lasher & Lathrop	COLUMBUS, OHIO	Central Ohio Paper Co.
PHILADELPHIA	Lasher & Lathrop	CLEVELAND, OHIO	Cleveland Paper Mfg. Co.
CHICAGO, ILL.	The Paper Mills' Co.	NEW ORLEANS, LA.	E. C. Palmer & Co.
INDIANAPOLIS, IND.	Crescent Paper Co.	MONTREAL, CAN.	Howard Smith Paper Co.
SAN FRANCISCO, CAL.	Chas. A. Kaas	TORONTO, CAN.	Buntin Reid & Co.

The New GOSS High-Speed Sextuple Press — No. 160



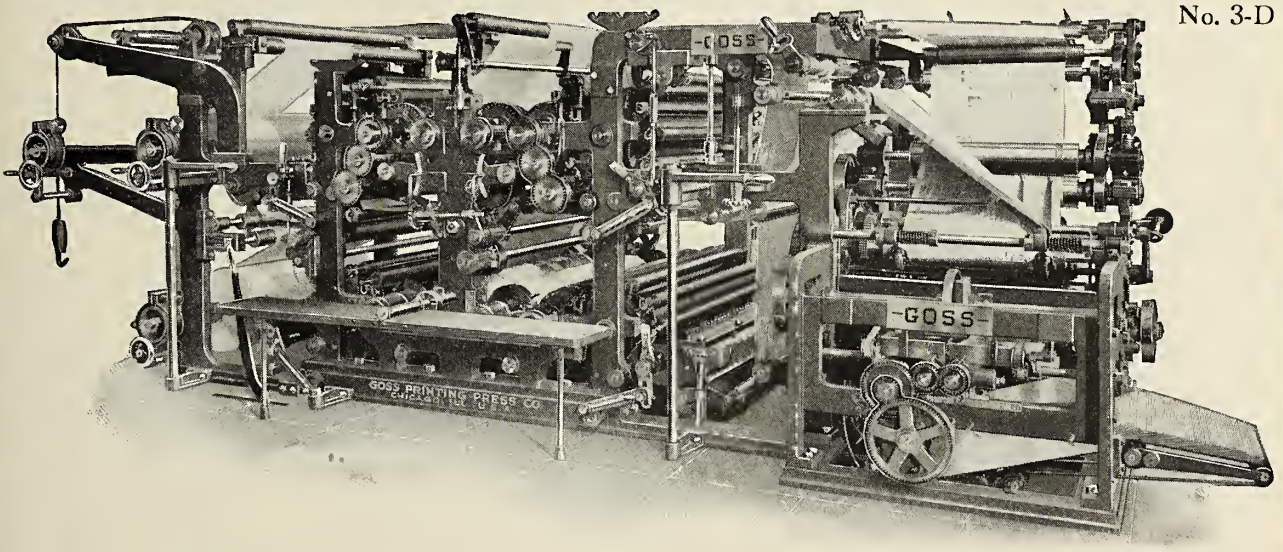
Is built and guaranteed to run at a speed of 36,000 per hour for each delivery, for the *full* run.
Prints 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 28, 32, 36, 40, 44, 48 pages.
All products up to 24 pages can be made in one section (book form).

SPECIAL FEATURES

Plates can be put on without removing ink rollers.
Patented ink fountains; screws all at one end of fountains (regular piano key action).
All roller sockets automatically locked.
No ribbons whatever when collecting.
Design prevents breaking of webs.
Entirely new HIGH-SPEED *PATENTED* FOLDING AND DELIVERING DEVICE.

The New GOSS "ACME" Straightline Two-Roll Rotary Perfecting Press

No. 3-D



Made to print either 4, 6, 8, 10, 12, 14, 16 pages in book form.
Constructed so that it can be arranged to print either two or three extra colors, at a slight expense.
It is practically a single-plate machine, thus saving time in not having to make duplicate plates.
Plates are cast from our regular standard stereotype machinery.

PATENTED AND MANUFACTURED BY

THE GOSS PRINTING PRESS CO.

16th St. and Ashland Ave., Chicago, Ill.

NEW YORK OFFICE:
1 Madison Ave., Metropolitan Bldg., New York City.

LONDON OFFICE:
93 Fleet Street, London, E. C., England.

THALMANN PRINTING INK CO. ST. LOUIS, MO.
MANUFACTURERS OF PRINTING AND LITHOGRAPHIC INKS

A TRIAL ORDER WILL MAKE YOU A PERMANENT USER OF

PRINTING AND LITHOGRAPHIC

INKS

MANUFACTURED BY THE

Thalmann Printing Ink Co.

212 Olive Street, ST. LOUIS, MO.

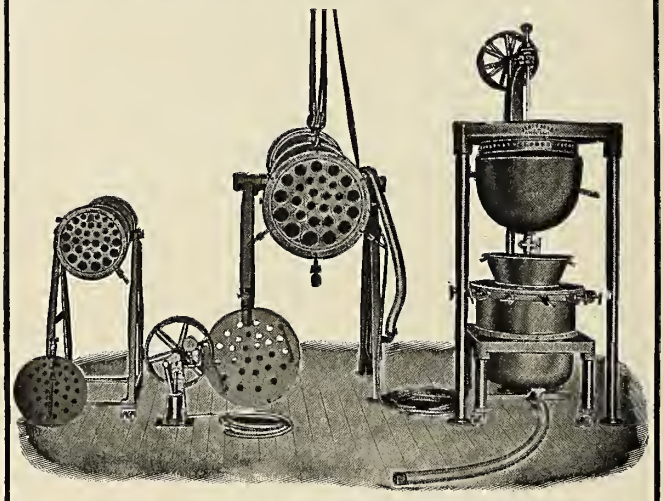
DEPOTS

711 S. Dearborn Street	CHICAGO, ILL.
400 Broadway	KANSAS CITY, MO.
535 Magazine Street	NEW ORLEANS, LA.
1509 Jackson Street	OMAHA, NEB.
222 North Second Street	NASHVILLE, TENN.
73 Union Avenue	MEMPHIS, TENN.

Full Equipments of the Latest and Most Improved

ROLLER-MAKING MACHINERY FURNISHED

ESTIMATES FOR LARGE OR SMALL OUTFITS



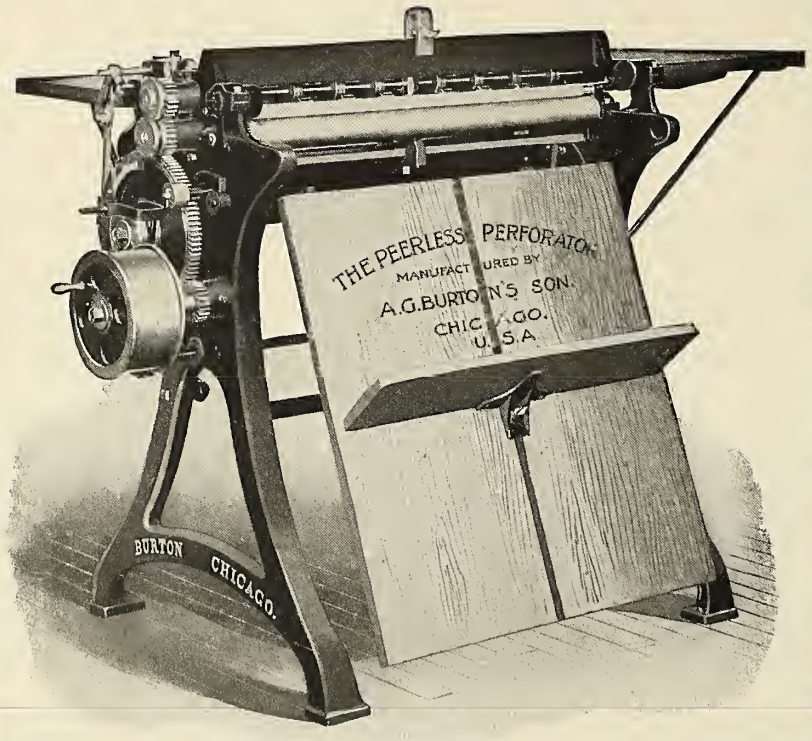
A MODERN OUTFIT FOR LARGE PRINTERS

JAMES ROWE

241-247 South Jefferson St., CHICAGO, ILL.

LINOTYPE & MACHINERY COMPANY, Ltd., European Agents,
189 Fleet Street, London, England

Why Do They Imitate?



If the ORIGINAL is not worthy of imitation, why do they continue to imitate, then condemn the imitated?

For years the PEERLESS PERFORATOR has stood as a model for imitators. It has stood all tests. Its rapid, perfect work, clean and thorough perforation and its wide range in thickness of stock, supplies the printer with all that can be *desired*.

SELLING AGENTS

GANE BROS. & CO.	CHICAGO, ILL.
T. W. & C. B. SHERIDAN	CHICAGO, ILL. / LONDON, ENG.
S. KOCHANSKI	BERLIN, GERMANY
MIDDOWS BROS.	SYDNEY, N. S. W.

Manufactured by

A. G. BURTON'S SON

118 to 124 South Clinton Street

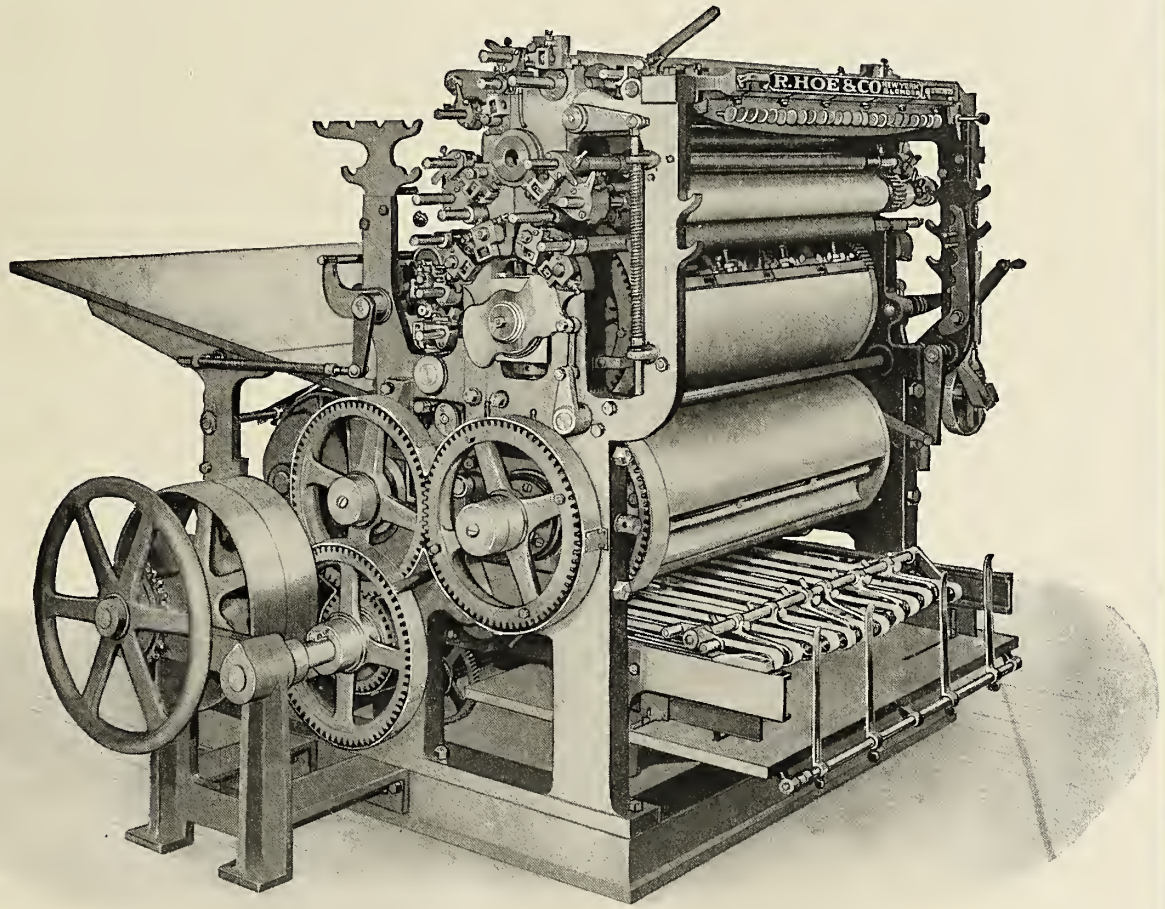
CHICAGO, ILL., U. S. A.

E. C. FULLER CO., 28 Reade St., NEW YORK } Sole Eastern Agents
THE J. L. MORRISON CO., Sole Agents for Canada
JOHN DICKINSON & CO., Agents for South Africa and India

OFFSET PRINTING

AND THE

HOE ROTARY OFFSET PRESS



SUITED FOR ANY MAKE OF AUTOMATIC FEEDER

OFFSET printing is the newest product of the printer, and the Hoe Rotary Offset Press is, like all other Hoe machines, the finest product of the manufacturer's skill in meeting the printer's demands. This we can prove to you, and that it will produce more and better work at less cost than any other machine of the kind made.

You Take No Risk with a Hoe

R. HOE & CO., 504-520 Grand Street, New York City

7 Water St Boston, Mass.	143 Dearborn St. Chicago, Ill.	160 St. James St. Montreal, Can.	109-112 Borough Road London, S. E., Eng.	8 Rue de Chateaudun Paris, France

Dennison Manufacturing Company

THE TAG MAKERS



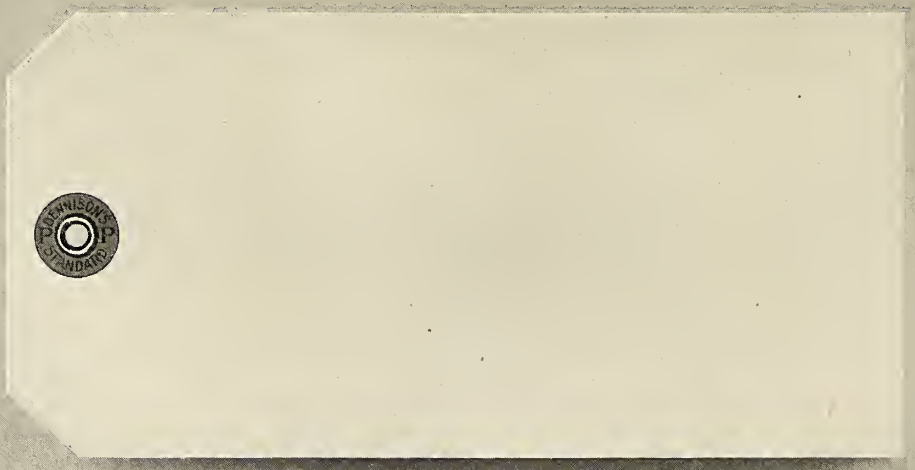
1.

Q. Who invented the Shipping Tag of to-day?

Ans. E. W. Dennison, Founder of Dennison Manufacturing Co.

Q. What is the Dennison "P" Quality Standard Tag?

Ans. It is a Tag made of the strongest all-rope stock and will withstand rough handling and trying weather conditions. The use of a "P" Quality Tag insures the safe delivery of the shipment.



2.

Q. Why should a printer supply his trade with "P" Tags?

Ans. Because their use means a satisfied customer, a re-order and a greater profit on the job.

Q. What plan should be followed by the printer who recognizes the value of tags of quality?

Ans. He should keep a few thousand of the No. 4 P, No. 5 P, No. 6 P and No. 7 P tags on his stock shelves to supply immediate demand. This sort of stock is bound to turn over quickly.

SAMPLES AND PRICES ON REQUEST

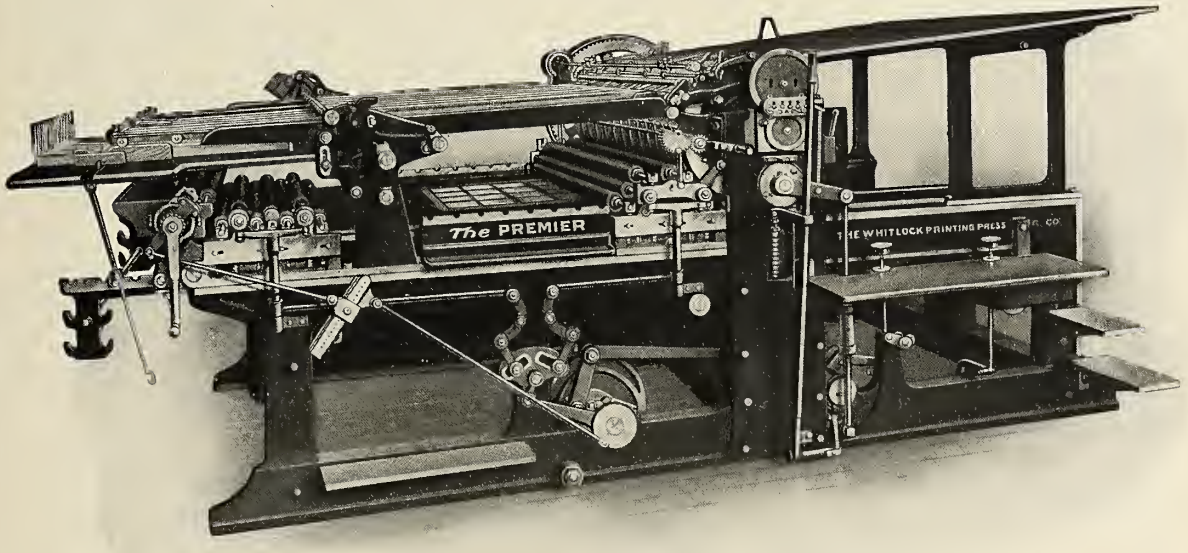
Dennison Manufacturing Company

THE TAG MAKERS

BOSTON	NEW YORK	PHILADELPHIA	CHICAGO	ST. LOUIS
26 Franklin Street	15 John Street 15 W. 27th Street	1007 Chestnut Street	62 E. Randolph Street	413 N. Fourth Street

The Heart, yes, the very Soul of the Two-Revolution Press System is **The Bed Motion,** whose salient features must be *exactness, strength, simplicity.*

Register, Speed, Life of plates and type, Smoothness of operation, Durability, all depend upon **The Bed Motion.**



The Premier

has a Bed Motion which is probably the superior of any and all others. No Premier user has ever known there was a bed motion in the machine so far as any trouble or fault in it was concerned.

LET US TELL YOU ABOUT IT.

AGENCIES

Chicago, St. Louis, Cleveland, Cincinnati, Detroit, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Spokane, Seattle, Dallas—AMERICAN TYPE FOUNDERS CO.

Atlanta, Ga.—Messrs. J. H. SCHROETER & BRO., 133 Central Ave.

Toronto, Ont.—Messrs. MANTON BROS., 105 Elizabeth St.

Halifax, N. S.—PRINTERS' SUPPLIES, Ltd., 27 Bedford Row.

London, Eng.—Messrs. T. W. & C. B. SHERIDAN, 65-69 Mt. Pleasant, E. C.

Sydney, N. S. W.—Messrs. PARSONS & WHITMORE, Challis House, Martin Place.

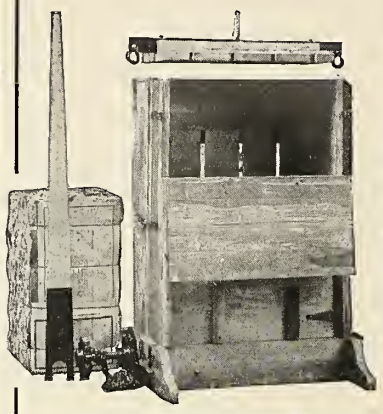
The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY

DERBY, CONN.

NEW YORK, 23d Street and Broadway
Fuller (Flatiron) Building

BOSTON, 510 Weld Building, 176 Federal Street

Make More Money!



"A penny saved is a penny earned." There's enough pennies in your *waste-paper basket* to pay your rent. Why throw away your scrap accumulation when the paper mills want it at attractive prices?

Bale them in

"The Handy" Paper Baling Press

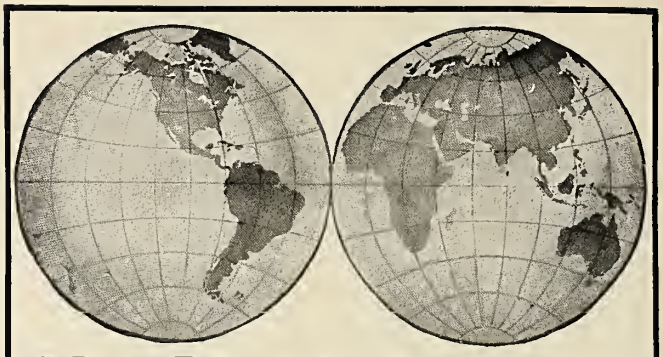
and you add to your income — keep your premises cleaner — avoid disaster from fire.

"The Handy" Baling Press is the *handiest* press made. Substantially built of the best kiln-dried maple, natural finish. Makes a bale weighing from 100 to 750 lbs., according to size of press. Bale easily and quickly removed. Press requires very little floor space. A mighty good investment for *any* business house. Made in five sizes, $40, $50, $65, $75 and $85. *Write for full description.*

Offices in Principal Cities in Middle West.

The Handy Press Co.

251-263 So. Ionia St., Grand Rapids, Mich.



New Ideas in Attractive Advertising

The printer should examine this big line of BLOTTING PAPERS.

The WORLD, HOLLYWOOD and RELIANCE suggest big advertising possibilities.

VIENNA MOIRE (in colors) and *Plate Finish*, the acme of art basis.

Our DIRECTOIRE, a novelty of exquisite patterns.

ALBEMARLE HALF-TONE BLOTTING

a new creation, having surface for half-tone or color process printing and lithographing. Made in white and five colors.

Samples of our entire line will be mailed upon request.

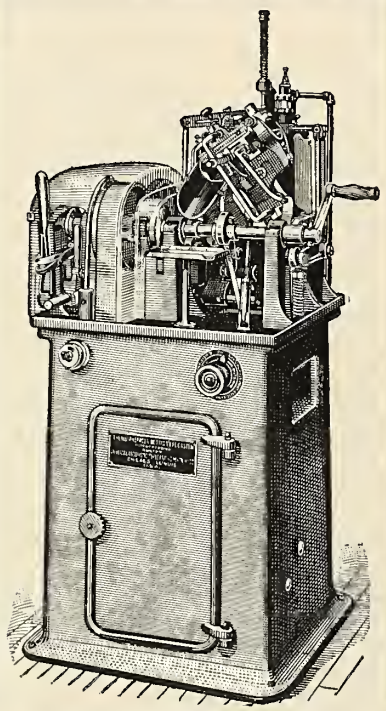
The Albemarle Paper Mfg. Co.

Makers of Blotting — Richmond, Virginia

Edwards, Dunlop & Co., Ltd., Sydney and Brisbane, Sole Agents for Australia

---

Thirty Thousand Pounds of Type



Nuernberger-Rettig Typecaster

For One Chicago Printery was cast by them on one NUERNBERGER-RETTIG TYPE-CASTING MACHINE. Most of the above was small sizes and was old foundry type recast.

What was it worth as old metal?
What is it worth as new usable type, equal to foundry quality?

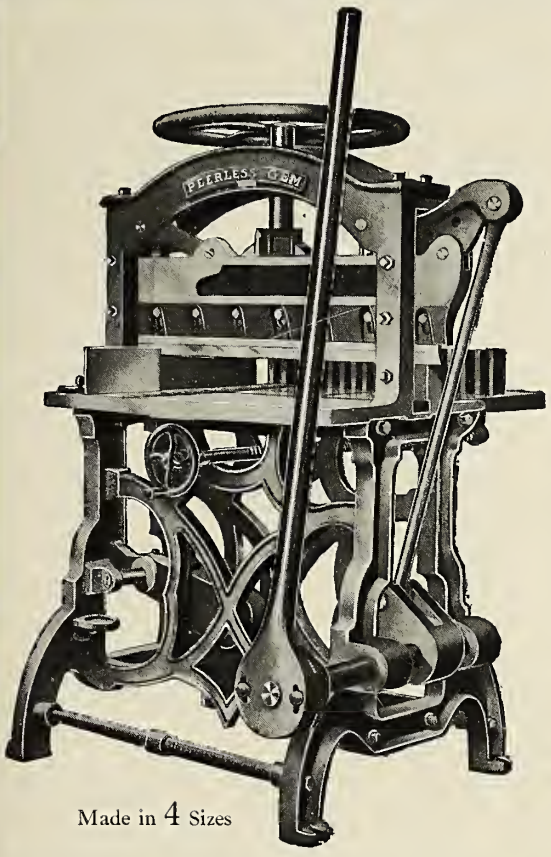
WHY NOT RECAST YOUR DEAD TYPE INTO TYPE SPACES—QUADS—LOGOS—BORDERS

SIX TO FORTY-EIGHT POINT — **SEND FOR SAMPLES**

COMPOSITYPE MATS CAN BE USED

Universal Automatic Type-Casting Machine Company

321-323 North Sheldon Street :: :: CHICAGO



Made in 4 Sizes

Wherever Peerless Gem Paper Cutters

are used, there's but one sentiment:

"Built for years of hard service—suits me; none better."

"Peerless" satisfaction is made possible through experience, right material and dependable construction.

FOR SALE BY THE PRINCIPAL DEALERS *in the* UNITED STATES

Peerless Printing Press Company

THE CRANSTON WORKS

70 Jackson Street — Palmyra, N. Y., U. S. A.

Pressroom Efficiency

in many cases is mainly a matter of plate mounting, because the maximum output of any press printing from plates can be secured only with Rouse Unit System Bases and Register Hooks—the system that eliminates all waste time in making up, making ready and registering; the system that permits the quickest change in plates, the narrowest possible margins, and a permanent make-ready.

The Rouse Unit System of Bases and Register Hooks does all this—and more—it reduces the waiting time of your presses to the last degree, and insures the greatest output as well as the best work.

Don't be deceived—Compare the goods!

The unprecedented success of our Climax and Combination Register Hooks has led some manufacturers to imitate them. Don't be deceived, don't spend another dollar for hooks of any kind until you have compared the Climax and Combination with the imitations—*then buy the best.*

SOLD BY DEALERS EVERYWHERE—MADE ONLY BY

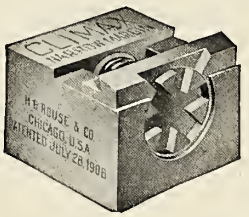
H. B. ROUSE & CO., CHICAGO

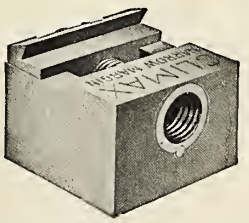
2214-2216 WARD STREET

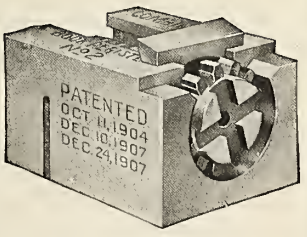
"THE REGISTER HOOK PEOPLE"

New York Machinery Co., 101 Beekman Street, New York City

SPECIAL AGENTS



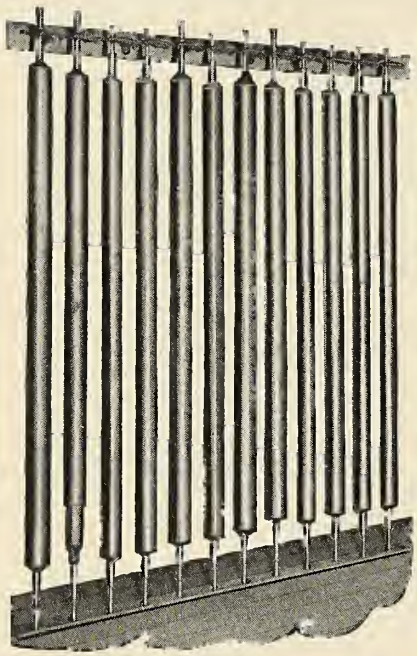




Equip Your Plants With Modern Conveniences

and you will increase the quality and quantity of your outfit at decreased cost of production. If you are ambitious to be the best printer in your locality you must modernize your methods. These devices are by no means luxuries, but when examined or placed in use, they will be found indispensable

Economic Model E Cylinder Roller Holder



This automatic roller-holder (like shown in illustration) is the most serviceable and convenient holder now manufactured. Requires practically no space except that which projects from wall; always out of the way, clean and handy for washing purposes. It is made up of a base and wall bracket, having an automatic spring lock for each roller. By the use of this holder rollers can be put in a very limited space. This style holder is made to be placed against the wall. It is made expressly for cylinder rollers. Is now used extensively by printers, who pronounce the automatic roller-holder the most practical and serviceable holder on to-day's market.

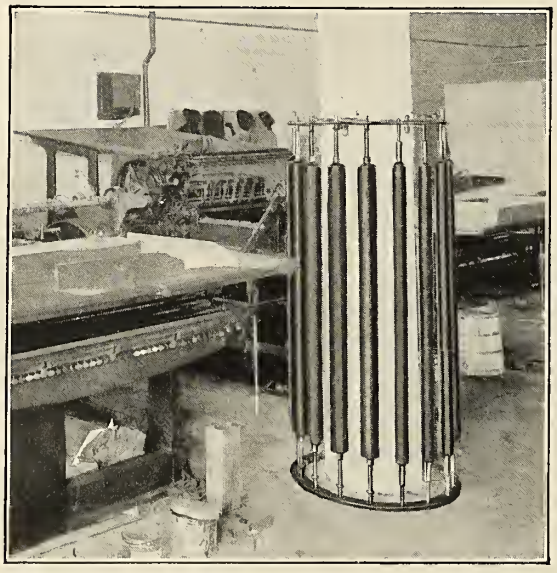
The Montgomery Job Press Feeder's Seat



If the feeder of a job press could realize the comfort to be derived from the use of our removable and adjustable feeders' seat, he would investigate and be the user of one every day. It is made adjustable to any reasonable height, the seat support being made so as to fit into a metal socket in the floor, and can be easily removed while making ready or from one press to another, according to desire. It is made of the very best tested steel and iron, nicely finished, decorated, etc. The resiliency had in this seat supplies rest to the user, thereby promoting good health and efficiency. The price is so reasonable that no feeder or printer ought to be without this equipment.

Economic Model F Cylinder Roller Holder

This holder is fast becoming popular among printers who find it most convenient to place their rollers in a holder to fit around supporting columns in the pressroom. As many as sixteen cylinder-press rollers can be conveniently stored in this style holder, and it makes it possible to utilize space in the pressroom which would not otherwise be used. This style provides a great saving of space and convenience about the pressroom. Printers who are cramped for space find our Economic Model F just what they want.



Economic Model B Job Press Roller Holder

We manufacture roller-holders in almost any style or size to fit the requirements of the small or large printing plants. Model B is especially convenient and suitable by reason of its being constructed on rollers, enabling the pressman to move from one press to another or about the building. Note the sanitary and cleanly methods and protection afforded by the use of our Model B. Made of cast iron, with holes drilled to the size of the core in rollers, holding rollers in perpendicular position. Our holders make the washing of rollers very easy. Require very small space. This stand is manufactured either with or without legs.



If interested — send for particulars about the Hamilton Platen Press Brake

MONTGOMERY BROTHERS CO., St. Paul, Minn.

Buckeye Covers

USE BUCKEYE COVERS
GOOD ADVERTISING IN A NUT SHELL

The World's Greatest Advertising Medium

THE present number and character of dealers who sell Buckeye Covers is an impressive tribute to the constantly increasing popularity of "The World's Greatest Advertising Medium." The houses listed below are the representative "square dealers" in their respective territories, and the squarest of all the square deals they offer you is Buckeye Cover.

BALTIMORE, Dobler & Mudge.
BOSTON, The Arnold-Roberts Co.
BOISE CITY, Idaho Paper Co.
BUFFALO, The Alling & Cory Co.
CHATTANOOGA, Archer Paper Co.
CHICAGO, James White Paper Co.
J. W. Butler Paper Co. (*"Paradox" Cover)*
CINCINNATI, The Chatfield & Woods Co.
The Diem & Wing Paper Co.
The Whitaker Paper Co.
The Cincinnati Cordage & Paper Co.
CLEVELAND, The Union Paper & Twine Co.
COLUMBUS, The Central Ohio Paper Co.
DAYTON, The Keogh & Rike Paper Co.
DENVER, The Peters Paper Co.
DES MOINES, The Carpenter Paper Co.
DETROIT, The Union Paper & Twine Co.
INDIANAPOLIS, { C. P. Lesh Paper Co. / Indiana Paper Co.
KANSAS CITY, MO., Graham Paper Co.
LOS ANGELES, Zellerbach Paper Co.
MIDDLETOWN, O., The Sabin Robbins Paper Co.
MILWAUKEE, The E. A. Bouer Co.
MINNEAPOLIS, McClellan Paper Co.
MONTREAL, Howard Smith Paper Co., Limited
NASHVILLE, Graham Paper Co.
NEW ORLEANS, E. C. Palmer & Co.
NEW YORK, Henry Lindenmeyr & Sons.
OAKLAND, CAL., Zellerbach Paper Co.
OMAHA, The Carpenter Paper Co.
PHILADELPHIA, Garrett-Buchanan Co.
PITTSBURG, { The Alling & Cory Co. / TheChatfield & Woods Co.
PORTLAND, ORE., Pacific Paper Co.
RICHMOND, VA., Richmond Paper Manufacturing Co.
ROCHESTER, The Alling & Cory Co.
ST. LOUIS, Graham Paper Co.
ST. PAUL, Wright, Barrett & Stilwell Co.
SALT LAKE CITY, Carpenter Paper Co. of Utah.
SAN FRANCISCO, Zellerbach Paper Co.
FOREIGN SELLING AGENTS.
Henry Lindenmeyr & Sons, London, Eng.

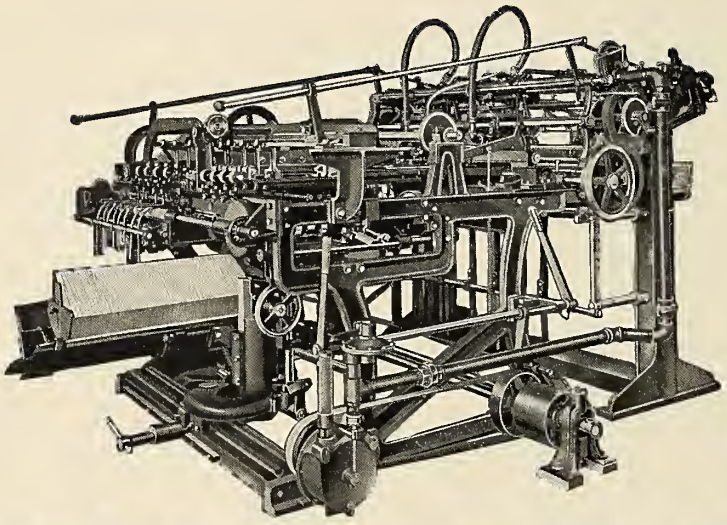
The New Buckeye Sample Book, together with cover suggestions for any special jobs you may have on hand, may be had by writing direct to the mill. Ask also for the "Buckeye Announcements" if you are not already receiving them.

THE BECKETT PAPER CO.

Makers of Good Paper
in HAMILTON, OHIO, since 1848



THE CHAMBERS
Paper Folding Machines



No. 440 Drop-Roll Jobber has range from 35x48 to 14x21 inches.

THE PRICE IS IN THE MACHINE.

CHAMBERS BROTHERS CO.

Fifty-second and Media Streets, Philadelphia, Pa.

Chicago Office : : : : : : : : 524 West Jackson Boulevard



THE ROBERT DICK MAILER

Combines the **three** great essentials to the publisher: **SPEED—SIMPLICITY—DURABILITY.** ¶ Experts address with our machines 8,556 papers in one hour. ¶ SO SIMPLE a month's practice will enable ANY operator to address 3,000 an hour. ¶ Manufactured in inch and half inch sizes from two to five inches.

For further information, address

Rev. ROBERT DICK ESTATE - 139 W. Tupper St., Buffalo, N. Y.

"The Best Quoins on Earth"



Hempel's "Monarch" (Self-locking Quoin) and **Hempel's "Improved"**

Look for the trade-mark. It is on every package of Genuine Hempel Quoins, and guarantees the quality.

ON SALE AT ALL REPUTABLE DEALERS

H. A. HEMPEL Inventor and Sole Manufacturer **Buffalo, N. Y.**



Gold Medal awarded Hempel at Paris Exposition 1900.
Highest award at Pan American Exposition 1901.

No. 5

By the Press-Tester

Stonemetz Two-Revolution

I'M called! What do you know about that? A gazabo from Chicago—a pressman, mind you—came over the other day, slapped me on the wrist, and says, real sassy like: "I'm the original Missourian—show me!" Did I show him? Leave it to me.

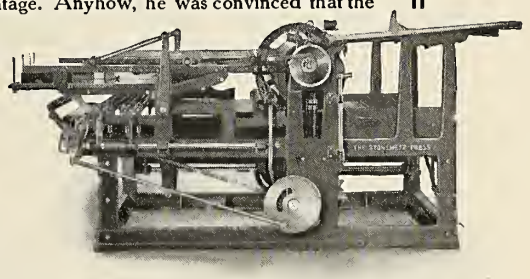
As a preliminary to the big show, I took him out to the testingroom, where (lucky) there happened to be six No. 2's on the floor, ready for testing. Buzz—z—zip! Click—ity—click! Bing! I shoved the controller over to the twenty-five hundred mark and, say—you'd ought to have seen that bunch of "Ponies" hit the grit.

Quite casual like, I mentioned the speed—twenty-five hundred. Mr. "Johnnie Wise" looked at me rather pityingly, then reached for his Ingersol—wouldn't fall for it until he'd timed 'em himself—they were doing it so nice and easy-like, you know. After timing 'em two or three times to make sure, he put up his old turnip, never saying a word, but I couldn't help seeing that his respect for the STONEMETZ had gone up about fifty points.

Never mind, old kiddo, says I to myself. I've got you slippin'. Before I get through I'll have you hooked right. Taking him upstairs where a couple of STONEMETZ PRESSES are kept rigged up for just this purpose, we proceeded to get busy. And, say—the tests that "piker" framed up—everything from a light hair-line-rule form for testing register up to a big mixed form of half-tones and type for demonstrating "squeeze," ink distribution, etc.

Now, I don't want to make it too strong, and I won't say that he put me up against anything so very unreasonable, when you come to dope it all out—nothing more than a press should do to enable a fellow to turn out work to the best advantage. Anyhow, he was convinced that the STONEMETZ would deliver the goods and afterward proved himself a prince by going home and putting in a plug that brought a STONEMETZ order from the "old man."

All I'm kicking about now is that I can't get a "call" from a few more of you Chicago fellows. If you can't come over here, drop in at our Chicago showrooms and take a peek. That'll only cost a "white chip" for car fare, and Rerick, our Chicago manager, will stand for a smoke, I *know* that. Anyhow, send for the STONEMETZ printed matter—that'll help some.



The Challenge Machinery Co.

Grand Haven, Mich., U. S. A.

Salesroom and Warehouse: 124 S. Fifth Ave., Chicago.

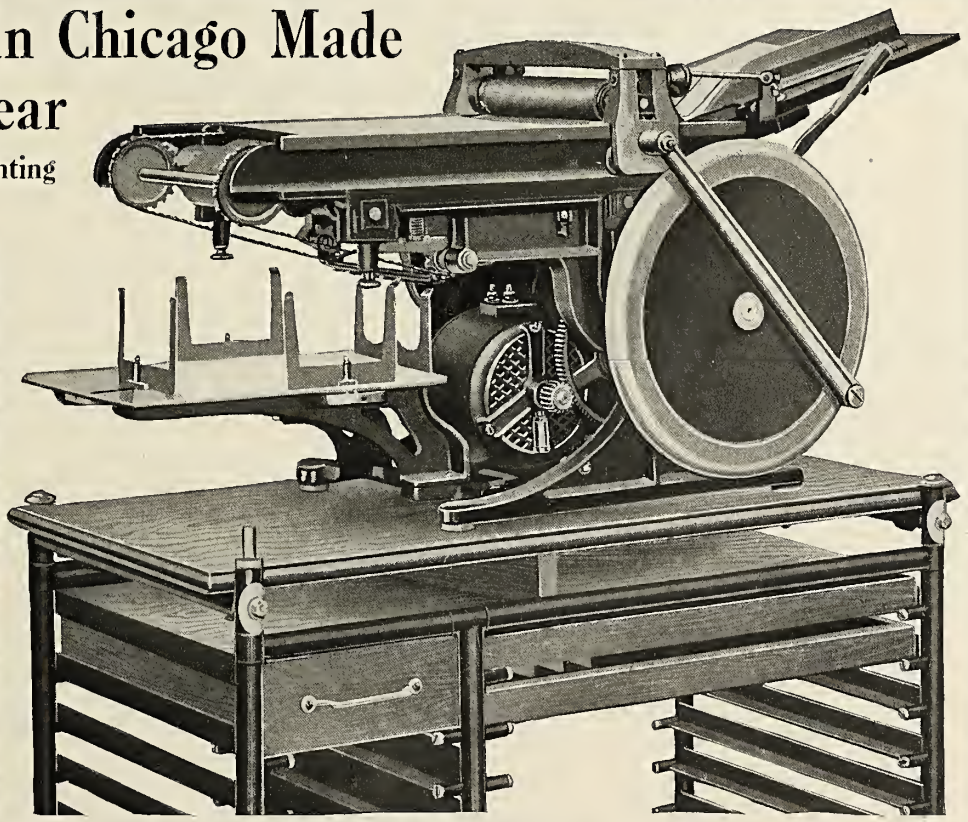
One Printer in Chicago Made $6,000 Last Year

With Two Machines, Printing Letters Exclusively.

You can do likewise. The local printer can build up an immensely profitable side line by printing *perfect imitation letters*, circulars, etc., with this automatic letter machine.

It is substantially built, its action is as accurate as the best watch. It prints 7½ by 13 on 9 by 14 paper; speed 5,400 per hour at full speed and 1,500 per hour at lowest speed. It produces smooth, clean, matchable copies—the interlocking type and patent resilient chase does the work. Motor driven from light circuit, cost but one cent per hour; is fool-proof, any office boy can handle it; easy and simple paper feed, no adjustment, except pressure and margins; is equipped with automatic ribbon reverse and automatic paper jogger which sets from postal card to 8½ by 13.

This press is made to use any type, electros, zincs or woodcuts without cutting or bending. Anything type high fits the chase and produces perfect work.



Send for descriptive matter, price, and full particulars.

AUTOMATIC LETTER MACHINE COMPANY, 39 W. Adams Street, Chicago, Ill.

Hamilton's MODERNIZED COMPOSING-ROOM FURNITURE

A VITAL FORCE IN COST REDUCTION

There was a time, and not so very long ago, when the ordinary Printers' Common Case Stand and the Square Leg Stone Frame were the cheapest articles of composing-room equipment to be had. They were the best because there was nothing else obtainable.

But now! think of using such furniture in an up-to-date office. Yet, thousands are still sold; we make them and they are sold to printers at close to cost, but it is the most expensive investment a printer can make.

These articles will cost the printer from $5.00 to $10.00 each at the start. Every Common Stand and Square Leg Stone Frame will cost him more than that **each year** — in waste of space, 50 to 100%, in loss of composing-room labor, 25 to 50%.

A modern Composing-room Cabinet will cost the printer from $75.00 to $90.00 net, but that's the end of it. Such a piece of furniture will not assess the printer each year several times the cost in loss of floor space and labor. On the other hand, it pays him dividends amounting to about 100% of cost each year.



A printer will pay several hundred dollars for a press — one man works at it. He pays the price because there is no press obtainable at $5.00 to $10.00 that will do the work. Yet he will pay $5.00 for a Common Stand and $10.00 for a Square Leg Stone Frame — each article accommodating two workmen, and the printer will congratulate himself that he is economizing.

There are thousands of printing-office proprietors who will tell the superintendent that the composing-room equipment is good enough. The superintendent usually knows better. These printers need a bomb to awaken them from their Rip Van Winkle sleep. Many of them will see the light a little late in the game.

Hundreds of composing-rooms have already been re-equipped. Each day sees a new convert to the idea of modernized composing-room furniture.

We are interested in the question of Modernized Furniture and we would like to have your representative show us a floor plan of our composing-room as you would rearrange it, with a view to our installing such furniture as you can show us would soon be paid for in the saving accomplished.

Name .....

Street and No. .....

City ..... State .....

Have you a copy of "Composing-room Economy"? .....

If you are interested, fill out the attached coupon and send it to us, or to your dealer, ask for a copy of "Composing-room Economy," showing floor plans of thirty-two modernized composing-rooms in some of the leading printing plants in the United States.

THE HAMILTON MFG. CO.

Main Office and Factories . . TWO RIVERS, WIS.
Eastern Office and Warehouse . . RAHWAY, N. J.

ALL PROMINENT DEALERS SELL HAMILTON GOODS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

OUR NEW CATALOG OF SPECIAL FURNITURE IS NOW READY

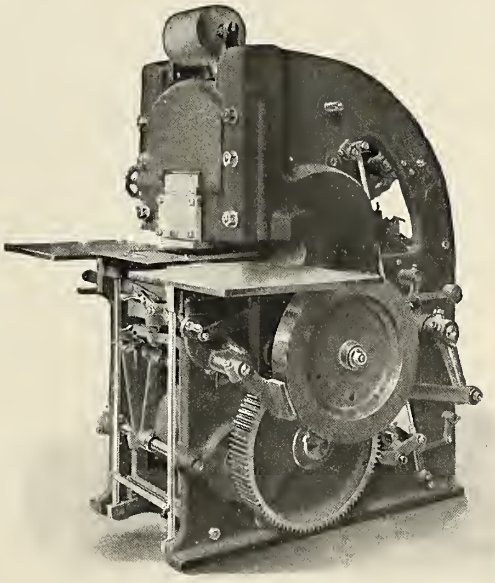
The Waite Die and Plate Press

Noted for its superior quality of work, its strength and durability and its low cost of operation.

Uses 35% lighter weight wiping paper than that required on any other die press, consequently will wear the die or plate less than any other die press.

The only die press which will give hair-line register at full speed.

Sizes: 6 x 10 in., 5 x 9 in., 4 x 8 in., 3 x 5 in., 2 x 4 in.



E. A. WRIGHT, PRESIDENT. JOSEPH WRIGHT, VICE-PRES. E. A. WRIGHT, JR., SECY. & TREAS.

ADDRESS ALL COMMUNICATIONS TO THE COMPANY

E. A. WRIGHT BANK NOTE COMPANY

STEEL PLATE ENGRAVERS AND PRINTERS

1108 CHESTNUT STREET

PHILADELPHIA, PA.

Gentlemen:— March 27, 1911.

We herewith send you settlement in full for the 6 x 10 Die and Plate Press, **** this being the third of your Waite Die Presses which we have installed and have paid for after an exhaustive trial.

The 6 x 10 press is, and has been, running to our entire satisfaction. It is a splendid machine, and owing to its size, deep jaw space, tremendous power and rigidity of impression, we are enabled to do a class of work on it that can not be done on any other die press in our plant, and we have several of them of various makes.

Very truly yours,

E. A. WRIGHT BANK NOTE CO.

E. A. Wright Jr.

Secretary and Treasurer.

Auto Falcon & Waite Die Press Co., Ltd.

New York Life Building, 346 Broadway, New York

Factory: Dover, N. H.

It gives double wear where necessary——

To fully appreciate the real TYMPAN, you should ask us for free samples; then compare our specially manufactured TYMPAN and satisfy yourself of its super-strength.

Swederope Platine Tympan

is a product made up from a knowledge of what the printer requires, is made to wear where the wearing qualities are important.

Detroit Sulphite Pulp & Paper Co.

Makers of Papers of Strength

DETROIT . . . . . MICHIGAN

DETROIT FIBRE

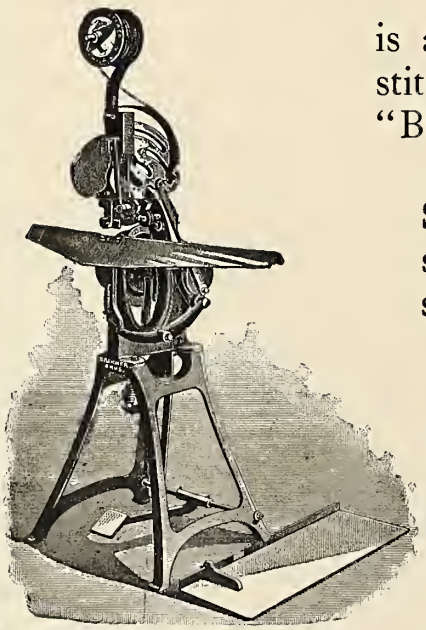
Dinse, Page & Company

Electrotypes
Nickeltypes
AND
Stereotypes

725-733 S. LA SALLE ST.
CHICAGO, ILLINOIS

TELEPHONE, HARRISON 7185

ACCURACY AND SPEED



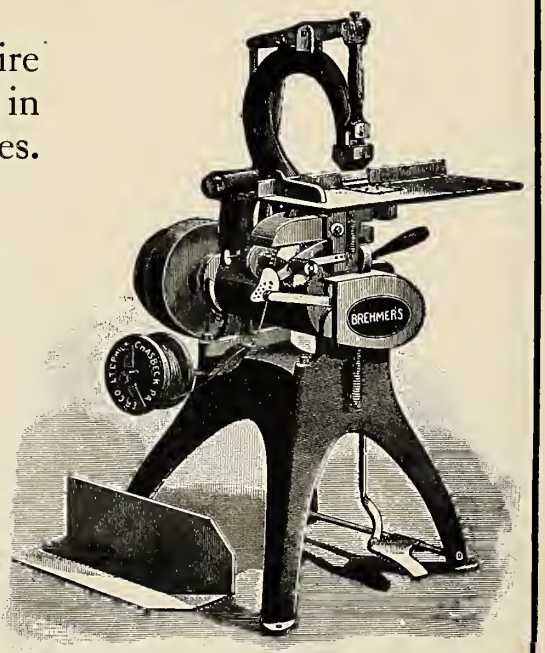
No. 33. For Booklet and other General Printers' Stitching.

is a combination in wire stitchers to be found only in "BREHMER" machines.

SIMPLICITY of construction explains the small cost of renewal parts.

Over 30,000 in use

WRITE OUR "SERVICE BUREAU"



No. 58. For heavier work up to ¾-inch. Can be fitted with special gauge for Calendar Work.

CHARLES BECK COMPANY

609 CHESTNUT STREET PHILADELPHIA

our fiftieth year of business life



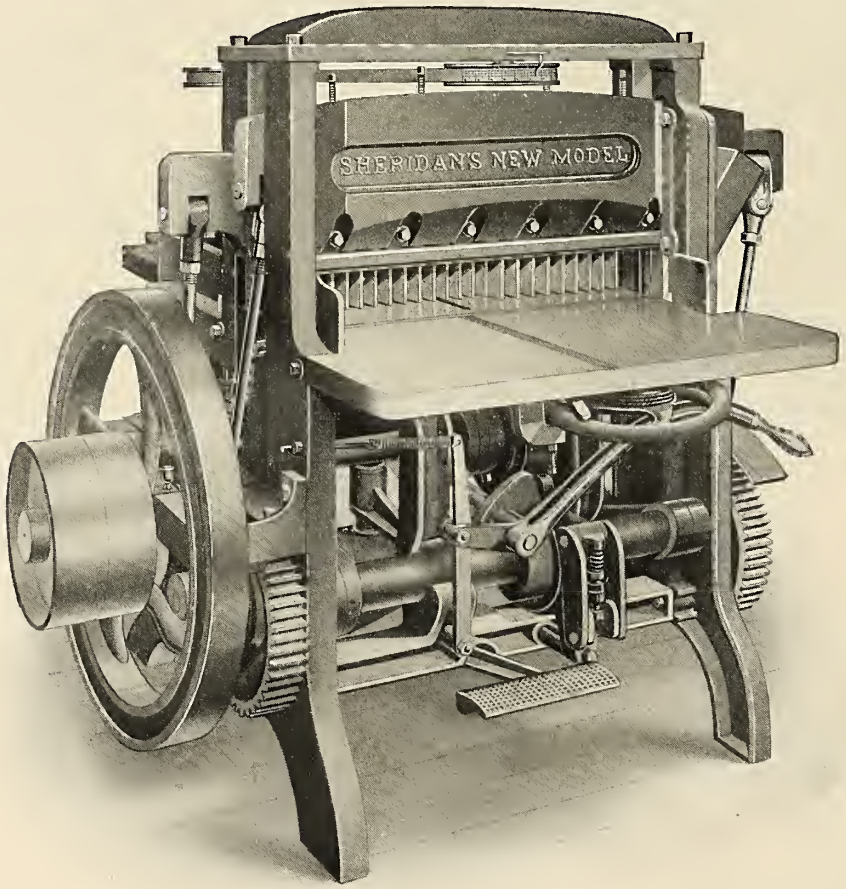
1861 1911

The Franklin Company

Designers Engravers
Electrotypers Printers
346-350 Dearborn Street
Chicago.

Sheridan's New Model

Automatic Clamp—Improved—Up to Date



Write for Particulars, Prices and Terms

T. W. & C. B. SHERIDAN CO.

Manufacturers of Paper Cutters, Book Trimmers, Die Presses, Embossers, Smashers, Inkers, and a complete line of Printers' and Bookbinders' Machinery

NEW YORK . . . 56 Duane Street
CHICAGO . . 17 So. Franklin Street
LONDON . . 65-69 Mount Pleasant



¶ "*Listen!*" When a competitor is nothing but an imitator he should be a "Jap" and steal name-plate and all.

¶ "*Listen!*" Those who imitate and never originate are simply back numbers. They are never up with the procession.

¶ "*Listen!*" We have *originated* all up-to-date improvements in paper-folding machinery during the past *thirty years.* It is our *one* and *only specialty.*

Brown Folding Machine Company

Erie, Pa.

NEW YORK, 38 Park Row CHICAGO, 345 Rand-McNally Bldg.

ATLANTA, GA., J. H. Schroeter & Bro.



Send for Booklet

HERE IS CONVENIENCE AND FIRE PROTECTION FOR YOUR PRINTING PLANT

The Justrite Oily Waste Can

OPEN WITH THE FOOT

A convenience that makes it easier to throw oily waste in the can than to stick it under a bench—that keeps your plant clean and orderly and cultivates neatness among your employees.

An effective fire protection that keeps all the dangerous oily-soaked waste in non-leaking cans under tight-closing lids, thus reducing the danger of spontaneous combustion and stray matches.

Absolutely no desire on part of workmen to block cover open. No springs to get out of order. Always closed when not in use.

Each can bears the official label of the National Board of Fire Underwriters, which insures you protection against the so-called approved inferior waste cans.

For Sale by leading printers' supply houses and hardware dealers, or write us direct for circulars and prices.

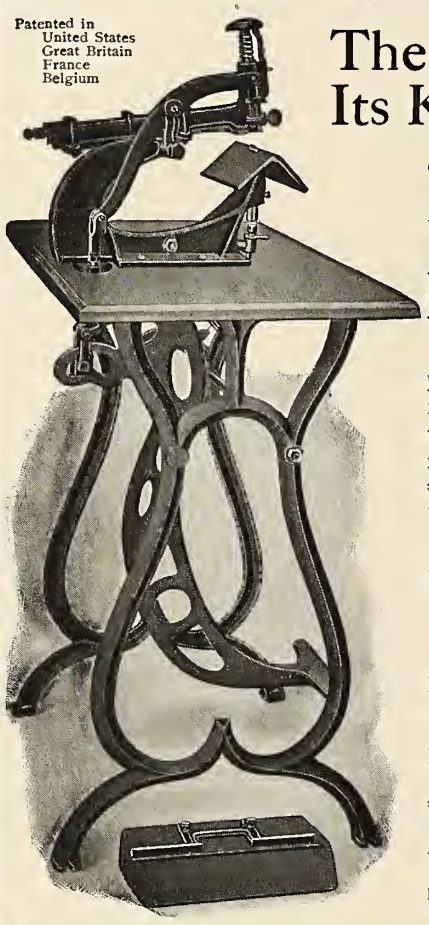
The Justrite Mfg. Co., 332 S. Clinton Street, CHICAGO

CANADIAN AGENTS { MILLER & RICHARD, Winnipeg and Toronto
GEO. M. STEWART, Montreal



Patented.

Patented in
United States
Great Britain
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The Best of Its Kind

THE ACME Wire Staple Binder

Has served its purpose in prominent printing establishments for many years.

- Uses Fine and Coarse Staples.
- Binds to ¼-inch.
- Has Automatic Clinching and Anti-clogging Devices.
- Equipped with both Flat and Saddleback Tables.
- Holds 250 Staples at a charge.

Acme Staple Co.
LIMITED
112 North Ninth Street
CAMDEN, N. J.



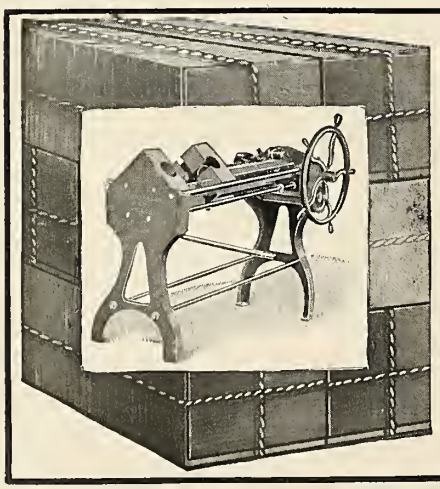
There Is But One Process

— that process, the ability to execute *quick* and *satisfactory* Electrotyping.

Our entire plant is fully equipped with new and modern machinery

and it goes without saying that our facilities, in the hands of *expert workmen*, enable us to handle your work with absolute satisfaction. 'Phone Main 1611 and we will call for your business.

American Electrotype Co.
24-30 South Clinton St.
Chicago



As to the value of other things, most men differ. Concerning the

Anderson Bundling Press

all have the same opinion.

The high pressure produced and the ease of obtaining it, is ONE reason why so many ANDERSON BUNDLING PRESSES are used. Many binderies have from two to twelve.

Write for List of Users in your locality

C. F. ANDERSON & CO. 394-398 Clark St., CHICAGO

TO GUARD AGAINST *the* POSSIBILITY *of* WEAR

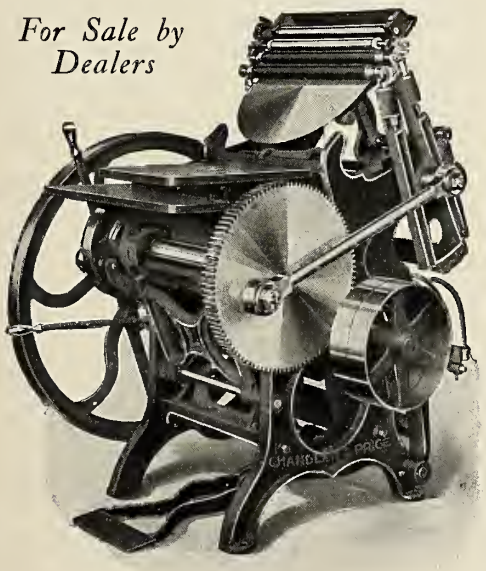
has always been one of the chief aims in the manufacture of the Chandler & Price Gordon Presses. The very best material and workmanship and a high standard in the construction of every part have made them famous for their durability. It is carrying out this policy that an *important improvement* is being placed upon the

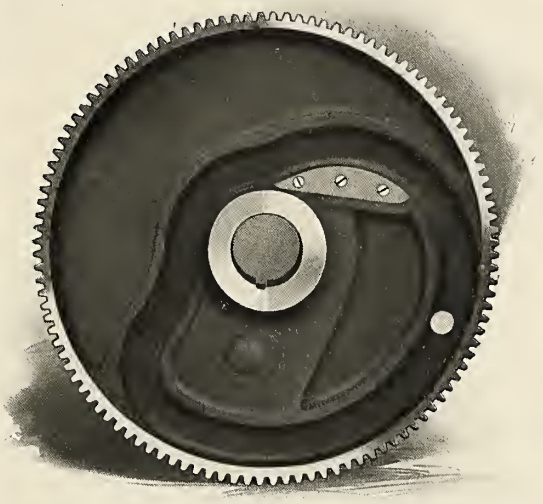
Chandler & Price Gordon Presses

consisting of a hardened steel segment, which reinforces and prolongs the life of the Large Gear Cam Wheel (illustrated and described herewith).

Future purchasers of the Chandler & Price Gordon Press will receive the benefit of this improvement without additional expense, and this is only another indication of the manufacturers' desire to place on the market the best of all Platen Presses, at moderate cost.

For Sale by Dealers





THE illustration shows the hardened steel segment now being placed in the raceway of the large gear cam wheel.

Owing to the fact that the cam roller and stud running inside the raceway is hidden from view, and therefore often neglected when the press is being oiled, the roller sometimes, instead of revolving as it should, sticks to the stud and slides in the raceway, cutting out the wall of the cam and causing a disagreeable noise in the operation of the press. This may also develop a slight flutter in the platen.

To guard against this possibility of wear, the steel segment is now being placed in the gear wheel, the roller itself now receiving the wear in case it should stick and slide, and may be renewed at slight cost and inconvenience, as compared with the purchase of a new large gear cam wheel.

Presses in use having worn cams can be permanently repaired by purchasing a new large gear cam wheel with a hardened steel segment.

ASK FOR FURTHER PARTICULARS

THE CHANDLER & PRICE CO., Cleveland, O.

THE TRUTH About the Autopress

H. Gintzler, Buffalo, N. Y., kept record of Autopress performance for 20 weeks. Average output 3,472 impressions per hour.

The Burrow Press, Pensacola, Fla., say their average output on the Autopress is 30,000 per day.

N. C. Tompkins, Atlanta, Ga., says the Autopress is giving such satisfaction that he will soon need another.

The Times Mirror Ptg. & Binding House, Los Angeles, Cal., say the Autopress is a money-maker for any print-shop.

J. B. Judson, of Gloversville, N. Y., is getting 4,500 an hour with hair-line register.

Chas. S. Beelman, of Fremont, Ohio, says he ran 10,000 impressions from big half-tone form in 2 hours and 10 minutes without spoiling more than 6 sheets.

Frank Smith, Trenton, N. J., says he produced 20,000 impressions on the Autopress in 5 hours with an operator of only 4 days' experience.

The Loose Leaf Binder Co., of Kalamazoo, Mich., say that one set of electrotypes showed no wear after a run of 200,000 impressions.

The Gill Printing Co., of Mobile, Ala., say that all kinds of work look alike to the Autopress—long runs, short runs, good stock or bad, large forms or small.

Chas. H. Ballou, Utica, N. Y., says the Autopress does neat, clean work better and faster than he ever saw it done before.

H. R. Melster, Jacksonville, Fla., sent draft with order to insure quick delivery.

Hennegen & Co., Cincinnati, Ohio, say they got 42,000 impressions in 8 hours, including make-ready and 4 form changes. They have 2 Autopresses and want more.

Brooklyn Eagle, Brooklyn, N. Y., after many months' use of their two Autopresses say the results in output and quality improve all the time—they got 5,400 impressions an hour with gold ink on one occasion.

The Chattanooga Medicine Co., Chattanooga, Tenn., say the Autopress is the greatest piece of job press machinery on the market—bar none.

Naegele Ptg. Co., Helena, Mont., say they don't know how they ever got along without the Autopress. They ran 10,000 bill forms in two colors, 5,000 cards, two sides, and 20,000 circulars, work and turn, all in one day.

Prudential Insurance Co., Newark, N. J., ran 34,000 impressions in $7\frac{1}{2}$ hours and never strained a nut. They have five Autopresses.

J. W. Shumate, Lebanon, Ind., says that the man who turns down the Autopress will make the mistake of his life.

The Peck Press, New York City (cranks on statistics), say they turned out 1,957,657 impressions with 197 make-readies in 929 hours, averaging over 2,100 imp. per hour.

The Cascade Ptg. Co., Everett, Wash., say they are better satisfied with the Autopress every day—turning out in one day 29,120 impressions, with two make-readies and three press changes.

The London Adv. Co., London, Canada, say they think there's nothing like the Autopress; that it is in fact the greatest money-maker among printing presses.

The Citizen Printing Co., South Omaha, Neb., say the Autopress does as much as any 4 jobbers on the market, and for half-tone work it is equal to any 4-roller cylinder press.

The Autopress is a Wonder

It is a small, compactly built cylinder job press with automatic feed and a speed of 5,000 an hour. It automatically handles any kind of paper in cut sheets generally used in commercial printing, in sizes up to 11x17 inches and in weight from French folio to 140-lb. cardboard. Has the finest ink distribution ever invented, the resulting work equaling that of a four-roller cylinder press. Hair-line register. Also handles envelopes from $5\frac{1}{2}$-inch up, automatically (with Special Envelope Feed) at from 3,500 to 5,000 an hour.

Sales are made on full guaranty.

THE TRUTH About the Autopress

Rosenthal Bros., of Chicago, bought one Autopress, then another, and still want two more. They say "that no press can earn as much for them as the Autopress."

Allison Coupon Co., of Indianapolis, Ind., bought an Autopress, then another, saying: "Eight job presses could not do the work of two Autopresses in our plant."

Weldon, Williams & Lick, of Fort Smith, Ark., bought one Autopress, then another, saying: "We have been boosting the Autopress as a money-maker."

Rosenthal & Co., Cincinnati, Ohio, have two Autopresses—want two more, saying: "It's the only press for the printer."

Geo. D. Bone & Son, of New Haven, Conn., say: "We have put the press through severe tests and each time it has made good. It has surpassed your claims."

The Gazette, of Montreal, Canada, says: "The Autopress is a very valuable little machine and we consider that, as compared with presses generally, it ranks to hold its place very well as a money-maker."

N. Allen Lindsay & Co., of Marblehead, Mass., say: "We like the Autopress better as time goes on and expect to put in another."

The Essex Press, of Newark, N. J., say: "The Autopress proved highly satisfactory."

Germania Fire Insurance Co., of New York City, says: "The Autopress gives more than expected satisfaction and we are more than pleased with the results."

Alabama Paper & Printing Co., of Birmingham, Ala., say: "You may refer any printer to us and be sure of our giving your machine the recommendation it so justly deserves."

Guide Printing & Publishing Co., of Brooklyn, N. Y., have two Autopresses in operation, and say "that the presses absolutely came up to their expectations."

New York Life Insurance Co., of New York, installed one Autopress, then another, throwing out some jobbers and some cylinder presses.

Latimer Press, New York, say: "The Autopress is undoubtedly the most profitable job-printing machine we ever had."

American Druggists' Syndicate, of L. I. City, N. Y., say: "Our daily runs averaged for one month 38,342—8 hours a day."

W. H. Coyle & Co., of Houston, Texas, says: "It's a money-maker. The best yet."

J. P. Correll, of the Sunday Call, Easton, Pa., says: "The Autopress is the machine that is indispensable in every well-equipped printing plant."

M. P. Exline Co., Dallas, Tex., say: "We have had various runs on widely different amounts and on paper ranging from 8 to 24 pounds folio, all of which have been delivered to the jogger at a high rate of speed per hour—even beyond what we dared expect, and on all, the quality exceeded our expectations."

Hammille Process Mfg. Co., of Birmingham, Ala., say they have put the Autopress through some strenuous tests, that it has satisfied them in every expectation, and that it will save real money on pay-roll.

Wm. B. Burford, of Indianapolis, Ind., who installed two Autopresses, says: "We are pleased with their working. They are certainly great producers and we take great pleasure in recommending them to our friends. Want more if you have larger sizes.

There are hundreds of Autopresses in operation throughout the United States. The above are merely examples of what users say.

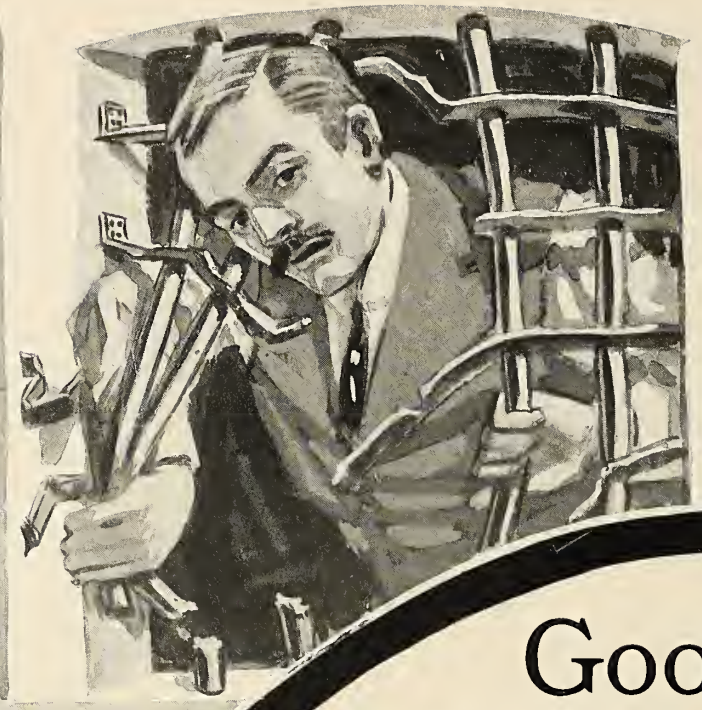
Install an Autopress NOW and join the money-makers or you will let the other fellow get ahead of you. You owe it to yourself to know all about the Autopress. A postal card will bring you the information. OUR OUTPUT HAS BEEN INCREASED THREE TIMES WITHIN A YEAR. FOR THE TIME BEING AT LEAST YOU CAN GET QUICKER DELIVERY. Write to-day.

THE AUTOPRESS COMPANY

M. D. KOPPLE, President

299 BROADWAY, NEW YORK

CHICAGO BOSTON **FACTORY** ATLANTA TORONTO
SAN FRANCISCO **COLLEGE POINT, L. I.** LONDON



Good-Bye *to the* Old Lock-Up

ISN'T it about time for you to shake yourself free from the flimsy insecurity of your old lock-up methods—the shaky, unstable hodge-podge of wedges and plugs by which your forms are coaxed to an uncertain "lift?" Unworkmanlike, unprofitable, unsafe—and escape is as easy for you today as a year from today. Are you going to wait until you face the hour when your foreman and make-up man throw down and tell you that they're through—unless they can have their cuts, slugs and rules brought to point measure by

The Miller Saw-Trimmer

—will you still stick to the losing game when you find you can't get new men to go on the job without their making the same demand for proper tools? Be beforehand. The Miller will pay for itself from the jump-off, because it **increases efficiency.** It is a cutter and trimmer combined, performing both operations in one movement. It does its work on cuts, slugs, rule, leads, furniture and every other component of a printer's form, **all to exact point measurement in every dimension.** Everything cut on the Miller comes out true to points—justifying squarely, solidly, instantly, without resort to flimsy patchwork.



Patented April 9th, 1901, and May 18th, 1909. Other patents pending.

The Miller Saw Trimmers are fully covered by U. S. and foreign patents and pending applications, controlled exclusively by Miller-Saw-Trimmer Co. who will vigorously protect its rights therein.

Pocket its Earnings During A

TAKE us up today on our proposal

Months' Free Trial

to put a Miller into your shop for thirty days at our risk. You have only to say so if you don't want it to stay. Call your stenographer now while the spirit moves you.

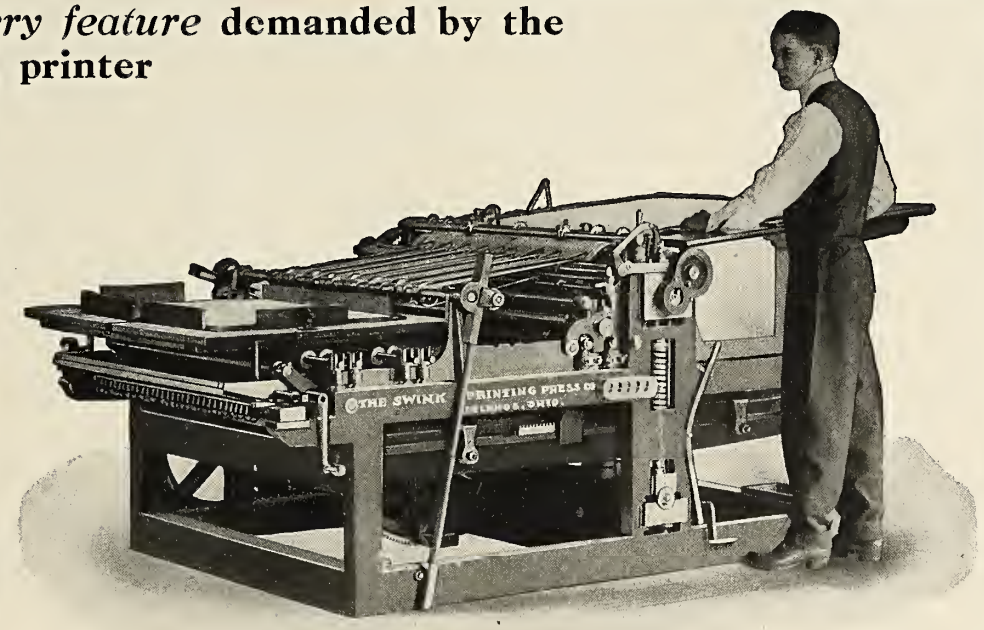


Miller Saw-Trimmer Co., *Alma, Mich.*

The Swink High-Grade Press

Embodies *every feature* demanded by the discriminating printer

Its register is absolute, impression certain, and the construction is absolutely dependable, compact, simple and foolproof. Built for hard service. Speed, per hour, 2,400. No better **Two-Revolution** press made—and the price is right.

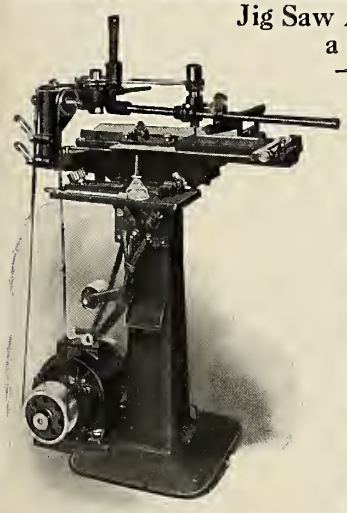


The Swink Printing Press Company,

Factory and General Offices
DELPHOS, OHIO

The HEXAGON

Universal Saw and Trimmer with Router and Jig Saw Attachment Makes a Complete Machine



A CIRCULAR SAW and Trimmer with gauge from 1 to 50 picas and our linotype slug holder to cut plates, furniture, rules and linotype slugs to accurate point measure.

A Jig Saw for inside mortises for insertions and all regular sawing.

A Radial Arm Router for routing out plates for color work and cutting out high parts of electrotypes.

A Beveling Attachment for beveling plates on edges for tacks and patent plate hooks or undercut bevel.

Furnished as individual machines or in a complete combination the attachments of which are readily and quickly taken off or swung to one side, enabling the printer to do many kinds of work.

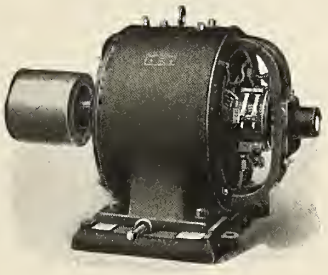
Our confidence in this machine is so great that we are prepared to give you a thirty days' free trial. If at the end of that time you are not fully satisfied with it, you can return it at our expense. Send for booklet.

HEXAGON TOOL COMPANY

DOVER, N. H.

NEW YORK: 321 Pearl St. CHICAGO: 1241 State St.

Don't Guess



At the size Motor required for that press. Write for our Printers' Guide, which tells you just what size and speed motor to install.

The proper motor will be cheaper to buy and cheaper to operate. To specify properly, requires special experience. We have that—twenty-one years of it.

The Triumph Electric Co.

Cincinnati, Ohio

BRANCHES IN ALL LARGE CITIES

The Printer Should Use a Paper

—that meets the requirements of what the customer *demands* and *expects*.

The average consumer or customer is not an expert judge of what constitutes the best paper in point of quality or effect, and the printer who would maintain his reputation, please his customers and become known and established as the one dependable print-shop for high-grade work, can not afford to deceive his customers with a coated book paper calculated to act as a substitute in order to meet a price.



A Quality That Leaves Nothing to Be Desired

Years of study and preparation have enabled us to manufacture a perfect, always uniform enamel book, and the handsome commercial catalogues, booklets and publications produced on this paper stand as a final and complete demonstration of what VELVO-ENAMEL will do for the printer. For the quality offered and the character of work that can be produced, this paper is far in the lead, and its price makes it a proposition worth the investigation of every printer who would be interested in knowing of the best at the right price.

We carry the largest stock of Enamel Book, S. & S. C., and Machine Finish Book Paper in Chicago, ready for quick delivery, in case lots or more, in standard sizes and weights.

West Virginia Pulp & Paper Co.

(Incorporated)

General Offices: 200 Fifth Avenue, New York

Western Sales Office: Printers' Building, Sherman and Polk Sts., Chicago

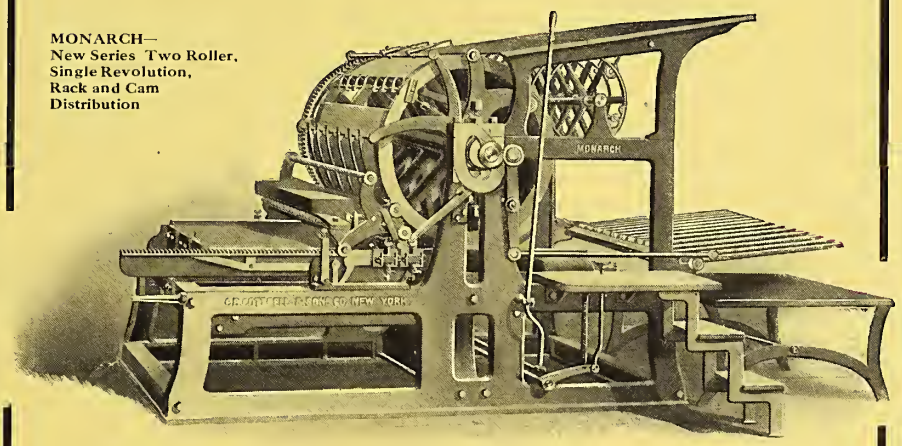
Mills at Tyrone, Pa.; Piedmont, W. Va.; Luke, Md.; Davis, W. Va.; Covington, Va.; Duncan Mills, Mechanicsville, N. Y.; Williamsburg, Pa.

Cable Address: "Pulpmont, New York." A. I. and A. B. C. Codes Used.

40 Years'

Continuous Service

MONARCH—
New Series Two Roller,
Single Revolution,
Rack and Cam
Distribution



Cottrell Single Revolution Press

A SERVICE OF 40 YEARS is not exceptional—it is to be expected from Cottrell Presses, because the design is right, the material best suited for the purpose, and the labor the best that can be obtained. That the Cottrell Single Revolution is the acknowledged leader in its field is proven by the number of users and the number who acknowledge its superiority. The letters on this page are taken from a special booklet and are only two of many. Better send for catalogue.

C. B. Cottrell & Sons Co.

25 Madison Square, N. New York

MANUFACTURERS
Works: Westerly, R.I.

279 Dearborn St. Chicago

Keystone Type Foundry

GENERAL SELLING AGENTS

Philadelphia, New York, Chicago, Detroit, Atlanta, San Francisco

and Still Doing Good Work

"THE WEEKLY RECORD"
New Madrid, Mo.

C. B. Cottrell & Sons Co.,
New York, N. Y.

Dear Sirs:—We are glad to make the following statement concerning the Cottrell Drum Cylinder Press. Our Press gives now, and always has given excellent service, when properly handled. It is 39 years old, and although several parts are worn and need replacing, the press is doing as good work as when new. It is simple and easy to repair. We cheerfully recommend the Cottrell Drum Cylinder Press, especially for the country newspaper. We are sending you under separate cover a copy of last week's "Record" printed on our press.

Yours truly,
Wm. H. Moore

November 22d, 1909

"GERMANTOWN GUIDE"
Germantown, Pa.

C. B. Cottrell & Sons Co.,
41 Park Row, New York

Gentlemen:—We send you herewith a copy of the "Guide" which is printed on a Cottrell Press purchased in 1870 from the old firm of McKellar, Smith & Jordan, and which has been in constant use ever since. It has done some of the finest work and is in good condition today. It affords me a great deal of pleasure to introduce callers to our "old and well tried friend, the Cottrell Press."

Yours truly,
The Germantown Guide

Set in Keystone's Caslon Bold. Printed on a No. 5 Cottrell. WATCH THESE INSERTS FOR EXAMPLES OF GOOD TYPOGRAPHY

THE CASLON BOLD

5 Point Font $2 00 — 21 A $0 95 40 a $1 05

THE IDEAL ADVERTISING MAN MUST BE SPECIALLY TRAINED
An Advertiser must have Discrimination to sift from the information only the things which will interest the Prospective Buyer. Nothing important must be hid, and nothing unimportant must be told, as space is valuable

6 Point Font $2 00 — 22 A $0 95 43 a $1 05

HE MUST HAVE WHAT IS TERMED BUSINESS WIT
This is necessary because an advertiser in the advanced grade really helps to direct the business he is advertising. He must know or be able to judge what, when and where to advertise

8 Point Font $2 25 — 19 A $1 10 37 a $1 15

ORIGINAL IN THOUGHT AND WRITINGS
He must have imagination, be able to remember and repeat stories, and to illustrate the important points by characteristic anecdotes or illustrations

9 Point Font $2 50 — 18 A $1 20 36 a $1 30

EDUCATING HIMSELF ALL THE TIME
An advertiser must be a voracious reader of good literature to keep pace with the times

10 Point Font $2 50 — 16 A $1 20 32 a $1 30

CASLON BOLD SERIES SUITABLE
An attractive type face will enhance the display and value of your advertisement

12 Point Font $2 75 — 16 A $1 30 30 a $1 45

PRINTERS WILL RECOGNIZE
Usefulness and Profit in this Series

14 Point Font $3 00 — 12 A $1 45 22 a $1 55

WORLD FAMED ARTIST
Exhibition in the Art Room

18 Point Font $3 25 — 8 A $1 50 16 a $1 75

SEASIDE PASTIMES
The Boardwalk Stroll

24 Point Font $3 50 — 5 A $1 60 11 a $1 90

GREAT NIGHT
Lost Final Attack

30 Point Font $4 25 — 4 A $2 00 9 a $2 25

MERCHANT
Stolen Wealth

36 Point Font $5 00 — 3 A $2 55 6 a $2 45

MOON SHINE

42 Point Font $6 25 — 3 A $3 20 6 a $3 05

Rivals Killed

48 Point Font $7 50 — 3 A $4 25 5 a $3 25

PORTERS

54 Point Font $9 15 — 3 A $5 55 4 a $3 60

Landslide

60 Point Font $11 00 — 3 A $6 75 4 a $4 25

ANGLE

72 Point Font $13 60 — 3 A $8 75 3 a $4 85

Market

84 Point Font $15 75 — 3 A $10 00 3 a $5 75

BIND

96 Point Font $19 90 — 3 A $13 00 3 a $6 90

Hoist

Philadelphia
New York
Chicago

KEYSTONE TYPE FOUNDRY

Detroit
Atlanta
San Francisco

The Henry O. Shepard Co.

ENGRAVERS DESIGNERS ILLUSTRATORS

Excellent equipment in men and material for doing half-tone, two, three and four color plates, zinc etchings, etc.

Prompt service and good quality are the leading characteristics of this house, so out-of-town printers can safely place their illustrative and process work with us. Being printers as well as engravers, we know what the printer wants, and give it to him.

Stippling or "roughing" done for the trade with care and accuracy.

The printer who is not equipped to do these classes of work should give us a trial. We are sure our quality, service and promptness will relieve our patrons of any danger of embarrassment, worry or loss.

THE HENRY O. SHEPARD CO.

632 South Sherman St., CHICAGO, Ill.



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Designed and lettered by
F. J. Trezise,
Instructor Inland Printer Technical School and
I. T. U. Course in Printing.

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The Inland Printer

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THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XLVII. No. 2. **MAY, 1911.** TERMS { $3.00 per year, in advance. Foreign, $3.85 per year. Canada, $3.60 per year.

THE WORK OF THE ESTIMATOR.

BY ARTHUR K. TAYLOR.

UNQUESTIONABLY the most important part of the office-work in conducting a printing business is making estimates of the cost of work for customers and prospective customers. The estimator, in his capacity of making prices, stands between the producer and consumer — in his keeping is the financial success or failure of the business.

The estimator should be a man so well versed and grounded in actual practical knowledge of the different operations, rather than one who theorizes only, that he knows the short cuts, the efficient methods that result in the work being produced with the least expenditure for labor and material. In this way only is he able to make his own work productive. An extravagantly figured price generally loses the job, the estimator's time is wasted and the establishment may unnecessarily gain a reputation for prohibitive prices. A carefully thought out and figured price represents a proposition in which you can have confidence; if you lose the job you do not regretfully wish that you could refigure it. If you secure the work, the manner of its manufacture is already virtually planned, and the ultimate profit of the operation is the measure of the estimator's skill in determining in advance the labor and material that go into the finished work, considering the organization and equipment with which he has to deal.

It is the estimator's duty to make an analysis of each job on which he has to figure. If the stock is not specified by the customer, it usually devolves upon him to use his judgment to select the material best fitted for the needs of the work in question. He has to weigh carefully in his mind whether this particular customer is a man of sufficient discrimination to appreciate stock that is above the average in quality, and who will be willing to pay accordingly, or perchance he belongs to that very large class that prefers to permit saving in first cost to outweigh any other consideration.

When the question of stock is determined, the next problem is to see that it is furnished in such sizes as to cut to best advantage. Here comes into play the exercise of nice judgment, balancing the cost of electrotypes and presswork against that of stock, but more frequently the balancing of electrotyping with impressions of presswork.

As it frequently happens that jobs are worked two-up, and forms may back themselves and be cut apart, one of the most frequent errors in calculating the cost of stock is to figure one-half as much as required or double the quantity. Those who have been estimating for a long period become so experienced that they will feel intuitively that the figure is wrong when either of these errors has been made, but when a great number of items representing many operations are called for, even this safeguard does not always warn us. A simple balance that is now on the market, with a graduated scale indicating the weight of five hundred sheets, comes in very usefully here. By weighing your dummy an instant's calculation will tell you whether you have made a vital error as to the quan-

tity of stock. Some of the most careful estimators have found this instrument a very welcome aid to accuracy.

The indiscriminate making of estimates is a trade abuse that represents no small portion of the cost of doing business. We have it in our own hands absolutely to correct this condition, and great work in this direction is being done by the different organizations of employing printers throughout the country, but much yet remains to be accomplished in this direction that can be done by individual effort.

It can not be too strongly impressed upon employing printers that we are not called upon to comply with every request for a quotation. Instead of immediately going to work at figuring every time we are approached for a price it will pay us well to give serious consideration to the precise kind of proposition presented. There is nothing much more depressing than figuring on bids that you instinctively feel are simply a waste of time, and as you naturally are unable to bring to bear on such work your best efforts, it tends to lower the standard of all your figuring.

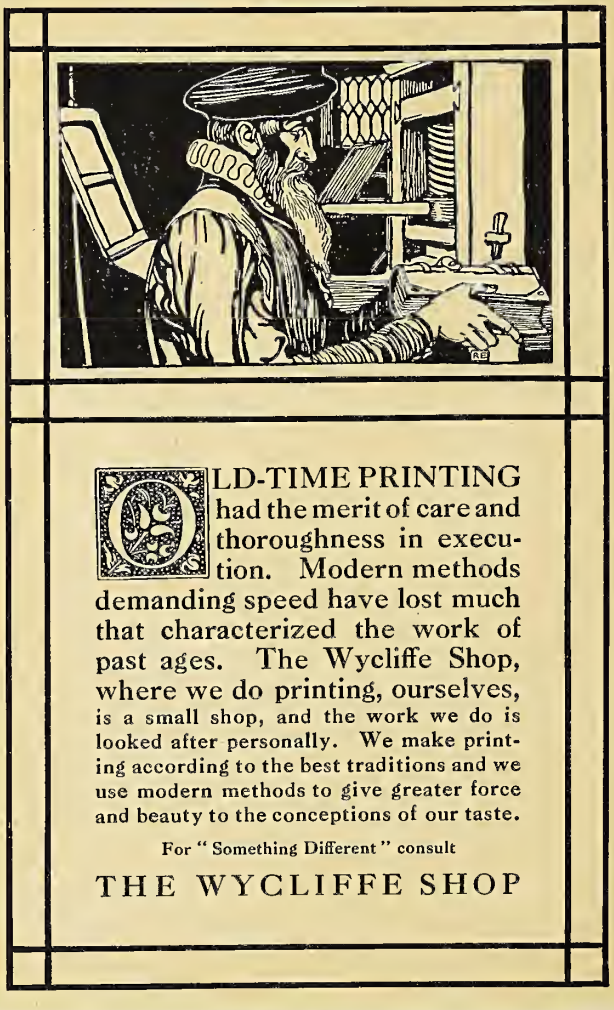
There are many perfectly sound reasons why you may politely decline to furnish estimates. The job may represent one for which you feel that you are not especially well fitted, and you may not wish to increase your facilities in that direction. It is conceivable to some enlightened minds to be good business to decline seeking this order, and further, that it might not bring on any serious manifestations of nature's forces should you direct the person asking the price to some other printer who may be making a specialty of this particular kind of work. Notwithstanding the ancient trade attitude in matters of this kind, such a course may result in your doing three desirable things: you may save some of your own valuable time — you may be doing a service to the one seeking the price — and you may make a friend of one in the trade who may perchance some time return the compliment.

You may have reason to believe a piece of work presented to you for estimate is being likewise hawked around to every Tom, Dick and Harry in town for prices, and will go to the lowest bidder with but scant consideration as to the question of quality of the finished work. You feel morally certain that you run no chance at all of securing the work at a fair figure. Is there any good reason why you should not state the case plainly but courteously to the man who is willing to take a part of the time of a dozen different printers in the hope of making for himself what perchance represents an error of judgment on the part of the lowest bidder?

You can tell him with the clearest conscience and a rising pride in your own spunk that, while you may be able to give him a little better work or somewhat superior service to some of your competitors from whom he will get a price, you feel so certain your price for this work and service will not be the lowest that you will have to ask him to excuse you from the competition.

Suppose a man comes to you for a price on a proposition, and you know that you would not credit him under any circumstances. Is there any reason why the question of terms should not be raised immediately? If he is unable to make satisfactory arrangements for paying, is there any reason why you should waste your time figuring?

It is decidedly the part of good business judgment to place too high a valuation on your own time to be willing to waste it in unprofitable figuring, and by weeding out the unattractive propositions offered you more time is made for the consideration of those that are desirable.



ADVERTISING SUGGESTION.

PERFECT PEACE.

Doctor — Madam, your husband needs a perfect rest. One of you must travel.— *Exchange.*

Written for THE INLAND PRINTER.

HOW ELECTRIC LAMP LABELS ARE MADE.

BY GILBERT P. FARRAR.



EARLY every one connected with the printing business is at times asked to explain how various forms of specially printed matter are produced. Unless the follower of printing is connected with the company producing them, it is not an easy matter to unfold the mysteries surrounding some of the various special lines, because it is usually as astonishing to those inside the craft as to those outside.

Take, for instance, the tiny, various shaped and sized labels found on incandescent bulbs, or as they are usually called, electric lights.

These labels are printed in one, two or three colors, cut, counted and delivered for from 10 to 30 cents a thousand! Think that over.

Yet there is more money in this class of work for the people who do it than in any other branch of the printing business.

The price varies according to the quantity, the size, and the number of colors. Some lamp companies use many millions a year, where others use only a few hundred thousand, or a few thousand. There is one company that orders these labels in forty-million lots.

Strange as it may seem, there are only two or three — possibly four — concerns who do this class of work. Why? Because the company doing this work has to do lots of it to make money; and as one of them can produce as many as a million labels a day, it can easily be seen that they can keep pace with those making the globes.

There are many kinds of electric-lamp labels. Some are used to show the brand of the lamp, some to show the voltage and wattage, and others are used to give the patent dates or license.

The license labels are not gummed and are placed between the wires inside the globe on some special lines of globes. These labels are printed on both sides of the sheet.

Then there are several sizes for labels. Some are used on large Tungsten globes; some on small, round Gem globes, and others on the several regulation-sized electric globes.

But when several sizes are used on the same brand lamp, the same style label is printed in the different sizes.

When a new brand of globe is placed on the market, the maker has the label company submit a sketch for labels to be used on the globes. When the sketch is approved, the artist makes the drawing for the label four times the size of the finished label. An engraving is then made one-half the size of the drawing.

This engraving is locked up with a point guide on each side, put on a job press and about two hundred proofs printed. The proofs are now trimmed close to the guide lines and pasted on a large card double the size of the sheet to be printed. This card is ruled with guide lines, so that when the proofs are put on, the labels will be straight and an equal distance from each other.

The gummed paper on which these labels are usually printed comes 17 by 22 inches, and the card on which the proofs are pasted holds 100, 200 and sometimes 300 of these proofs, according to the size of the label and the size of sheet to be used; whether a half sheet of 17 by 22, a quarter sheet, or an eighth sheet. From this card a zinc etching is made one-half size, which brings the label down to the right size (the original drawing having been made four times the size of copy). The zinc etching is then put on press and the labels printed to accurate register.

In handling the gummed paper on press, it is necessary to roll back, or break the corners, in order to make the sheet lay flat and come up to the guides without sliding over. After this, the gummed sheets are jogged up evenly, padded on all four sides to insure each label being exactly one above the other and thus avoid cutting into the label.

The labels are cut with steel dies made the same size and style of the sketch, allowing about a thirty-second of an inch margin all around and sometimes blending right into the printed matter, giving a white-on-black effect. The die can be operated in almost any kind of an automatic or controlled punching machine; although most of these machines are made for the purpose.

To assure accurate counting, they are padded in lots of 100; and if each sheet has 100 labels on it, when the whole sheet or lot is cut, there are 10,000 labels, which are put in a small pasteboard box and marked with a sample of the label and the quantity.

The voltage labels, on which only figures appear, are set up in type and evenly spaced to suit size of label and the size of sheet; the other operations are the same.

On all sheets a sufficient margin is left between each label to afford easy punching without drawing or sagging the row next to it.

NOT EASY.

"What is the hardest work you do?"

"My hardest work," replied Senator Sorghum, "is trying to look like my photograph and talk like my speeches when I get back to my home town." — *Washington Star.*

Written for THE INLAND PRINTER.

THE TYPOGRAPHY OF ADVERTISEMENTS.

NO. IV.— BY F. J. TREZISE.

"Love not too many faces. Even Solomon failed when he set his head upon a plurality of favorites."

ON CHOOSING THE TYPE.

THAT the advertisement depends largely for its effectiveness upon the type in which it is set none will question. The general design and the readability of the type are the things which attract the attention. Carefully prepared copy is, of course, necessary to good advertising, but before one reads even the most alluring advertisement his attention must be attracted to it in some way. This is accomplished by good design and pleasing type-faces. The printer who can, taking into consideration the effect of design and type upon the optic nerve, set advertisements in such manner that they are not only pleasing to read, but even seem to invite a reading, is enabled to produce the kind of advertising typography that really counts, for, after all is said and done, it is the form, or typographical appearance, of the advertisement, that first attracts the eye.

We are all aware of the fact that some types are easier to read than others—that some book pages, because of the type in which they are set, invite a reading, while others are more or less displeasing—even repulsive in appearance. The eye takes to the one page readily and easily, while it must be forced to read the other; and the desirable thing in typography is that in form and type the advertisement shall be attractive to the eye. We must, then, use the type that is the most easily read, and it naturally follows that the Roman types, either old-style or modern, are, because of their constant use, the most easily read by the average person. Even though the bold-face types be of the same general design as the Roman

FIG. 20.— The ordinary roman letter is the most easily read by the normal eye. Compare with Figs. 21 and 22.

We are all aware of the fact that some types are easier to read than others — that some book-pages, because of the type in which they are set, invite a reading, while others are more or less displeasing — even repulsive in appearance. The eye takes to the former readily and easily, while it must be forced to read the latter — and the desirable thing in advertising-typography is that in form and type the advertisement shall be attractive to the eye, and read without effort.

We are all aware of the fact that some types are easier to read than others—that some book pages, because of the type in which they are set, invite a reading, while others are more or less displeasing—even repulsive in appearance. The eye takes to the one page readily and easily, while it must be forced to read the other; and the desirable thing in typography is that in form and type the advertisement shall be attractive to the eye. We must, then, use the type that is the most easily read, and it naturally follows that the Roman types, either the old-style or modern, are, because of their

FIG. 21.— Even though this type is bold and strong in tone it is not as easily read as the type shown in Fig. 20.

We must, then, use the type that is the most easily read. This, of course, is the roman letter. Centuries of its use, together with the fact that from our earliest associations we are constantly confronted by the roman letter, make its reading seem natural. Then, too, the fact remains that despite all attempts, no one has as yet been enabled to produce a letter-form which in legibility and distribution of color is superior, or even equal, to the classic roman letter of the Renaissance.

To illustrate this, consider for a moment Figs. 20, 21 and 22. Fig. 20 is set in ten-point Caslon Old-style, Fig. 21 in ten-point Caslon Bold and Fig. 22 in ten-point Hearst. Of the three, the first one is the most easily read by the normal eye. Fig. 21, because of its general resemblance in design to the ordinary roman letter, perhaps comes next in legibility, while Fig. 22, departing as it does from the standard roman forms, is the least legible of them all.

An interesting point in this connection, and one which proves conclusively the greater legibility of the plain roman type-faces, is the fact that

proofreaders, while able to grasp words, and even groups of words, in reading proof on matter set in ordinary roman type, will, in reading matter set in display type, spell out the words letter by letter, their unfamiliarity with the forms making them less sure of correctness in their reading.

"But," some one says, "the heavier and bolder type-faces furnish a greater contrast to the white of the paper, and therefore should be the easier to read."

It is true that a greater contrast of color is furnished in the use of the bolder type-faces, but to force these greater contrasts on the eye is to literally club it into reading the text, whether or no. Are the salesman's statements of better selling value because they are shouted loudly in direct contrast to the quiet of the office? There may be, and undoubtedly are, some on whom this force is necessary, but to those who are sufficiently educated and intelligent to be reached through the appeal of the advertisement, the quiet dignity of

We are all aware of the fact that some types are easier to read than others —that some book pages, because of the type in which they are set, invite a reading, while others are more or less displeasing— even repulsive in appearance. The eye takes to the one page readily and easily, while it must be forced to read the other; and the desirable thing in typography is that in form and type the advertisement shall be attractive to the eye. We must, then, use the type that is the most easily read, and it naturally

Fig. 22.— Another form of heavy display type which is less legible than the ordinary roman shown in Fig. 20.

the salesman's statements made in well-modulated tones will be more attractive.

The strong contrasts are not desirable as a regular thing. Red and green form, as do the other combinations of complementary colors, violent contrasts — but a very little of these color combinations is sufficient to the average person.

As we become educated and civilized and grow in refinement our appreciation of the more subdued and broken colors increases, and we prefer these hues to the strong raw primary colors so pleasing to the savage. And as our appreciation of colors grows more refined, so also does our regard for the lighter, more delicate type-faces, and we no longer care to be clubbed into reading a thing through the use of brutally large and black letters.

Our big advertisers appreciate this. One of the most extensively advertised industries of



Fig. 23.— A page that is legible and pleasing to the eye, showing that "display" type is not necessary to good advertising.

to-day is the automobile industry. All of the ability and skill that can be produced is brought to bear upon the construction of automobile advertisements, and it is a noticeable fact that in their typography, and especially of late, the old-style types play the leading part, the heavy job-faces being conspicuous by their absence. This is shown in Fig. 23, a page advertisement from one of the popular magazines. One can not but note the ease with which a page of this kind is read, and the absence of the "screaming" heavy-faced letters.

A comparison of Figs. 24 and 25 will still better illustrate this point. In the former, we have large, black letters of various designs, even the text matter being set in a display letter. The whole advertisement is confusing and forbidding, and offers nothing pleasing to attract the eye. In Fig. 25, the use of the plain roman types gives a page that is easily read, and does not offend by its heavy color. True, the advertisement shown in Fig. 24 is handicapped by an illustration of unusual shape, but that this is not responsible for the objectionable

features noted is shown in the fact that they are most apparent at the top of the advertisement where the shape of the cut is of no influence.

Another point of interest to the compositor is the manner in which the small type in Fig. 25 has been set in two columns, rather than in long lines across the page. This is desirable where ordinary body-type is used, as scientists tell us that the eye does not readily take in a line that is more than approximately three and one-half inches in length.

We come, then, to the position that the roman



Fig. 24.— Here the use of "display" letters results in a page that is confusing to the eye and hard to read. Compare with Fig. 25.

types, because of their admitted excellence of design, as well as their constant use in other fields, are the easiest read by the normal eye.

Of the roman type-faces, we have the old-style and the modern. As to the relative legibility of the two there is something to be said on both sides, but, generally speaking, they are equally good. The old-style letter, especially the Caslon, is at its best on antique papers, the coated papers lending themselves better to the use of the modern type-faces. The fact, however, that some modern type-faces contain characteristics peculiar to the old-style, and vice versa, to such a degree that even some printers are confused as to their classification, indicates that the choice between them is largely a matter of personal opinion.

In the interest of good printing we must sincerely hope for the speedy coming of the day when most of the boldfaced roman types will be eliminated from our magazine pages. We have no particular fault to find with heavy job-faces. They are essential to posters, window-cards, etc.—which are to be read at a distance — but in the pages of a magazine, to be read at close range, they are, to say the least, offensive.

This, of course, does not apply to the heavy-faced types in the smaller sizes. In small advertisements which contain a large amount of matter, and in which the largest type-face that can be used is in the neighborhood of twelve or fourteen point, it is, of course, necessary to resort to the boldfaced letters in order to gain the desired prominence.



Fig. 25.— A pleasing advertisement that is easily read. One does not feel the need for other type-faces in order to get a proper display. Compare with Fig. 24.

"But," asks some one, "how are we to secure a proper display for some lines if we don't use heavy type-faces?" In nearly every case this can be accomplished by a variety in the sizes used for the different parts of the advertisements, although slightly heavier faces are sometimes desirable. Display is a relative proposition, and of course if the text matter of an advertisement is set in boldfaced type, the bringing out or emphasizing of certain lines will necessitate the use of still bolder and larger faces. In a consideration of Fig. 25, though, one does not feel the need of a heavier type-face for the display — the larger sizes of the roman capitals being sufficient for all the necessary prominence.

Generally speaking, lower-case should be used in advertisement composition, rather than capitals. A dignified formal announcement may be effectively typed in roman capitals — but the advertisement, which should be set in a letter that will easily lead the eye from one line to the other with-

out effort, is at its best in the lower-case. Compare, for illustration, the advertisements shown in Figs. 26 and 27. In the former the use of all capitals has resulted in an advertisement which must be studied out rather than read at a glance, while in the latter the lower-case is read without effort.

TAILOR-MADE CLOTHING
EQUAL TO THE VERY BEST IN STYLE FIT AND FINISH
SURE TRADE MAKERS
SNAPPY STYLES IN SUITS AND OVERCOATS FOR FALL AND WINTER, 1909
READY FOR YOUR INSPECTION
A. DINKELSPEIL CO.
COR. N. ST. PAUL AND ANDREWS STS.
ROCHESTER, N. Y.
NEW YORK SALESROOM 821-823 BROADWAY

FIG. 26.— The use of all capitals has resulted in an advertisement which must be studied out rather than read at a glance.

Even this legibility would be a trifle enhanced by a slight spacing between lines.

Display lines set in lower-case are to be preferred to those set in capitals for the same reason that plain roman type is preferable to other faces —they are more easily read by the average person. And an advertisement set all in lower-case pre-

THE way you look, and, still more, the way you feel, depends on the shoes you wear.
In our Selz Royal Blue shoes you get looks and comfort; and more of both for the money than in any other shoes sold.
Selz shoes $3 to $6.
Leon's
Selz Royal Blue Stores
Northwest corner Clark and Madison
51 W. Madison 106 S. Clark 4 S. Dearborn
Southeast corner Dearborn and Van Buren

FIG. 27.— An advertisement set in all lower-case is read without effort.

serves a harmony of shape not found in the advertisement in which lines of capitals are used. In the consideration of this point, however, one must not overlook the design as a whole, and where the general appearance of the advertisement can be improved by the addition of a line of capitals it would be useless to argue for its omission in order to procure a complete harmony of shape.

Shall the gothic letter (called in the printing-office text) be used in the composition of advertisements? This is a question which is frequently asked, and one which has brought out much difference of opinion. While of course the gothic letter is not nearly as readable as is the roman form, and its use in quantities such as a full page or even a large group of lines would result in an illegibility detrimental to the best advertising results, the setting of a line or two in this form of letter is at times not only permissible, but even desirable, the decorative effect gained by its use being a pleasing variation from the plainer roman.

We note with much satisfaction the passing of the lining gothics from our advertising pages. While these letter forms are, without question, easily read and desirable at times in the smaller sizes, we can not but feel that in the larger sizes they are crude and without beauty.

A summing up of the foregoing, then, brings us to these conclusions:

That the roman type, either modern or old-style, is the easiest for the normal eye to read, because this is the letter-form with which the eye is the most familiar.

That the heavier roman faces, although not more readable than the lighter types, are offensive to the eye because of their strong color.

That proper display ordinarily can be gained by variation in the sizes of the same series.

That an advertisement set in all lower-case is more easily read than one set in all capitals.

That display lines which are set in lower-case are more easily read than those which are set in capitals.

That a complete harmony of shapes is attained where an advertisement is set in all lower-case of one series.

AN APPEAL TO REASON.

This is the season for planting seed,
'Tis also the printers' time of need;
Sow radish seed, and lettuce, too,
Pay the printers whatever is due.

Go build yourself an onion bed,
Remember the printer must be fed;
Sow several rows of early peas,
Pay for last year paper, please.

Dig up around each strawberry vine,
If you want the *Review*, drop us a line;
Plant some potatoes to put in the hash,
Remember the printer is short of cash.

Fix up a hill or so of beans,
With the editor divide your means;
Of watermelons you'll need a patch —
The editor's pants needs one to match.

— *Reeseville (Wis.) Review.*

AN INVENTOR'S SUBSTITUTE.

"Do you think that our Joe's inventions will work?" asked Mrs. Corne. "I hope so," answered her husband; "I know well that Joe won't."

Written for The Inland Printer.

WORDS AND THEIR WAYS.

BY F. HORACE TEALL.

WORDS and their ways are worthy of much more careful study by proofreaders than the proofreaders usually make of them, although many readers certainly know very well the difference between good and poor uses of words. The kind of study meant here would be hard to define, if not impossible to delimitate effectively, and is better left for personal determination. Pressing need of more care is shown by a common misuse of a word, which seems to be spreading rather than subsiding. How often we see the mistake that was made by the reporter who wrote of "the houses that comprise the row," and the other who mentioned "the companies that comprise the regiment." Of course the members of anything compose the aggregate, and the houses and companies do not comprise, but are themselves comprised. Every proofreader should unhesitatingly correct this misuse at sight.

A strong incentive to word-study was thus expressed by Lindley Murray: "It may indeed be justly asserted that many of the differences in opinion amongst men, with the disputes, contentions, and alienations of heart, which have too often proceeded from such differences, have been occasioned by a want of proper skill in the connection and meaning of words, and by a tenacious misapplication of language." This was written in the eighteenth century, but it is just as true in the twentieth century. Murray said many other things that have not ceased to be true, although other methods of presenting the same truths have superseded his method. One of his statements in defense of certain grammatical opinions differing from those of other grammarians is worthy of recalling: "A principle may be warrantably adopted, and carried to a precise convenient extent, without subjecting its supporters to the charge of inconsistency, for not pursuing it beyond the line of use and propriety."

A great difficulty, and the one probably most prominent in Murray's thought in writing the first sentence quoted from him above, lies in the variation in personal understanding of certain words. Probably no thought can not be unmistakably expressed, but many sentences are written and spoken so that, although perfectly clear in the author's mind, they are misunderstood by the reader or hearer, largely through differing associations attaching to some word or words. This difficulty can not always be overcome by suggestion of change, but often the thoughtful and studious proofreader might be helpful in this way; nay, he often is so helpful, but not often enough. We must not forget that the proofreader is handicapped by circumstances beyond his control, especially the disinclination of many authors to have their writing "meddled with." Although authors are just like other people, some courteous and thankful for such favors from proofreaders and some not only ungrateful, but almost sure to be offended by the least "presumption," as they call it, it is an unfortunate fact that the unpleasant ones are so many that naturally proofreaders are inclined to do only what is demanded of them. Nevertheless, the proofreader will surely find it profitable to be well equipped in knowledge and understanding, especially of the proper use of language. We wish here simply to offer a few thoughts that seem fitted for helpfulness, mostly through suggestiveness.

We find in William Chauncey Fowler's "English in its Elements and Forms" the saying that "the leading men in the greater or smaller communities, the editors of periodicals, and authors generally, should exercise the same guardian care over it [language] which they do over the opinions which it is used to express." Yet Dr. Fowler, whose work is largely logical as well as grammatical, says: "Language is imperfect because the term in a proposition, if it has any meaning in the mind of the speaker, has a different one from what it has in the mind of the hearer," obviously reversing the order of speaker and hearer. He gives one example of what he calls imperfection: "The phrase beast of burden might, to one mind, mean a horse; to another, a mule; to another, a camel." He loses from his thought the vital differentiation that, while the phrase might connote a particular animal, it can mean only what it says perfectly, some animal. The person who attaches a concrete meaning to an abstract phrase does not thereby vitiate the perfection of the phrase as an entity of expression. He merely shows imperfection in his own mentality.

"It should be added," continues Dr. Fowler, "that there is great vagueness in the common use of language, which, in practice, increases its imperfection as a medium of thought." Here a truth is strikingly exemplified in its own expression, since it is indisputably true that many printed sentences are not as clear as they should be, so that different readers get different impressions of their meaning. Probably no writer is altogether free from vagueness of expression, and such vagueness is mainly the natural outcome of vagueness of thought. Dr. Fowler's thought shows this, in attributing imperfection to the language, when

the only imperfection is in the use of the language. The world may be challenged to point out a vague or imperfect sentence whose intention could not be clearly and perfectly expressed. Thus the imperfection is not plainly in the language as a medium, but almost entirely in the mental equipment of those who use it.

Words have many ways of differing in the sense they convey, and they often will be vaguely construed by those who fail in recognizing these differences, which are usually solvable by means of their context. We have space for only two examples, which may be sufficient to typify a common failure in understanding, resulting mostly from hasty conclusion. Recently a prominent newspaper was brought to task for saying that a show "opened on a certain day," the critic insisting that it could not have been "on" a day. Thus one of the absolutely settled idioms of the language was nullified for one person simply because he would not take time to think of any meaning of the word on except the literal physical one that is commonest in its use. Another newspaper asserted that tireless was not a decently usable word, though it had been commonly used for centuries, and is no more objectionable than other words never objected to, as resistless, ceaseless, etc. These are not ideally made etymologically, but they show, by their unquestioned acceptance, that etymological fitness is not the only test by which such acceptance may be secured.

THE PROOFREADER.

BY DEWEY AUSTIN COBB.

I wrote my program, set my dates, assigned
Each actor to the part he was to take;
I chose my printer, paper, and the kind
Of type I thought the fairest sheet would make.

With every resource of the printer's art
The work was done. Then back to me one day
It came — so changed it almost broke my heart;
For Fate corrects our proofs her own grim way.

PARTING WHITE AND BLUE.

At an important state function in London blue tickets were issued to persons in high rank, admitting them to that part of the hall reserved for members of the royal family. Less distinguished guests were given white tickets. Through some mistake an important public man received a blue card while his wife received a white one.

When the couple reached the audience chamber there began the trouble, inasmuch as the lady firmly declined to be separated from her husband. An aide endeavored to reason with her, pointing out the dreadful consequences that would follow a mingling of blue and white.

"How absurd!" exclaimed the lady. "What do you take us for — a seidlitz powder?"

She was permitted to enter with her husband.— *Ex.*

A LITERARY DISPUTE.

Richard Le Gallienne, the noted poet, said at a dinner at the Hotel Westminster, in New York:

"Literary disputes are interesting if properly conducted. Too many of them, however, are suggestive of the Shakespearean dispute in Tin Can.

"Professor Bill Billus, of the Tin Can Dancing Academy, delivered a lecture in the Lone Hand saloon, and in the course of his argument recited 'The Boy Stood on the Burning Deck,' a gem, he declared, from Shakespeare's 'Othello.'

"But an interrupter arose and strode forward.

"'I am a Boston gent,' said the interrupter, 'and I certify that no Shakespeare never wrote that piece.'

"'Friend,' said Professor Billus, gently, 'I can convince you that he done so.'

"'Convince away,' said the Bostonian, skeptically.

"So Professor Billus led off with his right foot and followed up the argument with a brass cuspidor, falling in the subsequent clinch on top.

"'Who writ the piece?' he shouted, as he pummeled his opponent steadily.

"'Shakespeare,' the Bostonian answered in smothered tones from beneath.

"'Are you sure?' asked the professor.

"'Dead sure,' was the reply. 'I seen him do it.'"



ADVERTISING SUGGESTION.

Written for The Inland Printer.

TIME!

BY C. A. HARTMAN.

THERE was a gathering of printers held recently in New York—linotype operators, hand-men, proofreaders and two foremen of large newspaper plants, and while they were in a reminiscent mood the subject turned to the idiosyncracies of the individual printers different ones had known. A foreman of an office employing perhaps one hundred men, said: "We are all thoroughly familiar with the man in the printing-office who is always the last to get to his case in the morning, the last to return to his work from lunch, and who frequently 'has business down-stairs' during the day where he manages to dispose of from ten to twenty minutes of the employer's time."

It is true that this class of man does exist but fortunately for the trade his numbers are few, and we believe that he belongs to that old school of printers to whom time was never the very essence of the contract. Latter-day progressiveness, with its batteries of quick-firing machines of all kinds, and Johnny-on-the-minutiveness, have all combined to sound the everlasting requiem of him who would leave to the last minute that which should have been anticipated rather than deferred.

Our old friend is the target for the shafts of sarcasm hurled by his fellow laborers; he is the despair of those in authority, because even though he may be a good workman when "on the job," he is forever getting there; the other men soon weary of his dilatoriness, and then complaints are forthcoming that he has a "preferred sit" because the "boss" permits him to do that which, if every man in the place did, would soon disrupt the best organized establishment.

The printers of the present time who are working eight hours daily under proper sanitary conditions are willing and anxious to give, perhaps, just a little bit more in labor than they receive in wages. The average man is at his post and ready to pitch in at the call of "Time!" and to give the best, in thought and knowledge, that is in him, whether his work be mechanical or mental.

Every man must realize the full importance of his job. The idea that a minute or five minutes, here and there, makes no difference, is a fallacy; nobody plays so small a part in the world that he can afford to "shy" his work on that theory. As competition grows keener year by year, and the business grows more complicated, the employer, the superintendent and the foreman of every large establishment depend more and more on the rank and file, and as the men rise to their responsibility, so likewise will the employer, in turn, be ready to divide profits with more equality and possibly more liberality.



A SPRING IDYLL.

Half-tone from drawing by Jos. Futterer, printed in four colors by Brend'amour, Simhart & Co., Munich, Germany.

THE PESSIMIST ON COSTS.

He told just how he found his cost,
How on each job he never lost.
Nor cared he for the stony stare
Of his abhorred competitaire
Across him at the festive board
While loud applause his periods scored.
His rival made a discount sheet—
In whispered accents, low, discreet,
Unto his neighbor this he said:
"That skate would take a widow's bread.
He took a job from me last eve,
The price he made would make you grieve.
And then he comes up here and blows—
How they can stand him, heaven knows.
I won't come here, you bet, no more,
These fellers make me good and sore."

STONE AND WOOD.

He rejoiced in the pleasing name of Wood, and he prided himself on his jokes and smart repartee. One day he met a friend whose name was Stone, and naturally a name like that was too good a chance to miss.

"Good morning, Mr. Stone," he said, pleasantly; "and how is Mrs. Stone and all the little pebbles?"

"Quite well, thank you, Mr. Wood; and how is Mrs. Wood and all the little splinters?"

Written for THE INLAND PRINTER.

A FOREMAN'S RESOURCEFULNESS.

BY L. A. HORNSTEIN.



UT in Colorado there is a job-office which has a reputation for doing a fine quality of printing. The office is a comparatively small one, and only one Linotype is in use in it, so necessarily the machine must do a diversity of work. Recently the foreman had an opportunity to demonstrate his resourcefulness in the use of the materials and machinery at his command.

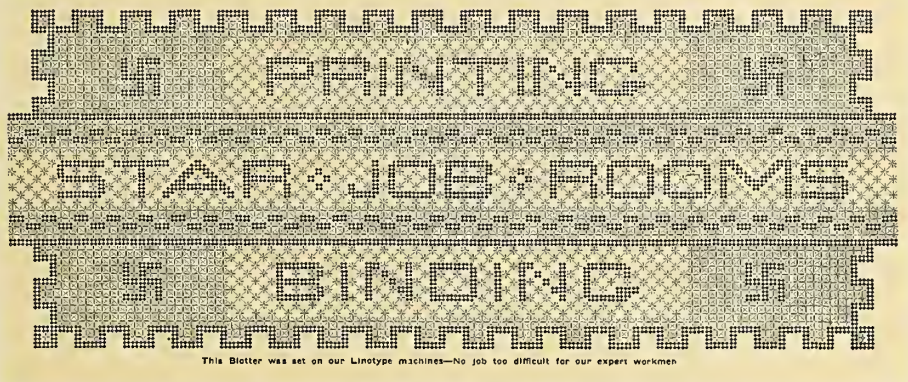
He had occasion to lock up for the cylinder press a form of counter checks. The form consisted of sixteen electrotype plates, each about 4 by 6 inches. In the upper left-hand corner of each plate was a rectangular mortise for the insertion of a nonpareil line, as follows:

Form No. 110.— 100M — 9-14-08.

To have set this line sixteen times and then to have inserted and justified it in the sixteen respective mortises would have consumed considerable time. Every printer knows what a tedious task the filling of mortises is, and also how the average journeyman hates it; and after the form is locked up and on the press, every pressman has had his experiences with the quads, spaces, leads and slugs working up — no matter how accurately they may have been justified originally — causing endless annoyance and waste of valuable time for both man and machine.

The foreman in this office was a man who used his wits, however. The Linotype happened to be busy at the time on ten-point twenty-four ems wide. This made no difference to the ingenious foreman, who went to the six-point matrix tray, assembled the matrices for the above line in a stick, just as if he were setting type, carried the line to the operator, who stopped on his ten-point job long enough to insert the six-point line in the assembler, lock the machine, and make sixteen casts of the six-point line automatically — the entire operation consuming not more than five minutes. Then he resumed work on the ten-point job in hand.

The foreman thus had his sixteen lines in hand, ready for insertion in the mortises. True, they were on ten-point twenty-four-em slugs, but it was the work of only a few minutes at the lead-cutter to reduce them to the required length; and as to the slug being ten-point, that was rather an advantage than otherwise, as it left less space to fill with other material. Thus, in ten to fifteen minutes at the outside, a piece of work was accomplished that possibly would have taken from two to three hours otherwise.



BLOTTER SET ON THE LINOTYPE MACHINE.

Designed by Percival Shea, manager of the *Arizona Daily Star*, Tucson, Arizona; composition by J. W. Hopkins.

THE INTERNATIONAL PRINTING TRADES BUREAU.

The latest statistics issued regarding the unions connected with the International Printing Trades Bureau, whose office is at Stuttgart, give the following organizations, their membership and their wealth on January 1, 1910:

		Membership.	Wealth.
1.	German Printers' Union	59,027	$1,816,774.43
2.	Austrian Association of Printers' Unions	14,856	495,142.27
3.	Italian Printers' Union	12,216	118,116.77
4.	French Typographic Federation	11,453	44,341.94
5.	Hungarian Printers' Mutual Benefit Association	6,575	169,849.65
6.	Swedish Typographical Union	5,949	
7.	Danish Typographical Union	3,470	104,462.41
8.	Belgian Printers' Union	3,245	4,022.31
9.	Swiss Typographical Union	3,139	142,586.28
10.	Norwegian Central Union of Printers	1,882	45,904.08
11.	Finnish Typographical Union	1,626	19,315.44
12.	Typographical Union of Romanic Switzerland	817	15,193.93
13.	Rumanian Gutenberg Printers' Union	424	8,858.70
14.	Croatian Printers' Union	382	23,887.80
15.	Bulgarian Typographical Union	300	2,698.14
16.	Typographical Society of Servia	227	2,311.18
17.	Typographical Society of Bosnia and Herzegovina	166	4,097.97
18.	Luxemburg Printers' Union	126	2,926.85
	Total	125,880	$3,020,490.25

The total income during 1909 was $1,484,555.70 and the total expenditure $1,268,528.50, making a total gain of $216,027.20.



A REMINISCENCE — THE OLD-TIME SUB-STARVER.

Drawn by John T. Nolf, printer.

The Inland Printer

A. H. McQuilkin, Editor.

Published monthly by

THE INLAND PRINTER COMPANY

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The Inland Printer is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 Cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.— To Canada, postage prepaid, three dollars and sixty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

Important.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

W. H. Beers, 40 St. John street, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), De Montfort Press, Leicester, England.
Raithby, Lawrence & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Wm. Dawson & Sons, Cannon House, Breams buildings, London, E. C., England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
Alex. Cowan & Sons (Limited), Wellington, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Nürnbergerstrasse 18, Leipsic, Germany.
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
A. Oudshoorn, 179 rue de Paris, Charenton, France.
Jean Van Overstraeten, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES.

This is the time of year when everybody begins to cheer up — except the printer who has no cost-finding system.

Even the two-or-three-man shop has a business-office expense, and if the customer isn't paying it, the boss is donating it to the public.

If the time ever shall come when employing printers will harmonize on organization plans, the man who points the way should have his name recorded in the Hall of Fame.

Our old friend, Dull Season, will be along in a month or so. Cogitate on the problem now and determine to put in a cost system in the breathing spell. Good advice? Ask the man who has one.

Champ Clark is in the saddle. Whether he shall ride into the White House depends largely on how well he profited by observing the "horrible examples" of the last Congress, some of whom were in favor of putting a tax on education.

Being the Greeley centenary, the United Typothetæ of America is going West this year. By unanimous vote the executive committee decided to hold the twenty-fifth annual convention at Denver on September 4, 5, 6 and 7. There is a very active local Typothetæ at the capital of the Centennial State, and the probabilities are that the Typothetæ will have the time of its life.

Down in Houston, Texas, the employing printers have been taking stock, and a Galveston paper says they are going to raise prices. The stock-taking divulged the usual condition of affairs. Where there had been profit, the money had been reinvested in the plant, and printers' fortunes were found to be expressed in rapidly depreciating type and machinery. As was the case in St. Paul and Minneapolis, the printing-buying public of Houston is learning more about the trade than some of its most ardent devotees knew a few years ago.

The good people of Quebec are sure they have a printing scandal on their hands. The provincial government had a book printed for which it paid about $4,100. Another firm said it would have done the work for $2,000, and still another put the figure at $1,600, while a third thought the job worth a little over $5,000. On the face of it, this looks suspicious, but to those who know the ways of printerdom it is all clear enough, and the proba-

bilities are that the government was not overcharged. The disparities in prices do not indicate dishonesty so much as they do lack of scientific methods in estimating.

FEW business men have the opportunity for advertising that the printer has. The automobile manufacturer, for example, may show you a picture of his machine, and give you a description of it, but only in limited instances can he show you the article itself. With the printer it is different. The literature which he sends out not only contains his message, but is in itself an example of what his product is. He may claim in his arguments in a booklet that he can do good work, but the booklet itself is the thing that proves or disproves the argument. With this opportunity his, and his alone, for effective advertising, the printer should see that he makes the most of it.

PRINTERS, and especially those in the large cities, are lax in their reading of technical works pertaining to their craft. True, the larger printing houses tend to create specialists who do nothing except certain circumscribed duties, and these specialists feel that, as long as they have no opportunity of doing any other kind of work, there is no necessity for their knowing anything outside of their specialty. This is a mistake. Aside from the old saying that a man should always keep himself fitted for the position above him, we have evidence of its being a false position in the men who are constantly scurrying around to get information on stonework, jobwork, etc., in order that they may accept more desirable positions which have been offered them. Because a man is working on tariffs, it does not follow that he should know nothing about the other branches of composing-room work.

EDUCATIONAL institutions, from the public school to the great university, are paying more and more attention to the development of esthetic tastes. The methods employed make the graphic arts play a considerable part in this education. Its effects are becoming visible in publications of all kinds, including fiction. Publishers' announcements show that an increasingly large number of books are illustrated by the photogravure and color processes. Competition in the publishing field is intense, and there is a constant striving for something better. But competition is not alone responsible for the change; nor is the answer found in a material cheapening of photogravure production. The change must be ascribed in part to a rapidly growing artistic sense that demands something more sensuous than is possible in half-tone work. This manifestation of "high living" does not presage the eclipse of the half-tone under existing conditions, for the growth of estheticism includes all classes, and those who now have little appreciation of what we call "good printing" soon will be demanding that quality.

"THE printing business seems to have gone 'bump,'" was the remark of a person connected with winding up the affairs of a Louisville office — the second Kentucky concern to fail and receive considerable newspaper comment. Why has it gone bump? Our information is that work has been plentiful in the Kentucky metropolis. Ordinarily, failures are attributable to lack of capital, inadequate facilities, want of patronage or incompetency. If the latter reason be applied to printers it will surely comprehend the rankest phase of incompetency — doing work for less than cost. There is no dearth of competition in the commercial-printing field, but the application of business principles with necessary backbone can greatly minimize what of evil there is in that condition. We have been prone to say "Let them go ahead; the sheriff will get 'em,'" and so forth and so on. The sheriff gets some of them, no doubt, but it doesn't seem to relieve the situation, for frequently out of the ruins of a fair-sized house several small ones arise. If this indicates anything, it indicates that prevailing conditions can not be left to cure themselves, but that the evils must be eradicated by educational processes, long and dreary as is that road.

OUR opening article this month is worthy the attention of those interested in the important work of estimating, and everybody is vitally interested in that subject. Around estimating cluster some of the greatest of debilitating evils that beset the craft. Therefore any contribution that tends to put that work on a more orderly basis is to be welcomed. Mr. Taylor has a talent for writing easily and entertainingly on dry subjects, and we have his promise to favor us with a series of articles on several phases of business management. He is a student of the efficiency methods developed by Frederick W. Taylor, H. T. Gantt and others, and may be expected to write in the light of the best thought that is now being bestowed on the problems of production. It will be interesting to see how what we may call "efficiency" can be applied in up-to-date printing establishments. So far as we have observed, Messrs. Gantt and Taylor have achieved their notable successes in handling labor of a somewhat lower grade than usually is found

in graphic-arts establishments. The more mental activity an industry requires, the greater the amount of healthful criticism there will be. It may be talk — at times annoying and trifling — but it tends to uncover the shortest and best way of doing things.

Investigating Second-class Mail.

The threat of the current Congress to repeal the bill appropriating $50,000 for investigating the cost of handling second-class mail not only portends the abandonment of that inquiry but indicates that Congress does not believe existing conditions should be disturbed. It seems to us that there are excellent reasons for reaching that conclusion. President Taft says that the Penrose-Overstreet Postal Commission spent $250,000 investigating affairs. In its report this commission declared that —

(1) "Within a definite radius second-class matter, separated and consigned in packages of medium-size to one address (as most publications are), can be transported with apparent profit at the rate of 1 cent a pound," that

(2) "Any higher rate will drive many publishers to the wall and it is impossible to increase the rate to any extent worth the attempt," that

(3) "Subscribers are getting the advantage of the low rate," and that

(4) "No sane man will deny that second-class matter is the immediate cause of great quantities of first-class matter."

Knowing the disposition toward second-class rates of some of the commissioners, we are forced to the opinion that only the most incontrovertible proof caused them to report as they did. Is there any rational ground for supposing that a new commission composed of novices in postal matters will find new facts, after a lapse of three or four years?

The "Peanut" Thinker.

There was a time when prejudice against trades unions, among some employing printers, was a source of danger to harmonious relations between employer and employee. And to a degree it still is the case. In this day, however, the chief danger from this species of prejudice comes from a narrow-minded antipathy among some members of trades unions for employing printers' associations. Of course, the intelligent journeyman printer is gratified to learn that the employers are getting closer together. He understands the meaning of coöperation and knows that the better organized the employers, the better it will be for *his* organization. But the "peanut" union man is continually being disturbed by nightmares. He sees great clouds of organized employers threatening the very existence of his union, and he never loses an opportunity to condemn associations of publishers and employing printers.

But this prejudice is a temporary institution. The evolutionary process will sooner or later wipe it out, and journeymen and employers will in the future be congratulating one another on the success which has attended each other's movement for the complete organization of the trade's membership.

The Road to Printorial Success.

If an inventory were taken of the failures in the printing trade, it undoubtedly would be found that the great majority of them had made price rather than quality their chief concern. The printer who begins his business career with the idea that he will be able to overcome his competitors with lower prices is doomed to failure at the start. The world already is full to overflowing with the products of men who measure their output by the yard, or pound, or thousand. To succeed in this maddening scramble for the almighty dollar is the work of a Hercules. And when riches are achieved, the empty shell of success is the only reward.

But even if the accumulation of money be accepted as one form of success, the surest road to that goal, in the printing business, is through the performance of good work. The field is not overcrowded — in fact there is a crying need for better printing in every nook and corner of the globe, and while craftsmen are falling over one another in a rush for orders of shoddy and meaningless printing, on the other side of the street there is a rich harvest for printers who choose to put character into their work — giving to the patron a service which shall be measured, not by its bulk, but rather by its power to gain and hold the attention of intelligent men and women.



A HAND-MADE ELECTION CARD.



Ther ar 2 thingz I lik in a Rooster—Th' kro that iz in him an' the spurz he baks up the kro with.—*Josh Billings.*

Photograph by R. R. Sallows, Goderich, Ontario.

Written for THE INLAND PRINTER.

APPRENTICE PRINTERS' TECHNICAL CLUB.

NO. VI.— BY W. E. STEVENS,
Assistant Instructor, Inland Printer Technical School.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman street, Chicago.

THROUGH A MODERN COMPOSING-ROOM—*Continued.*

NO doubt all of you have heard the expression "he keeps his eyes peeled." This is used in a figurative sense, and doesn't mean that this person's eyes are any different physically from those of other people. It means that he is a close observer — that he sees with his mind, through his eyes. Try and recall some one who has been spoken of in this way or pick out some one to whom you think the expression would apply, then ask yourself the reason for such a choice. The answer will be that this person has a markedly distinctive faculty for searching for, getting hold of and hanging on to ideas and suggestions. Now that's just what I want you to do when you read the articles in this department — be observing — keep your eyes peeled. Limited space will not allow of an exhaustive treatise on the different subjects taken up; therefore you should supplement such reading with a little research work of your own. In this way you train and develop the power of observation, and that power is one of the greatest assets a boy can have. Genius and Talent are synonymous with Observation.

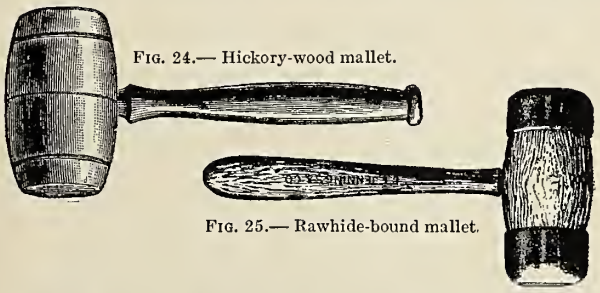


FIG. 24.— Hickory-wood mallet.

FIG. 25.— Rawhide-bound mallet.

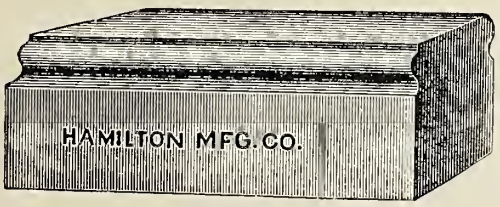


FIG. 26.— Planer.

Don't simply read with your eyes and at the same time have your mind on other things, but instead banish all outside thoughts and let your mind read *with* your eyes. Any simpleton can behold an object — a chair for instance — but it takes a wiser person to tell what kind of wood the chair is made of, what color it is, how the pieces are joined together, etc.

Now to resume our trip through a composing-room.

Well, Johnny, if you're through looking at those roller-bearers we'll go over and watch the "stonemen" work. These men arrange type-pages and lock them up together so that when printed the sheets will fold correctly. The laying out of the pages is called imposition. What — call them "impostors"! Your idea is, that because men who do composition are called compositors, those who do imposition should be called impositors? Well, the idea is all right, but I'm afraid it would be a hard matter to change the name from stonemen to impositors, and, furthermore, it is questionable as to whether the change would be of any advantage.

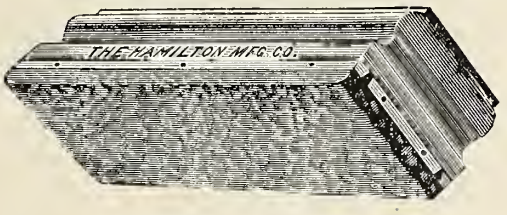


FIG. 27.— Proof planer.

Yonder son of the Village Blacksmith who is so industriously hammering type-pages is, in printers' language, "planing a form." The idea is to push down level all type, cuts and rules without injuring the material, but this fellow seems to have a misconception of the idea. Even though you seem to do everything wrong, I believe, Johnny, you would know better than to pound type in such a manner.

That particular style of a "hammer," as you call it, is made entirely of hickory wood and is known to printers as a *mallet* (Fig. 24). There are other kinds of mallets made, some of lignum-vitæ (an extremely tough, hard wood from tropical South America), others of solid rubber molded over an iron core, and still others of rolled rawhide with a wooden handle; but they are all used for the same purpose — planing forms and pounding proofs. The method of pounding a proof I will explain later.

Here is another very popular mallet called a *rawhide-bound mallet* (Fig. 25). The advantage of this kind over the plain hickory wood is that the rawhide bindings on each end prevent the wood from splitting.

In planing a form, a piece of wood, or a *planer* (Fig. 26), as it is called, is laid on the pages and struck with a mallet, thereby leveling the printing surface. These planers are usually made of maple wood, and, as you can see, the upper part of each side is grooved so as to facilitate handling them. Before using a planer one should be very careful to wipe the face so as to remove all particles of dirt or metal; such particles adhering would injure the type. Another precaution is to

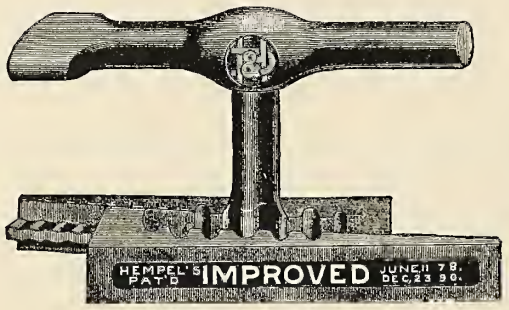


Fig. 28.— Quoins and quoin key.

always lay a planer on its side, thus keeping the face as free from dirt as possible.

This planer that you think looks like an enlarged blackboard eraser is a *proof planer* (Fig. 27). It differs from a type planer in that the face is covered with felt. Just step over to the next imposing-stone and you can see for what purpose it is used. The form you see on the stone is altogether too large to be accommodated on the bed of a proof press; therefore a method is employed which is called "pounding" a proof. Now watch how the man does it. First he inks the entire form and lays over it a sheet of paper which has been dampened on one side with a sponge, keeping the dampened side up. The proof planer is then placed on a page and pounded until a heavy impression is obtained. Page after page is gone over this way until the entire form is finished, after which the paper is gently pulled off and there's the proof. Interesting, isn't it?

These little wedge-shaped affairs are called *quoins* (Fig. 28). They are used for the purpose of locking up pages inside a chase. After laying out the pages correctly and putting the required furniture or reglets between and around them, these quoins are placed in certain positions and locked together with a quoin-key in this manner (see Fig. 28). Care should be taken not to lock the quoins directly against the side of a chase, for then they are likely to slip, loosening up the pages and sometimes causing a lot of damage. If a reglet or a piece of furniture can not be placed between the quoins and the chase a strip of cardboard should be used.

Now we will go along a little further and examine some of the tools that the compositors use.

This machine is called a *lead and rule cutter* (Fig. 29). On this cutter any thickness of leads or slugs up to twelve points can be easily cut and brass rule up to six points in thickness can be cut as well. On the largest sizes ten-point brass rule can be cut nicely. Some of the most improved cutters are equipped with a micrometer or point gage, which can be accurately set from six points to forty-five picas by points. The bed gages of all these machines are graduated by picas.

This machine is called a *mitering machine* (Fig. 30). It is used for mitering the ends of rules so they will join together nicely. Any size of brass or metal rule can be handled. The top plate, against which the rule rests, can be moved around and set to any angle. The machine is mounted in a wooden box, which catches the shavings, and at the front end is an emery-board on which burrs can be rubbed off the rules.

This "brass pan," as you call it, is a *galley* (Fig. 31). There are a number of different kinds of galleys, called newspaper galleys, linotype galleys, job and book galleys and storage galleys, but they are all used for the purpose of holding type or type-pages.

Here we have a *composing-stick* (Fig. 32), or a "stick," as it is commonly called. This is one of

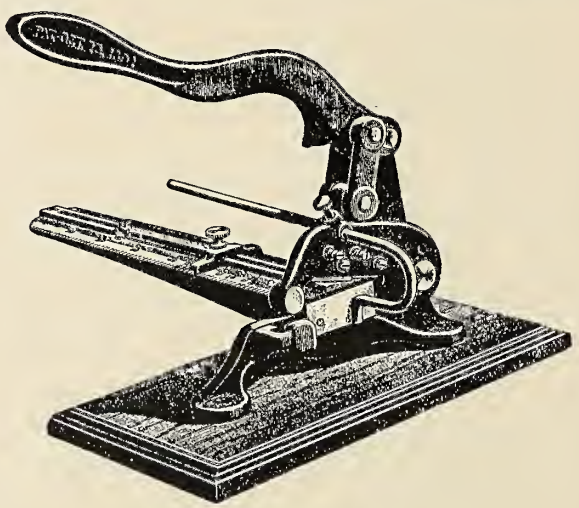


Fig. 29.— Lead and rule cutter.

the most recent sticks on the market and, as you can see, it can be adjusted to picas or nonpareils and rigidly secured in these positions. Composing-sticks are used in setting up type to different measures and one should be very careful not to drop them on the floor or to strain the knee (that part which is movable) by tight spacing. Such carelessness spoils their accuracy and causes more or less trouble.

There are many different kinds of composing-

sticks made, but outside of the news stick they all have a sliding knee and practically the only difference between them is in the way the knee locks. News sticks are small, just fitting the hand nicely, and are either made in one piece or the knee is set stationary to a thirteen or thirteen and one-half pica measure — the usual widths of news columns.

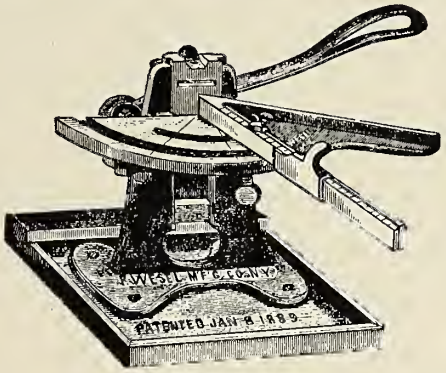


Fig. 30.— Mitering machine.

This long, wooden stick is called a *broadside* or *poster stick* (Fig. 33). It is used for setting type, usually large sizes, in extremely wide measures. Note that in this stick the knee is fastened by a screw.

These *tweezers* (Fig. 34), as they are called, are very useful in correcting tabular matter, but in the hands of a careless compositor are danger-



Fig. 31.— Galley.

ous to type-faces. In pulling out type with the tweezers there is always the danger of a slip, and this generally means a spoiled type. Good workmen find very little use for tweezers other than making corrections in tabular matter, where the short measures and rulework will not admit of lifting lines with the fingers or on a rule.

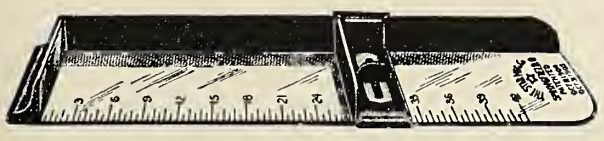


Fig. 32.— Composing-stick.

Here are two *hand rollers* (Fig. 35). They are used for inking up type-pages before proving them. As you can see, the large roller is controlled by two handles while the small roller has but one. Rollers should always be kept free from dirt, for unclean rollers cause a poor distribution of ink, therefore poor proofs.

TO APPRENTICES.

The envelope corner-card shown in Fig. 1 is the work of Mr. Joseph M. Cassady, an apprentice printer of Spokane, Washington. Mr. Cassady has worked at the trade only three years, but during that time he has acquired a



Fig. 33.— Broadside or poster stick.

knowledge of display composition which might well be envied by some older men who have "served their time" and are now full-fledged journeymen.

Out of a number of designs which Mr. Cassady sent to this department for criticism, I selected the corner-card for reproduction as it suggests certain changes for improvement, a discussion of which might perhaps be interesting to readers of this department.

The original design was run in two colors — bronze-red and dark blue — on white stock. On the principle that a design should contain a much greater proportion of the cool color, there is an excess of the warm color — red — used. By running the panel rules, "The Tribune" line,



Fig. 34.— Tweezers.

the proof-press decoration and the word "Printing" in the bright color, a flashy, showy effect is obtained which is rather displeasing.

My first suggestion would be to cut out some of this color by omitting the heavy panel rules and in their stead placing parallel rules of a weight which will harmonize in tone with the type-matter. By so doing the panel can be run in the cold color — blue — and it will serve as a very pleasing, harmonious frame; holding the entire design together nicely and not forcing itself upon the attention, nor hindering the reading of the message.

The next point for correction is a too wide spacing between words in "The Tribune" line. In setting text type one should be careful not to allow too much space between words, lines or letters. If this is not observed a line is broken up into spots of color instead of keeping an even tone. With the panel form changed, the top of the upper panel could be filled by setting the main line in a larger size of text type.

When setting up the postoffice and State it is always well to keep these names together. There is no rule which says that it is wrong to separate them, but as a personal

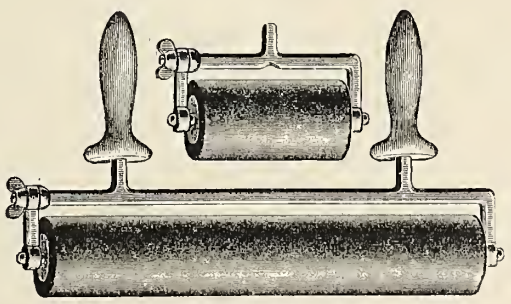


Fig. 35.— Hand rollers.

opinion and from an observation of high-class commercial printing I believe this point is well made. A larger type-size for the line "New Hampton, Iowa," would square up nicely with the line above.

The group above the proof-press decoration is rather unbalanced and could be improved by setting the lines "$1.50 per Annum" and "Published Wednesdays" in a larger type-size; centering all the lines and securing a more symmetrical appearance.

The lower group could be improved by setting the lines in a pendant form, which is the most pleasing in typography. To produce this form and allow plenty of white space around, it is necessary to set the word "Printing" in roman instead of text type. This, however, does not harm the effectiveness of the group.

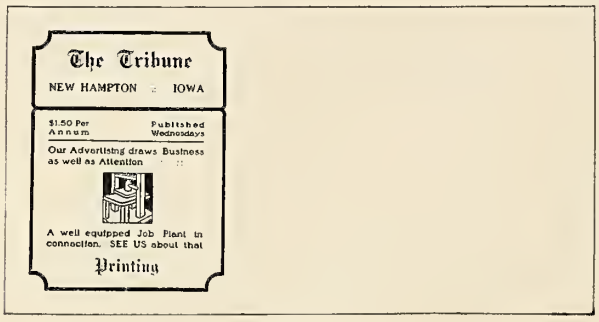


FIG. 1.

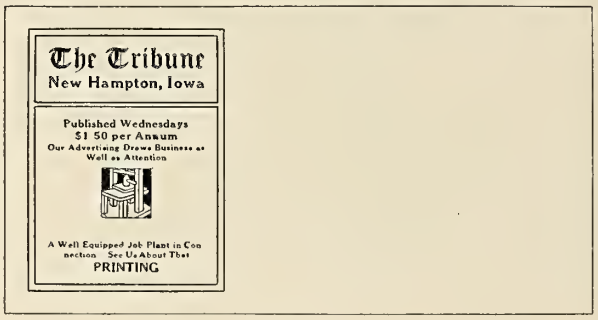


FIG. 2.

Fig. 2 shows a resetting of the corner-card design, and in this all the suggestions for improvements are shown. Study the resetting closely — comparing it with the original design — and remember that any designs you care to send to this department will be criticized very carefully through personal letter.

The questions asked below are given as a test. It would be a good idea to write the answers as best you can and then, to verify these answers, refer to the descriptions given in THE INLAND PRINTER for April.

What is a galley-cabinet? What is a galley-rack? What is a "stone"? What are chases used for? Can you explain the difference between an ordinary form-truck and a printers' patent form-truck? What is a form-rack? What are roller-bearers?

In the March issue an error went through this department which the writer now hastens to correct before any damage is done. Older printers will understand it as an oversight, but not so the boys, for whom these articles are written.

In speaking of some professional stationery being set in all capitals, type-faces such as Brandon, Blair and Engravers Old English were mentioned as being cut for this purpose. Engravers Old English is a text type, and the illegibility of text capitals prohibits their being used together to form words. The writer should have said Engravers Roman.

The text or gothic capitals were originally designed to furnish decorative "spots" in a page, and hence were exceedingly complicated.

(To be continued.)

EDITORS AT SEA.

The editor of the *Optimist*, a monthly published on board the U. S. S. Connecticut, flagship of the United States Atlantic fleet, for the "interest of you, him and me," which concatenation of personal pronouns rings like the sign of a South Clark street Chink merchant, invites criticism of the publication from THE INLAND PRINTER. The *Optimist* is a neat and newsy paper, and with a little better ink and a little more squeeze on the press would print a little clearer. It has several inserts from half-tones printed in sepia that are very interesting and very well done. We note that another sea-going editor, who conducts the *Bluejacket*, has fallen on the *Optimist* pessimistically and the *Optimist* "comes back" after the ideal manner, thus:

A CRITICISM ON CRITICISM.

We note in the March issue of the *Bluejacket* a rather severe and unjust criticism of *The Optimist*, to which the publishers of this publication take exception.

As published in our editorial columns each month we invite criticisms and suggestions for improvement. We do not, however, invite any unjust criticisms by editor critics who place themselves on high pinnacles of knowledge, and represent things about this publication that are not so. The editor of the *Bluejacket* apparently has the idea that it is binding on him that he should maintain a special column in his paper to criticize the efforts of printers on board ship who are endeavoring to publish a ship's paper under almost insurmountable difficulties.

We would like for the criticizing editor of the *Bluejacket* to kindly give an explanation of the reasons that prompted him to make this unwarranted attack on this publication. Surely it was not through ignorance, for a man that has published a paper as long as the editor of the *Bluejacket* should certainly be able to distinguish between a woodcut and a half-tone or an electrotype. As regards zinc etchings, appearing in this paper, there are only two, the cover-design and the word *Optimist*, at the head of the editorial column.

We have not, however, made the mistake of printing things that should appear in verse form as prose, as is noticed on page 215 of the last issue of the *Bluejacket* regarding the recent catastrophe on the Delaware. Such mistakes as this tend to destroy euphony and ruin what would otherwise be good articles.

Bury your little "hammer," or at least use it in a judicious manner, refraining, if possible, from using it to the detriment of any one; also pay a little more attention to the edification of your own publication, rather than attempt to discourage the honest efforts of others.

THE PUBLISHERS.

PUT ON THE DEFENSIVE.

A distinguished novelist recently found himself traveling in a train with two very talkative women. Having recognized him from his published portraits, they opened fire upon him in regard to his novels, praising them in a manner which was unendurable to the sensitive author.

Presently the train entered a tunnel, and in the darkness the novelist raised the back of his hand to his lips and kissed it soundly. When light had returned he found the two women regarding one another in icy silence.

Addressing them with great suavity, he said: "Ah, ladies, the one regret of my life will be that I shall never know which of you it was that kissed me!" — *Ideas.*

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GERMANY.

THE founder and publisher of the Berlin *Papier-Zeitung (Paper Journal)*, Dr. Carl Hoffman, on March 2 attained his seventy-fifth year, still fresh in body and mind.

THE city administration of Halle a. S. is about to establish a municipal bookbindery, and hopes by doing so to save 15,000 marks ($2,850) annually. This will no doubt prove a vain hope.

THE Academy for Experiment and Instruction in Photography, Engraving and Processwork at Munich intends to use a part of its new building for a museum of photography and reproductive processes.

AT a meeting held in Cologne, the paper manufacturers of western Germany resolved to raise the price of all varieties of wrapping and packing paper, thus following the example of the paper manufacturers of southern Germany.

THE Art Trades School at Frankfurt a. M. on April 3 opened a new division for the graphic arts, with two classes in typography and lithography. These sections, together with the necessary tools and machinery, will be housed in a new building just completed for the Art Trades School.

THE Mutual Benefit Association of the German Bookdealers and Bookshop Employees on April 2 attained its seventy-fifth year. It was started in 1836 with 207 members. Up to now it has expended nearly 1,500,000 marks ($360,000) in benefits. At present its assets amount to 800,000 marks ($192,000).

THE *Zeitung* of Frankfurt a. M. has adopted the new Mertens process of printing its illustrated pages. The pictures are printed on separate cylinders before the paper reaches the cylinders which print the text. The process is of an intaglio nature, the ink being wiped off the high parts, remaining in the depressions, to be transferred to the paper as in steel and copper plate printing.

APPERTAINING to the present effort of the advocates of the Latin *(Antiqua)* types to induce the government to restrict the use of the German *(Fraktur)* types, comes a letter from Dr. Friedrich Solger, of the University of Pekin, China, wherein he says: "The idea that it is extremely difficult to learn two alphabets, of twenty-five letters each, is quite amusing in this country, where every cultured person sees a distinction in knowing how to read at least five thousand word-signs."

DOCTOR MERTEN'S process for the autotypic illustration of newspapers, mentioned several times in THE INLAND PRINTER, has now a competitor in a printing method invented by Doctor Robert Faber, of Magdeburg. This process, which applies on rotary presses, is said to print at a much greater speed though with results somewhat less fine than the Mertens process. Patents have been applied for and the right to make the necessary machinery assigned to the noted press-building house of König & Bauer, at Würzburg.

THE recently formed association of photo and heliotype printing concerns has entered into an agreement with the workmen of their trade, in regard to a wage-scale, the one heretofore existing having terminated, which gave cause to fear trouble and strikes. Up to January 1, 1913, a day's work will be eight and one-half hours and after that date eight hours. The minimum wage was raised 2 marks and is now 27 marks ($6.42) a week. The first hour of overtime is to be reckoned at an advance of twenty-five per cent, the following ones thirty-three per cent, and Sunday work fifty per cent. One apprentice is permitted for one to five journeymen. The new scale is to be in force until December 31, 1915. In consequence of this agreement, the photoprinters of Berlin, who had already tendered their resignations, withdrew them.

IN connection with the contest in Germany between the advocates of the German *(Fraktur)* and the Latin or Roman *(Antiqua)* alphabetic styles, Prof. Dr. Jaensch, of Berlin-Halensee, offers a prize of 1,000 marks for a solution of the letter problem. Through appropriate scientific and indisputable physical tests it is to be determined what basic properties governing the easy and quick readability of a universal alphabet, especially for printing, are worthy of consideration, and which letter-forms in present use have the most of these properties. Everybody is invited to compete for the prize.

THE well-known Genzsch & Heyse typefoundry, of Hamburg, which was the leader in introducing in Germany a system of uniformly lining types, has bought the E. J. Genzsch typefoundry, of Munich, and will continue it there as a branch of the main house. About eleven years ago, Herr Hermann Genzsch, the present head of the Hamburg house, made a tour of the American typefoundries, to gather what good points he could find in their practice. As a result, immediately upon his return he started to work on a lining system, based upon the principles outlined by Mr. N. J. Werner and followed with such success by the American and Inland typefoundries. He had some trouble overcoming trade jealousies, but finally conquered, and now Germany has a universal system, called "*Die Deutsch Normal-Schriftlinie.*"

THE noted printing and publishing house of B. G. Teubner, of Leipsic, with a branch at Dresden, on March 3 celebrated the attainment of its one hundredth year. It employs in the two cities 950 persons, 41 cylinder presses, 1 rotary and 126 auxiliary machines. The present yearly output from its presses is 68,500,000 sheets of printed paper. The house publishes the Dresden *Journal* (now in its sixty-fifth year), also since 1831 at Leipsic the *Königliche Leipzinger Zeitung*, a journal started in 1660. Among its other periodicals is the popular illustrated *Daheim* and *Der Bazar* (the forerunner of the American *Harper's Bazar*). Since 1850 it has been publishing the "*Bibliotheca Teubneriana,*" which now comprises 550 volumes, by 250 authors. It also publishes a series of scientific works, "*Aus Natur und Geisteswelt*" ("From the Realms of Nature and Intellect"), at present having 350 volumes, and another series, "*Kultur der Gegenwart*" ("Modern Civilization"), which will reach 80 volumes. In addition to numerous minor publications, it issues an "*Encyclopädie der Mathematischen Wissenschaften*" (Encyclopedia of the Mathematic Sciences). In honor of its century the Teubner house issued a superbly printed complete catalogue and a history of the concern.

GREAT BRITAIN.

THE late Sir William Agnew, proprietor of *Punch*, left an estate valued at £1,353,592 ($6,587,723). It may well be supposed that he did not gain all this wealth by providing humor for the English people.

A LONDON compositor, Mr. J. R. Haworth, who died, recently, aged nearly ninety, has an odd record. By rigorous self-denial, at times depriving himself of the barest necessaries of life, he had managed to save and donate to the Printers' Pension Corporation £1,600 ($7,784) in cash, besides endowing a home at Wood Green at a cost of £300

($1,460). He had another hobby, which was bell-ringing, because of which at his death a peal was rung in his honor at St. Paul's Cathedral, by the Ancient Society of College Youths.

A DAY-CLASS in typography for apprentices has been started at the Municipal Technical Institute at Belfast, Ireland. It began with sixteen entrants and is held every Tuesday from 2:30 to 6:30 P.M.

THE railway-ticket printing-office of J. R. Williams & Co., at Liverpool, was destroyed by fire, February 25. The loss is about $140,000. Some one hundred and fifty workpeople were thrown out of employment by it.

THE plant of the printing and publishing firm of Billing, Son & Co., of Birmingham, was almost entirely destroyed by a recent fire. The loss reaches $25,000. About four hundred people were thrown out of work as a consequence.

BECAUSE twenty-two of their pressmen laid down their work immediately after "giving notice," Waterlow & Sons, of London, brought suit against them for damages. It appeared in court that they had stopped so soon because they were asked to do work which seemed to come from another printing-office where the men were out on a strike. They were each fined two weeks' wages and 7 shillings costs.

THE City and Guilds of London Institute, in its last annual report, states that the number of students in typography and lithography for 1910 was 2,194, against 1,835 for the preceding year. The examiners again lament over the "very indifferent spelling" of many of the candidates in the typography section; and they will likely continue to thus lament as long as English orthography remains as it now is.

THE struggle between the master printers of London and their employees, instead of being a contest over a shorter work-day, has developed, it seems, into an "open-shop" question so far as one-third of the printing-shops are concerned. Two-thirds or more of the offices have granted the fifty-hour week to their employees, and now the work in hand is to induce the remaining ones to do likewise and return some 1,200 workers who, at last accounts, are still out, to their former places. This probably will be a matter of time, just as it was with the recalcitrant printing-offices in the United States when the eight-hour struggle was going on there. The *Printing World* terms the outcome "a sweeping victory" for the workmen, and advises the houses which are still holding back to "yield voluntarily and with a good grace." The *Caxton Magazine* calls it "a clear win for London," and chides the masters for the tactless handling of their side of the struggle. To aid the movement, the lithographers employed in the now "open" houses went out on strike, February 25, that is, handed in their resignations. Though the unions of the provincial cities and towns desisted at the last moment from pressing the demand for a shorter work-day, it can not be said that they are entirely acquiescent. There is still more or less agitation going on among them. The masters have in instances conceded fifty-one hours, but with fifty hours ruling in London it is not likely that this will be satisfactory. To keep its members and the public informed as to the progress of affairs, the London Society of Compositors started a paper called *The Daily Herald*, issued every day except Saturdays, Sundays and Mondays. It may be added that the weekly contribution of its members to the strike fund has been reduced from 5 shillings to 3 shillings ($1.20 to 75 cents).

FRANCE.

THE Syndicate of Constructors of Printing Machinery of France has arranged for an international exposition of machinery used in the graphic arts, to be shown actually at work. It will be open from July 2 to 25 next, within which time the Master Printers' Union of France will hold this year's congress.

M. MICHEL, the head of the largest photogravure and galvanoplastic house in France, died last February. He was the first (about fifty years ago) to produce electrotypes for French newspapers and magazines. His sons will continue the business.

THE compositors on the Parisian morning papers have at last succeeded in inducing the street railway companies to have their latest night cars leave the printing-house district at 2:30 A.M., to facilitate their early return to their homes. The offices being all centered in one neighborhood, this concession to the printers was an easy matter.

M. JOANNE, who belonged to the staff of the noted Hachette publishing house, is celebrated in France just as is Bädecker in Germany, for it was he who got up the excellent French guidebooks published by the Hachette house. M. Joanne has now retired from active work. This gave occasion for his employers to honor him with a big farewell banquet.

THE National Printing Office of France, which was established by King Louis XIII., in 1640, is about to move into the new buildings erected for it. The expenditures for these, reaching to 12,000,000 francs ($2,316,000), have given cause to much scandal and recrimination. The commission having in charge their construction was composed of government officials and legislators, technical men having been entirely overlooked in its appointment.

THE contest between the "reformers" and the "radicals" at the recent election for members of the Central Committee of the French Typographical Federation was decided in favor of the former, the members in office being reëlected by a large majority. The proofreaders and pressmen up to a year ago had separate unions, but now belong to sections subordinate to the federation. These proofreaders and pressmen, it is said, are the most radical of the Parisian "radicals."

THE French government has been making inquiry in manufacturing and trade circles as to the advisability of having another international exposition at Paris, in 1920. To this it received a great number of discouraging replies. The book-trades syndicates in particular made known their unwillingness to participate, being tired of continually making exhibits which were productive of no material benefit. The printers and publishers expressed themselves as preferring expositions which were restricted to but one industrial line.

ITALY.

LAST year 6,788 different books were published in Italy. Only 21 were English, but there were 65 translations from this language.

THE fifteenth International Press Congress will be held this year at Rome, on May 4. King Victor Emanuel has invited the participants to a reception in the gardens of the Quirinal.

A RECENT international contest for prizes offered by *Il Risorgimento Grafico*, published at Milan, for the best composed modern title-pages, seems to have evoked but little interest among the craft, as only six entries were made, none of which was deserving of the first prize. This does not give evidence of enterprise or spirit among the compositors of southern Europe, especially as the best entry made was by a German, who received an "encouragement" prize of 50 lire ($10). However, *Il Risorgimento*

Grafico will repeat the prize offer and give the craft of its vicinage another opportunity to show its ability. By the way, this periodical is among the handsomest ones which reach your correspondent's desk and reflects much credit upon those producing it.

At the recent congress of Italian trade unions it was agreed that composing machines were to be operated only by compositors who had gone through their apprenticeship and that the monotype casters should be worked only by professional typefounders. War was declared against establishments which undertake to do mechanical composition for others.

After long agitation in a number of Italian cities, accompanied by more or less of striking, a wage-scale was agreed upon in March, at Rome, by the master printers and their employees. It will be in force until March, 1917, and fixes the following minimum wages: Compositors working on time, nine hours per day, 28 lire ($5.40) per week; pressmen, 35 lire ($6.75) per week; compositors by the piece, 56 centissimi (11 cents) per one thousand letters. The rate for machine compositors remains as before, 8 lire ($1.55) per day of seven hours. Overtime is rated at an advance of twenty per cent before and seventy-five per cent after midnight; on holidays at thirty-three per cent advance. Bookbinders receive 27 lire ($5.21) and helpers 21 lire ($4.05) per week. The most important point gained by the employees is a nine-hour day.

BELGIUM.

The family of M. Van den Brœk, of Brussels, has given to the International Press Museum of that city an extensive collection of old newspapers, comprising more than forty thousand different titles, among them numerous publications of the years 1798, 1848 and 1871, which have especial historic interest.

A book-school has been started at Brussels by a number of specialists, under the direction of M. O. Grojean, in the Musée du Livre. The first course was given in March and April and comprised four lectures each by five instructors, who treated the history and technic of books, bibliography, libraries and paleography. The next course will be started next October. Entrance to the lectures is free.

A Belgian artist and writer, M. Charles Doudelet, has been laboring some twenty years on a work, which he calls "*La Beauté du Livre*" ("The Beauty of the Book"). It is a history of the art of bookmaking in all countries and in all ages, from the earliest to the present. In order to arouse a proper interest and help secure subscriptions to enable him to publish it, he made a select exhibit from the fifteen hundred plates which are to be used in illustrating it. The exhibit was made in the rooms of the Maison du Livre, at Brussels.

RUSSIA.

The Douma recently passed a bill making Russia an adherent of the Berne Copyright Convention.

A wealthy Russian, whose name is not given in the report (possibly unpronounceable if it were), sent out the invitations to attend his golden wedding on cards made of pure rolled gold. The reading-matter and ornamentation were inlaid with enamel. Each card weighed twenty grams and the two hundred cards used are said to have cost nearly $4,800.

SWITZERLAND.

The Berne International Copyright Convention — established to protect literary, artistic and photographic works — will this year attain its first quarter century of existence, having been inaugurated September 9, 1886. Sixteen countries now belong to it. If a copyright is obtained in any one of these countries it holds good in all the others of the convention. The larger countries which do not yet belong to it are Austria, Hungary, Portugal, Greece and nearly all of America. Russia and Holland have recently joined.

HOLLAND.

According to the *Weekblad voor den Boekdrukker*, the old and noted printing-office of Ch. Enschedé, at Harlem, has obtained orders from Germany for the printing of sixteen "standard works." Mr. Enschedé says: "We print for large German publishers standard works with types which they can obtain nowhere else. We printed the '*Nibelungen Not*' with the original Unger types, of which we are the sole possessors and which are now desired in Germany." In addition M. Enschedé makes a remark that many other printers may well take heed of: "We do not print for nothing. Whoever comes to us must pay well. But that is for me not the main point. My desire is to produce only worthy things in a worthy manner."

SPAIN.

The Cortes, on reassembling on March 2, had presented to it a report of the two trials of Ferrer, who was executed in 1909. This report was printed by the *Journal des Seances* office and extends to ten or more volumes (7,840 pages). Two thousand reams of paper were called for and the contract with the printers allowed only one month for the completion of the work. Sixteen hands worked day and night to get the volumes out on time.

BOHEMIA.

A graphic trades bank has been organized at Prague, with a capital of 2,000,000 crowns ($400,000), of which one-fourth was subscribed for at once.

The strike of the lithographers at Prague, which was begun November 28 of last year, was ended March 1, by an agreement between masters and men. A new wage-scale was adopted, which shortens the work-day one-half hour every two years. The new scale is to be in force until 1917.

CHINA.

With the beginning of this year the most prominent German paper in eastern Asia, the *Ostasiatische Lloyd*, entered upon its twenty-fifth year.

Among a foreign or European population in Shanghai of 6,293 persons there are but 33 compositors and pressmen and 33 journalists who are not natives.

BULGARIA.

The lockout of the printers at Sofia has been ended through concessions made by both sides of the controversy. The existing wage-scale remains unchanged and the workmen have temporarily desisted from pressing their demands. The masters propose to meet in the near future to arrange a general wage-scale for the whole of Bulgaria.

TURKEY.

A movement is on foot at Constantinople, fostered by the Ottoman Typographical Union, by which it is intended to establish a minimum scale of wages, an eight-hour day, a five-hour night and a limitation of child labor.

FINLAND.

The strike of the Finnish printers, which has lasted since January 1, is now ended in eleven provincial towns, having failed of its purpose. The men returned to work under the old terms.

HUNGARY.

On March 2 the city of Budapest assumed the billposting privileges of the community as a municipal monopoly.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE QUESTION OF "STYLE."

To the Editor: BROOKLYN, N. Y., April 3, 1911.

While the bosses are busy in trying to find out what the printing they do costs them, and how to get the price from the public that they think they ought to have, there are some of the employing printers who have been investigating why some printers are able to do work for so much less than *they* are able to do it. I am a practical printer, I never was foreman or boss nor have I ever run an office for myself on the side. I have just plugged along doing my work as well as I could, and I have seldom been out of a job. Printers at the case and machine can see what is going on all right in the printing game, but they do not care to butt in with any remarks, but I am prompted to suggest that if there were a little more management and a little less talk about management there would be more efficiency. There is nothing that will take the ambition out of a printer quicker than having to do work over that should have been done right in the first place, and the most frequent cause for doing work twice is the observance of the office bogey, "style." Every proofreader that comes along has some bug about "the English language" and wants to reform or deform the style. I know an office that has changed styles steadily in the past ten years so that there is neither head nor tail to the jumble of inconsistencies. The records of past proofreaders are seen in some of the quiddities that have been allowed to remain by the successors who have been keen on some particular fad of their own to the exclusion of all else.

There is more leakage of profits around the boggling methods of running the proofroom than any other that has come under my observation. COMP.

APRIL COVER-DESIGN OF THE INLAND PRINTER.

To the Editor: PASADENA, CAL., April 10, 1911.

I feel that I must speak a good word for your cover-design for April. It is most appropriate and illustrates the situation exactly. There are two printers facing each other, puffed out to the fullest extent trying to put on a good front, and looking daggers at each other. The artist also puts in just a sprig of peacocks' tails to show their "natural pride." The backbone of each is all doubled up under him instead of being straight and stiff. All this time the plums are dropping — each succeeding one larger than the last, and neither is getting any. How true to life!

EUGENE A. GRANT.

[The interpretation of the allegory worked out by the imagination of our correspondent is very interesting. The artist, Mr. F. J. Trezise, worked better than he knew, while simply intent in applying to decorative purposes the *motif* of the sea-horse, the small hippocampoid fish having a head and body resembling a horse. Artists have at various times this *motif*, and W. W. Denslow, the well-known artist-designer and author of children's books, used it for his mark or totem. There are many forms of the sea-horse species, but the one conventionalized in the design is the one common to the American Atlantic coast. It attains a length of about three inches. A curious feature of the male sea-horse is that it has an abdominal pouch in which it hatches the eggs. But Mr. Grant sees in all this that it is just "horse and horse" with the printers.— EDITOR.

SOMETHING ABOUT "MOTHER'S DAY."

To the Editor: PHILADELPHIA, PA., March 25, 1911.

One day of the whole year for the whole world to honor "Mother" — or her memory — through loving thought, letter, visit, gift, or good deed.

Are you with us in celebrating this international holiday of all creeds, classes, races and countries?

Men and nations may differ as to the fitness of many holidays, but all will surely unite in a movement to exalt the home and motherhood in a way that adds to the integrity of domestic and national life.

Last May some thirty of our governors asked citizens (through proclamations or otherwise) to observe Mother's Day. Over 50 (1910-11) governors have indorsed the day.

The wonderful national celebration in the United States was effected by newspapers, governors, mayors and heads of organizations officially asking for observance.

Through ministerial unions, and state and city Sunday-school superintendents, churches and religious organizations were reached.

Through state and city superintendents of schools, day schools and colleges were interested.

All celebrated through special exercises and the distribution and wearing of the "international memory flower of mother and home" — the white carnation.

Patriotic and fraternal societies attended Mother's Day church exercises in a body wearing the white floral badge.

Railroads, business houses and clubs gave the white flower to customers and employees. "Shut-ins" in hospitals, homes and prisons were also given the memory flower.

An official program and badge are being gotten out for churches, Sunday-schools, societies and day schools, etc.

We want every one to celebrate. *Can not you help?*

ANNA JARVIS.
Founder of "Mother's Day."

[Miss Jarvis states in a private letter that there are no funds back of "Mother's Day" — simply her own limited efforts and the *mother-loving hearts of all classes.* THE INLAND PRINTER makes its contribution to the work in the frontispiece in this issue. At the time of writing, Governor Deneen, of Illinois, issued a proclamation designating Sunday, May 14, as "Mother's Day," and asking that the day be properly observed in the churches by appropriate addresses. The proclamation follows:

The inauguration last year of the observance of Mother's Day met with the hearty approval of all who appreciate the uplifting and ennobling ideals which center around the name of mother. The influence of these ideals upon our private, social and public life has been elevating and purifying, and the custom of setting apart annually a day in which, in churches and other places of public gathering, sermons and addresses may be delivered upon themes commemorative of the debt of gratitude we owe to the mothers of the country for the sentiment of affectionate loyalty and devotion which their lives have everywhere illustrated, and in which their example is one of the best heritages our country possesses, is one which can not be too much honored.

I therefore hereby designate Sunday, May 14, 1911, as Mother's Day, and urge the citizens of Illinois to spend a portion of the day in a manner suited to express the appreciation of our citizens of the lofty sentiment for which it stands.]

A VOICE FROM THE RANKS.

To the Editor: BUCKHANNON, W. Va., April 7, 1911.

One result of the agitation of the question of printing costs has been to bring more prominently into the limelight that historical figure, "the country printer," and much good advice along the line of cost finding has been given him by the leaders in the art preservative. This subject of cost finding is far reaching in its scope, and is of vital importance to the worker in the small towns and villages, and I have not a word to say in disparagement of the wisdom emanating from those who speak from years ripe with experience. But, before this millennium of equal and just prices arrives, we have one obstacle to overcome. The country printer must improve his work before hoping to participate in the benefits derived from any method of cost finding. The fact can not be successfully denied that, in view of its quality — or, rather, lack of it — the bulk of the work produced by country printing-offices is "dear at



FOR INSTANCE.

any time." Take notice, I say the bulk of the printing, for there are many notable exceptions, and I am confident that the work produced by these shops is improving in character.

Before going further, I desire to state that I am proud to number myself among the "country printers," and am at present employed in what is commonly called a "one-man job department," in connection with a country newspaper. For more than eighteen years I have worked in one capacity or another, from "devil" to manager, in the smaller towns and cities.

I have often thought, when reading with interest the learned discussions of the problems which confront the country printer, that these printers should take a more active part in these talkfests which concern their welfare. The value of words of instruction from these leaders should not be underestimated, but often a word from a private in the ranks will fire his comrades with renewed courage and enthusiasm, and with this hope, and a full knowledge of my own shortcomings, I submit a few of my ideas; and, because I *am* one of the rank and file, I trust I will be pardoned for narrating herein some of my personal experiences.

Given a reasonable amount of modern equipment and a thorough knowledge of its use, there is no reason under the sun why the printer in the small shop can not turn out work equal to that produced anywhere. In fact, I hold there are many reasons why the work of these shops should be *superior* to that of the larger offices.

Of course, the small printer must realize his limitations. He can not engage in catalogue and book work on an extensive scale, equipped with a 10 by 15 Gordon press. Work too large for his plant he should either turn away or "job out" on a commission basis.

The deplorable fact that, taken as a whole, the work of the country printing-office is not up to the standard, is *not* because the office is small. That the "little fellows" *can* do good work is constantly being demonstrated. As a striking proof of this assertion, we may take the many printing contests that have recently been conducted by the various trade publications, typefounders, papermakers, manufacturers and others. It is gratifying to note that printers from the smaller shops are almost invariably among the winners. These contests should be encouraged. They are the means of stimulating the country printer with interest and enthusiasm. Here the "big fellows" and the "little ones" meet on a common level. It's "a fair field and no favors."

On all sides we hear the plaint of the printer in the small town — "lack of material." To this timeworn excuse, fellow printer, I reply that if your employer does not supply you with the proper facilities for executing good work, *it's probably your own fault.*

Wake up! Show him what you can do. Prove to him that he can make more money by investing more with the typefoundries; that a new series of type occasionally is just as essential as the paper-stock he is compelled to buy. If you can talk him into a small outlay for new material, demonstrate your ability to use it. If you *can't* do this, he doesn't need new material as badly as he needs a new printer. And if you prove that you are capable of getting results and he still refuses your request for necessary material, *you need a new boss*, and in all likelihood will experience little difficulty in securing a better job.

Do not misconstrue my sentiments in regard to the woeful lack of equipment in many country printing-offices. How great this lack is can be realized only by one who has "been the rounds." Many good workmen are seriously handicapped in this respect.

The wonder accomplished by some of the old fellows, equipped with a single font of type, makes fine reading, but their day is long since done. To-day, to execute typography of the better sort, a few series of modern typefaces — not a great many, but *plenty of each size* — brass rule and a few well-selected ornaments, are absolute necessities. The compositor thus equipped, who is in love with his work, who is continually striving to attain greater efficiency, can scarcely fail in his object.

We often hear of printers who have a "knack" of doing attractive work. My humble opinion in this matter is like that expressed by the Irishman who had gone to the circus and for the first time beheld the giraffe — "there is no such d — n thing." The printer who has thoroughly mastered his trade unquestionably finds it easier to arrange type, rule and ornaments into artistic designs, his "knack" being acquired only by years of careful and studious application.

The man who detests his work will never succeed. This is particularly true of the printer. If you, fellow printer, have no love for the business, if you do not delight in examining and studying the beautiful designs which come under your observation; if you have never experienced the joy of turning out an attractive piece of work and saying to

yourself, confidently "it is good" — if, in short, your thoughts never rise higher than the revolution of the hands upon the dial of the clock and your little weekly stipend — you'd better quit the business, you've missed your calling.

If the country printer who would win success will work more with his head, he will find the work of his hands immeasurably lightened. Don't try to clean off the job-hook in a day. Take time to plan each job with an eye to the best results obtainable with the material at hand. Use your imagination in your work. When setting a job, let your mind rest for a moment on specimens you have seen, and decide what size of a certain series you would use if you had it — perhaps you *will* have it some day, then you'll know how to use it.

Don't be afraid to take pencil and paper and roughly "lay out" a job before setting up the form.

Spend your spare time in study. If the boss throws the typefounders' specimens into the waste-basket, dig 'em out and look 'em over. Familiarize yourself with the modern type-faces.

The trade journal is a priceless boon to the country printer, and he who is ambitious should take advantage of the aid it offers him. Especially instructive are the departments devoted to the review of specimens, and while the criticisms offered are not always flattering, in such cases they resemble a dose of calomel — not pleasant to take, but just what your system needs.

I shall never forget a solar-plexus handed me some years ago by a prominent critic, whose opinions I value highly. At the time I was conducting a small shop in a little manufacturing town. I had just awakened to the possibilities of color-printing, but was totally without experience in this branch of work. Nothing daunted, however, I conceived the idea of printing a folder in colors to "stimulate trade." I dug up a four-color cut, previously used by my predecessor on a blotter, wrote a line of reading-matter to fit the illustration, and proceeded to print my "design." When the job was completed, not being altogether satisfied with its appearance, I mailed one to the above-mentioned critic for review in the department he conducted in one of the leading printers' magazines. Now, the colors I had selected for this particular job were brilliant grass green, green tint, black and bright red. The body of the folder, which was set in a light-faced letter (Camelot, I believe), was printed in the faded-green tint and surrounded by a heavy twelve-point border in the bright red! I will not harrow your feelings by repeating the review accorded this "artistic specimen," but it was the kindest act the critic could have performed for me, and resulted in the improvement of the quality of my work. In looking back, I have only one fault to find with the advice he gave me. In concluding his remarks he said, in effect, "until you have a more thorough knowledge of color, stick to black ink." This advice was like the admonition to "hang your clothes on a hickory limb, but don't go near the water" — and history does not state that the daughter ever learned to swim.

This severe arraignment of my maiden effort at color-work put me on my mettle, and while, so far as work for my customers was concerned, I did "stick to black ink" for some time, I registered a vow that I would one day show this heartless critic I was capable of turning out presentable colorwork. To this end I devoted my spare time to experiment and study. I never overlooked an opportunity to scan the work of others. I am still learning, but to-day this same critic occasionally says some nice things about my work, and his corrections, which I welcome, are usually of the milder sort.

Strange though it may seem, the main stumbling-block in the pathway of the progressive country printer is the customer for whom he works. Often these patrons of the small shops will not permit the printer to produce their work in a striking or original manner, but insist upon his duplicating antiquated forms they have used half a century. The only remedy in such a case is to educate the customer. The power of suggestion, patience and tact are hard to withstand. Never tire of talking quality. Make it strong! If you can overcome the "boneheadedness" of one of these "fossils," and gain his consent to let you use your own ideas in printing his copy, *make good on the job*, if you must work overtime to get the desired results. He will eventually give you free reign on all his work.

If your specimens receive favorable mention in the trade journals, don't hide your light under a bushel — show these comments to your dubious customer. It will increase his respect for your ability to know that others speak well of your work; and if, perchance, a specimen of *his* printed matter is reproduced, he will take as much pride in the fact as yourself.

In this matter of dealing personally with his customers, the country printer has an immense advantage over those who have their work "laid out" for them, and who seldom see the customer unless there is a "kick coming."

In the smaller towns, the printer comes in daily contact with every patron of his shop. He knows their likes and dislikes. He knows pretty well, in advance, the sort of printed matter that will appeal to each.

The country printer "lays out" his own design, sets the type, takes the proof, reads and corrects it and locks up the form, being at perfect liberty, at any stage of the work, to correct or improve, immune from the animosity of stoneman or pressman; for, forsooth, he is compositor, proof-reader, stoneman and pressman, rolled into one! And I tell you, brothers, I pity the printer who has never experienced the pleasure of following up a piece of work from the time the copy is in his hands until he wraps up the completed job. Then — good, bad, or indifferent — it is his own creation!

On the whole, there are many ameliorations to the life of the country printer. True it is, in most cases, he does not receive as much for his labor as his city brother, but, on the other hand, his wants are fewer, his tastes simpler; and, in recent years, there has been a marked improvement as regards wages paid in small towns.

The country printer has more time for study, less to draw his attention from his work. Above all, he has, in abundance, one of God's greatest gifts — pure, fresh air, while all about him, to aid and inspire him as he toils, abound color-schemes devised by the greatest of all artists — Mother Nature.

P. H. Lorentz.

WHAT DO YOU CARE?

Estimating is a guess —
One makes it more,
Another less;
But what care you,
If more or less,
The printing from our printing-press
Wins for you trade
And brings success.

HEREDITY.

They were jollying the man about his enormous appetite, but he kept "putting away," undisturbed by the taunts. Finally he said in defense, "Well, you see, I take after both my father and my mother. One ate a long while and the other ate a great deal."

Newspaper Work

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Ad.-setting Contest No. 31.

When this number of THE INLAND PRINTER reaches its readers Ad.-setting Contest No. 31 will be drawing to a close, but there still will be time to enter. Look up the copy in the April issue, read the rules and conditions, and get in your specimens before May 10. The pleasure and profit to be derived are well worth the effort.

Aftermath of Contest No. 30.

It will be remembered that the ad. used for THE INLAND PRINTER'S Ad.-setting Contest No. 30 was submitted by a New Jersey compositor. Since the contest closed I received a letter from this compositor, H. E. Shrope, of the Washington (N. J.) *Star*, enclosing a clipping of the ad. as he set it before the contest was announced. This appeared in the *Star* on September 22, 1910. He writes, "In mailing this to you I wish to point out that this specimen was gotten up without the thought of competition, but with the usual hustle to get the ad. in type." I am reproducing this, together with two of the winning ads. No. 1 was given first place by the contestants, No. 2 first place by Mr. Hall, of the International Correspondence Schools, while No. 3 is Mr. Shrope's ad. It is evident that he came very near setting it in exactly the same style as those accepted by the judges as the best form for the ad.



No. 1. No. 2. No. 3.

Two of the winning ads. in Contest No. 30 and the original ad., set before the contest was announced.

"The Bugville Lemon."

From the Milwaukee Hospital for the Insane, Wauwatosa, Wisconsin, comes a new paper, the *Bugville Lemon*, "a publication for the coming generation." John Falbe, steward of the hospital, who is editor, says: "Those of our readers who expected to find our columns teeming with literary and news topics will be disappointed. The mere suggestion of the name at the head of the paper solves that question. But we have not left any effort undone to make it what it was intended to be — a publication made up by all sorts of people to amuse and instruct all sorts of other people." The *Lemon* is a six-column quarto and is well patronized by local advertisers.

A Special Industrial Edition from Arkansas.

What may be accomplished in a small office was demonstrated by the Russellville (Ark.) *Courier-Democrat* when it published a twenty-four page "Special Industrial Edition" in March. There was very little display advertising, but practically the entire number was made up of special business write-ups. J. A. Livingston, the publisher, writes that all the work on this edition was composed on a Junior Linotype by one young lady operator, and the entire edition turned out in just three weeks in addition to the general run of work.

An Easter and Automobile Edition.

Publishers who are interested in seeing just what good presswork on a weekly paper really is should send a dime or two to E. Lowry's Sons, publishers of the Gibson (Ill.) *Courier*, for a copy of their "Special Easter and Automobile Edition." Without good presswork, the best ads. and most careful make-up may be easily spoiled, but where all three of these good qualities are combined the result is well worth studying. This special issue of the *Courier* was a combination of well-set ads. and carefully made up plate and type matter. The regular issues of the *Courier* are equally creditable, although they are still running ads. on the first page. An interesting feature is "The Week's Bill of Fare," which is a summary of the contents of each particular issue.

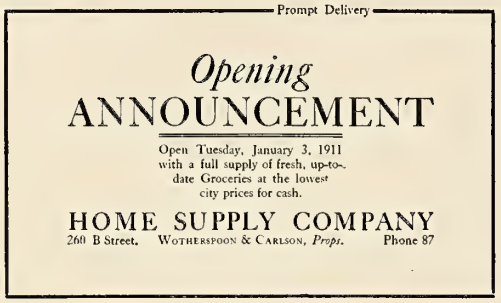
Municipal Ownership of Newspapers.

Mayor James R. Hanna, of Des Moines, Iowa, recently received a letter from Parker H. Sercombe, founder of the Bureau of Science of Thinking, of Chicago, urging the exclusive municipal ownership of daily newspapers. Mr. Sercombe's plan contemplates daily educational papers to be conducted under the auspices of the educational department of the city, the editors to be appointed the same as the principals of the schools, their duties to be strictly non-

partisan and to serve the public in a strictly educational capacity, just as do the principals and superintendents of schools.

Another Little Ad.-setting Contest.

Readers of this department will remember an ad. which I reproduced in the March issue and asked three compositors to reset along their own ideas. These ads. did not reach me in time for use in the April number, but I am showing them herewith. No. 5 is the work of J. L. Frazier, Lawrence, Kansas; No. 6 was set by C. E. Holbrook, Boston; No. 7 comes from the office of the Lewistown (Mont.)



No. 5.



No. 7.



No. 6.



No. 8.

An ad. reproduced from the March issue and three attempts to improve it.

News; while No. 8 is the original setting as reproduced in the March issue. Mr. Frazier, in sending his ad., writes as follows:

O. F. Byxbee, Chicago:

My Dear Sir,— Complying with your request in the March Inland Printer I enclose herewith a resetting of the ad. This is handled as I should have handled it had it come to me in the regular run of the day's work. If I am any judge of correct ad. composition, Mr. Adams erred in trying to bring out too many things. Glancing over the ad. as he has set it, one's attention is drawn in so many directions that he fails to see anything, figuratively speaking. Then, too, the white space is awkward, especially so at either side of the word "groceries." A plain rule border would have proved another improvement. My resetting may appear too "jobby," but in an ad. of this sort I think the compositor is allowed more liberty in that direction. I have placed "prompt delivery" in the rules for a twofold reason: first, I think it adds interest, or, in other words, is "different"; and second, its nature permits of some prominence. The shape of the ad. is against it, in my opinion. Two columns, six inches, would give the compositor added opportunities.

Yours very truly,

J. L. Frazier.

All three of these ads. are good, in regard to typographical effect at least. No. 6 comes nearest to bringing out the proper line, but should have given some prominence to "Up-to-date Groceries." The ideal arrangement, which would bring out the most important things and attract the most attention, would have been to make "Opening Announcement" the most prominent, setting it in one line, giving secondary prominence to "Up-to-date Groceries," and placing "Home Supply Company" at the bottom, as was done in No. 6.

Profitable Easter Edition.

It is surprising how comparatively few publishers take advantage of the opportunity for special Easter numbers — that is, compared with those who get out holiday numbers. Only a few such issues were received, but those which made a special feature of such a number are liberally patronized by advertisers. The Easter number of the Greenwood (S. C.) *Index* consisted of forty-four pages and cover, and the advertising was enough to make any publisher envious — full pages and half pages galore. Advertising just preceding Christmas hardly needs the additional incentive of a special issue, but in the springtime the extra incentive does not come amiss. The spring months are good advertising months and a little extra effort and a little extra inducement are all that is needed to bring them in.

New English Paper in Shanghai.

The *China Weekly Record* is the name of a new weekly newspaper, printed in the English language and published at Shanghai. J. L. Cowen is editor and A. M. True is manager. It consists of forty three-column pages and cover, carries no advertising, is filled with the news of the world, well edited and nicely printed.

A Nebraska Illustrated Edition.

Four pages of photographs of places of business, residences and the principal attractions of Madison were published in the supplement of an "Illustrated Edition" of the Madison (Neb.) *Post*. This special issue served to awaken the interest of local merchants in the advertising columns and proved a popular number with subscribers.

Six Years on a Cash Basis.

Six years ago Will A. Holford purchased the Garland (Tex.) *News* and inaugurated the plan of paying cash for what he needed and demanding cash for his advertising space and subscriptions. In doing this, he says he considered that, first, self-respect demanded it, and, second, that the business men would appreciate the change. The

present appearance of the *News* indicates that Editor Holford was right. The paper is filled with good, substantial advertising, and, in addition to this, a new building is being erected for the exclusive use of the *News* on one of the most prominent corners of the town.

Boosting Home Merchants.

It is unusual for a newspaper to refuse large advertising contracts, with the cash behind them, simply out of loyalty to home merchants. The Rockford (Ill.) *Register-Gazette* is receiving letters of commendation from its local merchants for this course. As the paper says itself, "It takes nerve, independence, loyalty to refuse a $700 advertising order at full rates solely from a desire to protect local merchants from outside competition; only a paper that is especially strong in its home field can afford to do it." One of its big advertisers said: "You certainly stood by Rockford when you turned down that large Chicago advertising order the other day. It showed the right spirit on the part of the *Register-Gazette*. It ought also to set Rockford merchants to thinking that advertising must pay, or an outside concern wouldn't want to buy space in a Rockford daily." The *Register-Gazette* has grown steadily for years through its sound, broad-minded attitude on all questions pertaining to the welfare of its home town, and as a result boasts of an average paid circulation for the first three months of 1911 of 8,702.

How a Pied Form Was Replaced.

When the devil drops a form it is declared inexcusable in a country newspaper office, but when a printer-editor stands a form up against the side of the press, and sticks his foot through it while chasing an imaginary type-louse,


THE PITTSFORD REPORTER.

EXCUSE US THIS WEEK PLEASE; PI

ONE WAY TO REPLACE A PIED FORM.

the regrets thereof are sufficient punishment, and it is not necessary to replace it. At least that is evidently the reasoning of the Pittsford (Mich.) *Reporter*. Only a column and a half of page 4 of a recent issue could be saved, and Glen Whipple, who was working about the press at the time of the accident, filled up the remaining five and one-half columns with, "Excuse us this week, please; *pi*."

A Golden Anniversary Number.

"Volume LI, No. 1," of the *Marin Journal*, San Rafael, California, was its "Fiftieth Anniversary Number." It consisted of twenty pages, printed on enameled paper and was profusely illustrated with scenes from Marin county. Like all western publications, it is imbued with the "boost" spirit, and depicts the attractions of its vicinity in a most inviting manner.

Good Ad. Display.

Now and then a printer gets into the "ad.-writing game," as expressed by J. F. Stevens, of Springfield, Illinois, who submits No. 4 as an example of his work. The printer, with his practical knowledge of type values, makes the very best kind of an ad.-writer, providing he has abilities along this line. Mr. Stevens' ad. is a good example of this. There is no profusion of panels, and yet there is enough to break up the monotony of the ad. without going


"Just Go To Bressmer's"

March Offerings of Decided Merit

The Best Dressed Woman Is Gowned Becomingly as Well as Stylishly

The Newest Fancies in Spring Coats

Tailored Suits at $30, $35, $30 and $40

Charming Dresses in Pleasing Variety

French Models in Fancy Waists

Waists—New Styles in Abundance

Oatnty, Pretty Garments for the Little Tots

Suggestions for Lightening and Brightening Housework

R & G Corsets

The John Bressmer Co.

Adams and Sixth

No. 4.

Good work by a printer-ad.-writer.

to extreme. The main display lines and the secondary lines all stand out nicely. The arrangement of panels at the bottom is a unique conception. By breaking up the ad. in this way Mr. Stevens was able to give much greater prominence to all three sections than he could have done by any other arrangement. Other ads. submitted for criticism are the following:

Daily News, Lewistown, Montana.— Your ads. show good judgment and there is nothing about the three you send to criticize.

A. H. Tebbin, *Arizona Republican*, Phœnix.— I would be glad to reproduce your double-page ad. if it were not so large, as it is exceptionally well balanced throughout.

Dennis Brazell, Granbury (Tex.) *Graphic-Democrat*.— Your five-column ad. is well balanced and is weak in only one place — you should avoid running two or more condensed lines together. Not only that, but the seven lines, all in caps., at the top, was poor judgment. You could have made better display of these lines if you had omitted the catch-line, "at."

H. Emmet Green, Anthony, Kansas.— As usual, your ads. are set in good taste. That of F. E. Pirtle & Co. is very neat, so far as typographical effect is concerned, but the display is directed to the wrong people. The second border-rule on the ad. of the Firestone-Hoopes Department Store could have been omitted to advantage, as it detracts from the display at the top.

The Seattle Times Is "It."

In an attractive circular the Seattle *Times* shows the growth of bank deposits and the population of Seattle, and also the growth in circulation of the *Times*, in the past ten years. The latter has grown from 3,000 copies daily (no Sunday edition) to 66,000 copies on week days and 84,000 on Sundays. One of the pages of this circular is

As The Seattle National Bank leads the Pacific Northwest, so
THE SEATTLE
DAILY AND SUNDAY TIMES
leads the newspapers
of that same section.

It is
- Out of debt.
- Run by its owners.
- Owned by newspaper men.
- Independent.
- Alive.

It owns
- A big plant.
- Bonds.
- Real estate.

It carries
- The most advertising at the lowest rate per thousand copies.
- Over a million lines a month so far in 1910.
- The advertising of The Seattle National Bank, as well as of other banks and financial institutions.

It maintains
- Advertising rates according to card.
- A net paid circulation, without using premiums, schemes or bargain days.

It reaches
- In Seattle more people than the net paid city circulation of Seattle's other two newspapers combined.

It has
- The honor of being the only Seattle newspaper to have its circulation examined by certified public accountants and that examination published.

HOW THE SEATTLE "TIMES" ADVERTISES "ITSELF."

reproduced, as it demonstrates that the *Times* is "It." Please note that "it is" — "it owns" — "it carries" — "it maintains" — "it reaches" — "it has." Perhaps there are a few more "its," but if so they were overlooked.

Newspaper Criticisms.

The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

Western Star, Bay of Islands, Newfoundland.— The first and fourth pages of the issue before me lack color. Most of the ads. are good, but that of S. D. Blandford is an exception. There are no less than seven faces of type used in this ad. and the display is nearly all the same size. There is an inclination toward these defects in many of the ads., but it is more pronounced in this particular instance.

Clark (S. D.) *Pilot Review.*— The *Review* has greatly improved since it was last criticized. Ads. are exceptionally attractive and there is little room for further suggestions. Of course, it would be much better to remove all advertising from the first page, and possibly you can arrange to do this after a few months. Watch the register on your presswork, and in the make-up avoid running the last line of a paragraph at the top of a column.

Badger Banner, Black River Falls, Wisconsin.— It is necessary to get down to the minor details to find anything to criticize about the *Banner,* as it is not only mechanically, but editorially and reportorially, a paper well deserving of commendation. The department of "Brief News Items from All Over the County," covering a big list of towns, shows that the local reporters have been well instructed in what constitutes news. The date line under each of these headings seems superfluous — why not have the correspondents write with the understanding that their letters are to appear as if written on the date of publication? The headings on the first page of the issue of March 23 are better than those of March 16, as they are not in adjoining columns. If the first part of the heads in the second and seventh columns had been one line only, the appearance would have been much better, as it would have avoided the third parts coming opposite each other.

Canisteo (N. Y.) *Times.*— You ask for "suggestions for general and broad improvement in policy." The only broad improvement I would suggest is the elimination of paid readers from the first page and the relegation of the Castoria display readers to the regular display columns. Your first page is exceptionally neat and well arranged, and only lacks the elimination of paid matter to place it above criticism. Good presswork adds materially to the attractive appearance of the paper, but it lacks register. In the heading, "South Canisteo News," why not abbreviate "South," thus: "So. Canisteo," and avoid dividing the word?

New Publications.

Aurora, Ore.— *Observer.* A. M. Adams.

Hammond, Ind.— *Searchlight.* Virginia Brooks.

New York, N. Y.— *The Player Piano* (trade paper). J. Early Wood, publisher.

Jacksonville, Fla.— *Florida Staatz-Gazette.* Edward Fleicher, of Chicago, editor.

Jerome, Idaho.— *Lincoln County Times.* L. T. Alexander, formerly publisher of the Monticello (Iowa) *Jones County Times.*

Changes of Ownership.

Mason, Tex.— *Herald.* Sold to S. F. Bethel.

Elmore, Minn.— *Eye.* Sold to L. M. Mithun.

Sturgis, Mich.— *Journal.* Sold to E. A. Ferrier.

Modesto, Cal.— *News.* Sold to Perigo & Spencer.

Pittsford, Mich.— *Reporter.* Sold to Whipple Bros.

Berlin, Pa.— *Gleaner.* Consolidated with the *Record.*

Pulaski, Tenn.— *Record.* Sold to Laps D. McCord, Jr.

Paonia, Colo.— *Booster.* C. L. Oliver to I. T. Hanold.

Cobden, Ont.— *Sun.* F. B. Elliott to J. A. P. Hayden.

Mattoon, Ill.— *Commercial.* Consolidated with the *Star.*

Milbank, S. D.— *Review.* H. F. Denton to W. S. Dolan.

Dodgeville, Wis.— *Sun-Republic.* Sold to R. M. Vordale.

Wagner, S. D.— *New Era.* Consolidated with the *Leader.*

Balcarres, Sask.— *News.* B. N. Woodhull to L. M. Small.

Swedesboro, N. J.— *News.* G. W. Pither to W. K. Sloan.

Kanapolis, Kan.— *Journal.* K. L. Griffith to S. S. Rozelle.

Beloit, Wis.— *Free Press.* D. H. Foster to J. S. Hubbard.

Hot Springs, S. D.— *Times-Herald.* Sold to A. J. Schaeffer.

Enterprise, Kan.— *Push.* Morris Patton to C. R. Hamilton.

Frankfort, Ky.— *State Journal.* Consolidated with the *News.*

Nyack, N. Y.— *Daily Star.* Sold to Major G. M. Carnochan.

Henderson, N. C.— *Gold Leaf.* T. R. Manning to P. T. Way.

Ravenna, Ohio.— *Democrat.* J. S. Wilhelm to W. A. Weygandt.

Goldfield, Nev.— *Daily News.* Consolidated with the *Daily Tribune.*

Ludington, Mich.— *Daily News.* Consolidated with the *Record-Appeal.*

Preston, Pa.— *Times.* F. E. Tripp sold half interest to J. W. Skinner.

Geneva, Ohio.— *Free Press-Times.* J. D. Field & Brother to J. J. Parshall.

Sturgis, Mich.— *Times-Democrat.* H. O. Eldridge to F. A. Russell, of Albion.

Tiverton, Ont.— *Watchman.* A. N. McClure to H. E. Steincamp, of Detroit.

Meyersdale, Pa.— *Commercial.* Sold to Rev. A. M. Shaer, of Catawissa, Pa.

Saskatoon, Sask.— *Saturday Press.* Herman, Armstrong & McLeod to George R. Belton.

New Hartford, Conn.— *Tribune.* Consolidated with Farmington Valley *Herald,* of Bristol.

Camden, Ind.— *Expositor.* Sold to the Camden Printing Company, Arthur Ritchey, manager.

Kirksville, Mo.— *Daily Express.* Walter Ridgway sold interest to his partner, Edward E. Swain.

Keene, N. H.— Cheshire *Republican.* Interest sold to Charles F. Kelley, of the Bellows Falls *Times.*

Charleston, W. Va.— *Virginia Free Press.* Mrs. W. W. B. Gallaher to ex-Senator William Campbell.

Shreveport, La.— *Journal* (daily). Sold to a company of local business men, who have incorporated the Journal Publishing Company, with a capital of $50,000.

San Antonio, Tex.— *Light and Gazette.* Sold to Col. Charles S. Diehl, former assistant manager of the Associated Press, and Harry L. Beach, who has been superintendent of the Central Division of the Associated Press.

Linden (Ala.) *Reporter;* Shipshewana (Ind.) *Sun;* Bancroft (Mich.) *Commercial;* West Point (Va.) *Weekly News;* Beattie (Kan.) *Eagle;* Knobnoster (Mo.) *Gem;* Altus (Okla.) *Democrat;* Clark (S. D.) *Republican-Courier;* Louise (Tex.) *News;* Wayne (W. Va.) *News;* Maiden Rock

(Wis.) *Press;* Westby (Wis.) *Times;* Holstein (Can.) *Leader;* Carthage (N. Y.) *Republican;* Baker City (Ore.) *Herald;* Belton (Tex.) *Journal-Reporter;* Hearne (Tex.) *Democrat.*

Suspensions.

Griffen, Ga.— *Herald.*

Viroqua, Wis.— *Republican.*

Marshalltown, Iowa.— *Daily Herald.*

Deaths.

Dallas, Tex.— Charles G. White, head of the White Engraving Company.

London, Eng.— Charles Frederick Moberly Bell, managing director of the London *Times.*

New York, N. Y.— Thomas T. Williams, treasurer of the New York Evening Journal Publishing Company.

Philadelphia, Pa.— Craige Lippincott, president of the J. B. Lippincott Company, the well-known publishing house. (Suicide.)

Lebanon, Pa.— Jacob G. Schropp, widely known printer and newspaper man, and for twenty years part owner of the *Daily News.*

Woodland, Cal.— Robert Lee, one of the oldest and best-known printers and newspaper men in California. He was a prominent Odd Fellow.

Philadelphia, Pa.— Robert Stewart Davis, former war correspondent and founder of the Philadelphia *Call,* an evening newspaper, now out of existence.

Chicago, Ill.— Frank D. Harmon, head of the Harmon Printing Company, Leavenworth, Kan. (Mr. Harmon was undergoing medical treatment in Chicago.)

Houston, Tex.— John K. Dunn, traveling salesman for the Inland Type Foundry. He was a practical printer, and was well known to the trades throughout Texas and the Southwest.

Albion, N. Y.— John H. Denio, an old-time printer and newspaper man. He was ninety-three years old. His father was also a printer and had published a paper at Greenfield, N. Y., in 1800.

Chicago, Ill.— William H. Pool, president of the William H. Pool Printing & Binding Company. (Mr. Pool's death occurred at Biloxi, Miss., where he had gone in quest of better health.)

Burlington, Iowa.— William H. Whelan, secretary and treasurer of Acres, Blackmar & Co., printers. He was prominent in the Masonic order and a former exalted ruler of the local order of Elks.

Syracuse, N. Y.— John Maloney, well-known journeyman printer. He was known as "senator," and it is said that at one time he knew more about local and state politics than any man in Syracuse.

Carbondale, Ill.— John H. Barton, for fifty years publisher of newspapers in southern Illinois. He established newspapers at Cairo, Anna and Carbondale, and conducted the Carbondale *Herald* until August, 1910.

New York, N. Y.— Andrew Little, for many years a member of the firm of Farmer & Little, typefounders. He was a member of the Mechanics' Society, the Northwestern Dispensary, the New York Historical Society and the Lotos Club.

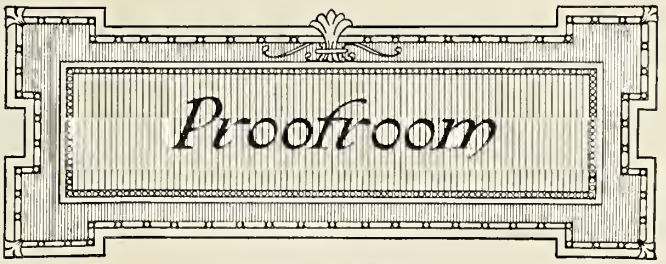
Boston, Mass.— Charles G. Wilkins, a proofreader at the Municipal Printing Plant since its foundation, and a former New England organizer of the International Typographical Union. He was a native of England and had served with the English army in India.

Newark, N. J.— Francis E. Bingham, employed in the composing-room of the Boston *Herald* for upward of twenty-six years. Returning to this city, his old home, for the past five years he had been with the Newark *News.* Mr. Bingham was a veteran of the Civil War and a charter member of the local typographical union.

Chicago, Ill.— Cornelius McAuliff, for fifteen years managing editor of the *Record-Herald.* Relating what took place during the closing hours of his life at the Michael Reese Hospital, the *Record-Herald* says: "His strength was gone. He could not regain it. The fever attacked him and in the fancies that were formed by the veils that were thus cast over his immediate surroundings he was back 'at the desk.' Once more he was 'getting out the paper.' His family were the 'staff.' The physicians, with the instruments, and the nurses were the boys in the composing-room. He pulled himself up on his pillow and read the proofs and the copy and he weighed some of the great stories of a decade ago. He marked an angle here to be featured. And he demanded an out-of-town investigation there. He wanted this 'played up.' He wanted better style in another article and more care in the working of that 'crime story.' He lived in the past. Yesterday he was in the composing-room. Everything was on the table — not a 'six cap' to be set. The forms were ready. It was close to the deadline. The angel of death 'locked the forms,' and he was no more."

JUST HIS LUCK.

Mayor Magee, of Pittsburg, was talking about an obstinate man. "He is 'sot' in his ways," said the Mayor. "He is as bad as the old planter of history. An old planter in the palmy days before the war was blown up in a steamboat accident on the Mississippi. They fished him out unconscious. At the end of an hour's manipulation he came to. 'Where am I?' he asked, lifting his head feebly. 'Safe on shore,' the doctor told him. 'Which side of the river?' he inquired. 'The Iowa side,' the doctor replied. The planter frowned. He looked at the turbid yellow stream. Then he said: 'Just my luck to land in a prohibition State. Chuck me in again.'" — *Denver News.*



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Repetition of Articles and of Prepositions.

J. W. L., Anderson, Indiana, has had to wait for an answer because his letter was mislaid, about like the old lady's spectacles when she had them raised above her eyes. The letter rested in the department editor's pocket, and when looked for in its proper place it could not be found. Here it is: "Would you use the bracketed articles in these sentences? 'While discoursing on the power, [the] universality of the gospel, he mentioned many historical events,' etc. 'Who gave to the earth the power and [the] wisdom to produce such things?' 'In his talk on industry he referred to such creatures as the ant, [the] bee, and [the] beaver.' Hard and fast rules calling for repetition in such cases are common in grammars and rhetorics, but are they really justified by good usage? Also, I am sometimes perplexed about the repetition of prepositions. Is it required in the following sentence? 'Thus, the great principles of love, justice, truth, and purity form the foundation.' If you consider these points sufficiently important please give them a thorough discussion. How would you write Bible reading, Bible lesson, and testimony meeting?"

Answer.— The articles in question should be used, though the difference between use and non-use in the sentences quoted is almost negligible. Hard and fast rules could not be common in books without a foundation in good usage. Grammars and rhetorics are good only when they record and explain the best usage. In sentences where either method has an effect that is not modified or changed by the other method of construction, neither one can properly be called wrong. Sometimes the repetition of articles is demanded by the nature of the intended expression, and sometimes it is not demanded, even if the sense be really better expressed by the repetition. Only the difference between the two kinds of expression can be pointed out, and the choice must be left for individual decision. No better treatment of the subject is known to the present writer than that in the Standard Dictionary, in the section "Faulty Diction," page 2266: "Two or more words connected by 'and' referring to different things should each have the article; when they denote the same thing, the article is commonly used with the first only; as, 'Christ, the prophet, priest, and king.' If we say 'The painter and the sculptor should understand anatomy,' we imply that the arts of sculpture and of painting are the province of different persons; but we say 'Michelangelo, the sculptor and painter,' since Michelangelo was both sculptor and painter." The need for repetition of prepositions is the same as that for articles. It (repetition) seems hardly necessary in the sentence quoted. As to the terms asked about at the close of the letter, the one of whom the question is asked prefers a hyphen in each. His preference, however, is consciously opposed to prevailing practice. Most people would write the terms each as two words. No one's opinion can influence any other persons in such a case except those who

already think, in general, the same way that he does. Some grammarians say — notably John Earle says — that merely placing one noun before another always converts the first of the two into an adjective. Henry Sweet tells us that when he remarked that cannon in cannon-shot is not an adjective, a prominent teacher and writer of grammar said that of course it is not, and another equally prominent said that of course it is. The present writer agrees with Sweet that cannon in such use has no meaning or function other than its bare naming one; cannon is one noun, shot is another, and cannon-shot is a third, made by compounding the two simples. The three terms of the question are in the same category with cannon-shot; but they are words about which no one ever need worry, as they are beyond misunderstanding in any form.

As and So.

P. L., New York, is shocked by " bad grammar," seen in writing by the editor of this department, of which he writes: " Only a few minutes before I read your article in this month's INLAND PRINTER I had occasion to compliment my boy, age 7, first year in school, upon his excellent use of a certain phrase. What he said was, ' The boy said that he can't run so fast as I.' I then said to my wife, ' Whether the boy does it consciously or unconsciously, he has used the word so where ordinarily one would use as, and which he used correctly.' Then I read your article, and read ' was not really as bad as he said it was,' throwing cold water on what I had been taught — the affirmative takes as, while the negative takes so. I should like to see that explained."

Answer.— Judged by what our correspondent was taught, which used to be very commonly taught, no explanation can be made, except that the expression in the article was incorrect. Recent explanations of some of my doings and sayings have been unfortunate, especially one that elicited the remark that " It is certainly amusing how he crawls out from under. Any old way, just so he emerges." This case is somewhat similar to the one of which that was said. In that instance a word had been used in an appropriate general sense and objected to as not correctly so used, apparently because the critic did not know it in any but a limited technical sense. In this instance a word was used in a way contrary to a teaching that has had wide currency, but one that has never been universal and is less adhered to now than ever before. Words can not successfully be restricted in use by differentiation between affirmative and negative sentences, except words that are essentially affirmative and negative, as are yes and no. Proper distinction between as and so depends on the difference in their meaning. Such difference is not apparent except as a matter of implication. Both are words of comparison, no special degree being implied when as is used, but a considerable though indefinite degree or amount being implied when so is used. This is my personal feeling, but not a solecism by any means. The same kind of mistake has been made in teaching that at should be used in speaking of small places and in with reference to large places, as in saying that a person lives at West New York, and that one lives in New York. How can one always know whether a place is large or small? How many people know the difference between West New York and New York? How do we know the dividing line between large and small? No one has ever named one, to my knowledge. But let us return to our muttons. The best explanation I know of the proprieties with regard to as and so is given in the Faulty Diction department of the Standard Dictionary, as follows: "A shade of difference in their meanings, as strictly used in comparisons, is often neglected. So . . . as suggests that, in the comparison of the persons or things mentioned, there is present in the mind of the speaker a consciousness of a considerable degree of the quality considered; as . . . as does not carry this impression. In ' John is not as tall as James ' there is no implication that the speaker regards either John or James as tall; there is merely a comparison of their heights. So, too, in ' John is not as old as James ' there is merely a comparison of ages. But if one says ' John is not so tall as James,' though the ' so ' is not emphasized, there is understood usually to be a reference more or less distinct to something uncommon in the height of James as compared with the stature of other men or of other boys of his age; the speaker regards James as being tall." This is not offered as justification or apology for the expression seen in my writing, nor as a means of crawling out. I frankly acknowledge that I consider so in that use a little better than as, but not simply because the clause was negative. Another frank acknowledgment may be made, that life is too short to bother with such close trimming when circumstances do not demand it.

THE LITTLE WHITE DOG THAT NEVER WAS.

" Tell me a story, father, dear,"
Said Helen to me one day;
And climbing my knee she cuddled down
In her own delightful way.

So I made up a story as best I could,
Of a house in a peaceful vale,
A boy named John and a little white dog —
A dog with a curly tail.

It was my undoing, for Helen, dear,
Fell in love with the dog right then,
And now, each time that she greets me home,
I must tell of the dog again.

Surely no doggie was ever born
That had such a wild career,
That got in so many scraps and fights,
And conjured such joy or fear.

As a puppy he fell in the pail of milk,
And I fancy I hear him yell
When he switched his tail in the hot grape juice
Of the jelly that would not " jell."

The Shanghai rooster has thrashed him twice,
He's been butted by the ram,
His nose has been full of hedgehog quills,
And his toes pinched by a clam.

Once he was lost in a woodchuck's hole,
And once in a hollow tree
Where he found the honey, and also found
That a dog shouldn't try to bee.

He has battled polecats and fought with dogs,
Been tossed by the brindle bull,
Kicked by the mare and stoned by tramps,
Till his cup of woe was full.

But then he has done such noble deeds —
Has rounded the frightened sheep,
And once found a little lost baby girl
In the swamp, where she fell asleep.

And the more adventures that Carlo has,
The more must papa invent,
Till my mind is a very dog kennel of tales
And my fancy warped and bent.

Often I wish that my Helen's love
For the little white dog might pale,
For I haven't the courage to kill that dog —
The dog with the curly tail.

— *Thomas Newcomb, in New York Sun.*

THIS month's insert contains some unusual and interesting features. On this page and the one following are reproduced some commercial specimens by Henry A. Anger, of Seattle. Other specimens by Mr. Anger, together with a descriptive sketch, appear in the Job Composition department. On pages 3 to 6, inclusive, will be found interesting designs composed in typefoundry materials, by courtesy of the Keystone Type Foundry, Philadelphia; Inland Type Foundry. St. Louis; the H. C. Hansen Type Foundry, Boston; and Barnhart Bros. & Spindler, Chicago. Page 7 shows a page design set in type and borders made by the Thompson Typecaster. On page 8 are to be found two hand-lettered designs by H. Nidermaier, an I. T. U. student. The majority of these designs are from copy taken from the I. T. U. Course of Instruction in Printing and will therefore be of unusual interest to the students.

REGULAR MONTHLY STATEMENT

The IVY PRESS

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Help Themselves

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for the Prevention *and* Relief
of Tuberculosis

Commercial designs, by Henry A. Anger, Seattle (see Job Composition Department).

The IVY PRESS--*Seattle's Printers*

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OUSELBURY,
HAMPSHIRE, LONDON



PRINTED FOR

C. DILLY AND T. N. LONGMAN

PATERNOSTER MARKET, CITY

1798

A

HOTEL CHAPMAN

IN THE
BERKSHIRES



CHESTER, MASSACHUSETTS

JOHN CHAPMAN, *Manager*

B

A — Composed in Caslon Lightface series, six-point border No. 316, Marginal Ornament "U," and brass rule. B — Composed in Ayer series, Knickerbocker border style 2, Keystone Illustrate No. 3310, and brass rule. Courtesy of the Keystone Type Foundry, Philadelphia.

RECITAL

Under the direction of

Frank R. Smith

OPERA HOUSE

Monday Evening, March Tenth

Program

1 Overture "Peter Schmoll" - - Weber
Mr. and Mrs. Smith

2 Elude, Op. 24, No. 1 - - Moszkowski
Mrs. Smith

3 "Barque of Dreams" - - Hamilton Gray
Mr. Jackson

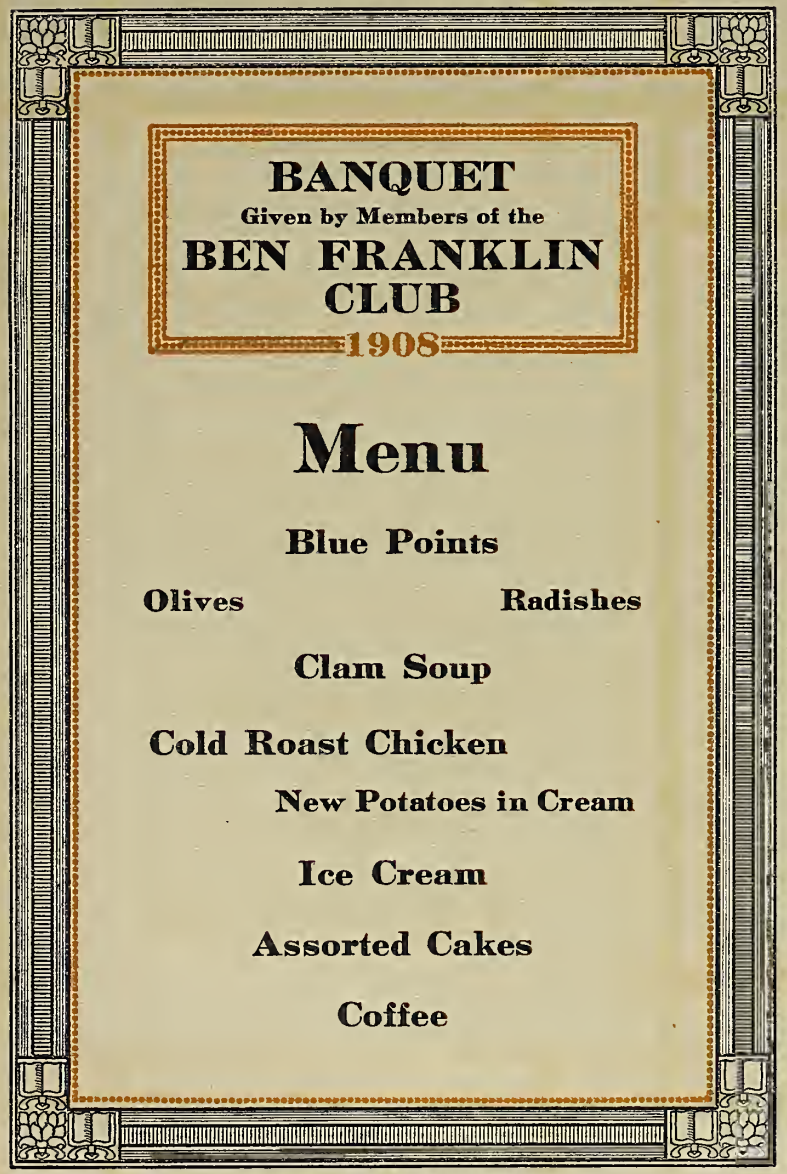
4 Magic Fire Scene from Die Walkure - Wagner
Mrs. Smith

5 Dolly's Slumber Song - - - Guibel
Miss Robinson

6 Five Spanish Dances, Op. 12 - - Moszkowski
Mr. and Mrs. Smith

7 Cradle Song--"Sleep on, Dear Child" - Couldrey
Mrs. Abbot

Composed in Pen Print type, twelve-point border No. 1297, and brass rule. By courtesy of Inland Type Foundry, St. Louis.



A



B

A — Composed in Masterman Roman, University border and brass rule. B — Composed in Puritan series, High Art rule No. 743, and brass rule.
By courtesy of H. C. Hansen Type Foundry, Boston.

A. M. JENKINS AUGUST R. MOORE

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12 AND 14 SANGER BLOCK OMAHA, NEBRASKA

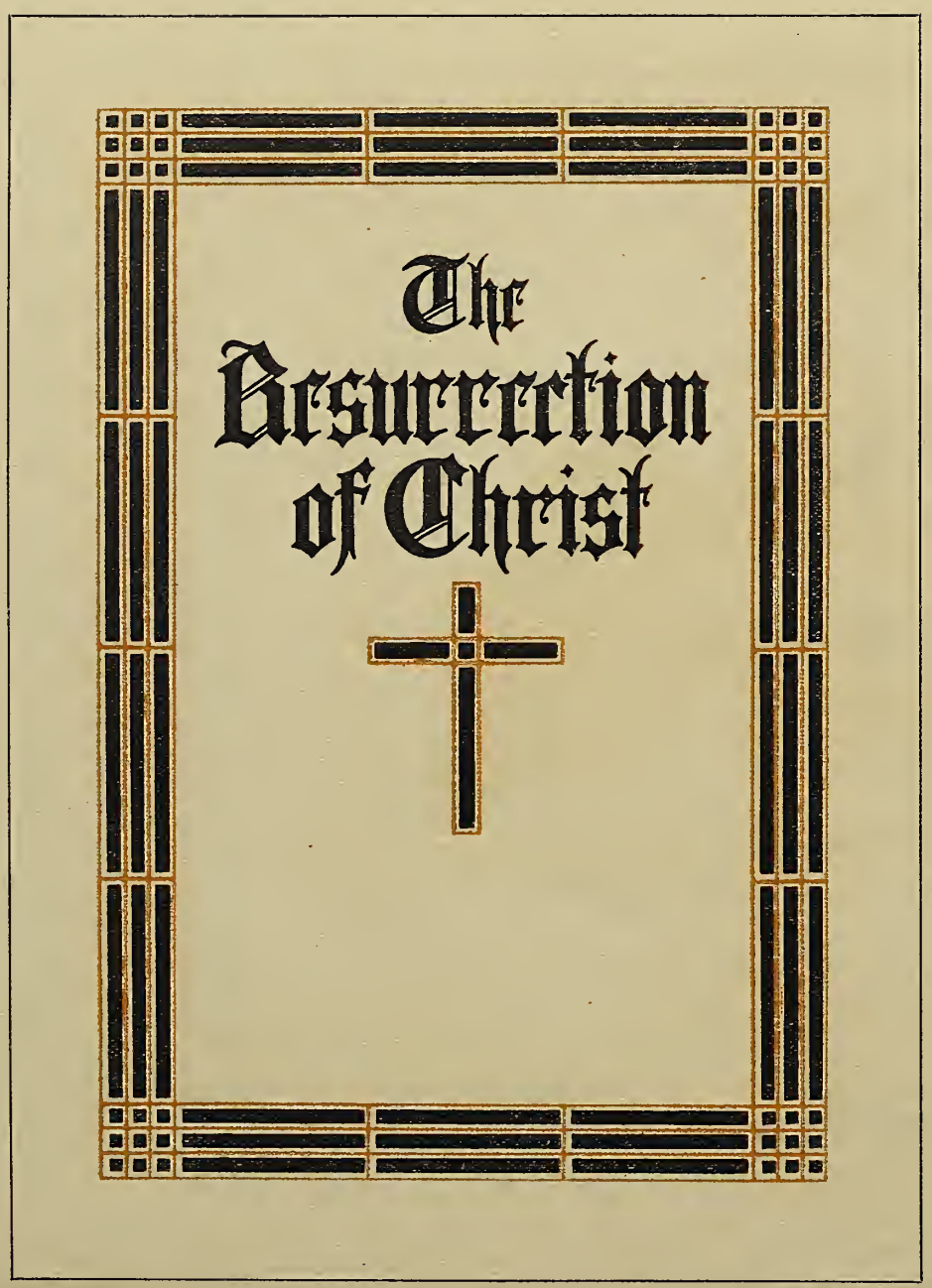
Upper card composed in Lining Plate Gothic and Franklin Roman; center card in Lining Plate Gothic; lower card in Lining Light Plate Gothic.
By courtesy of Barnhart Bros. & Spindler, Chicago.

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Chicago

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All cast by the Thompson Typecaster.





Hand-lettered by H. Nidermaier, an I. T. U. student.

Job Composition

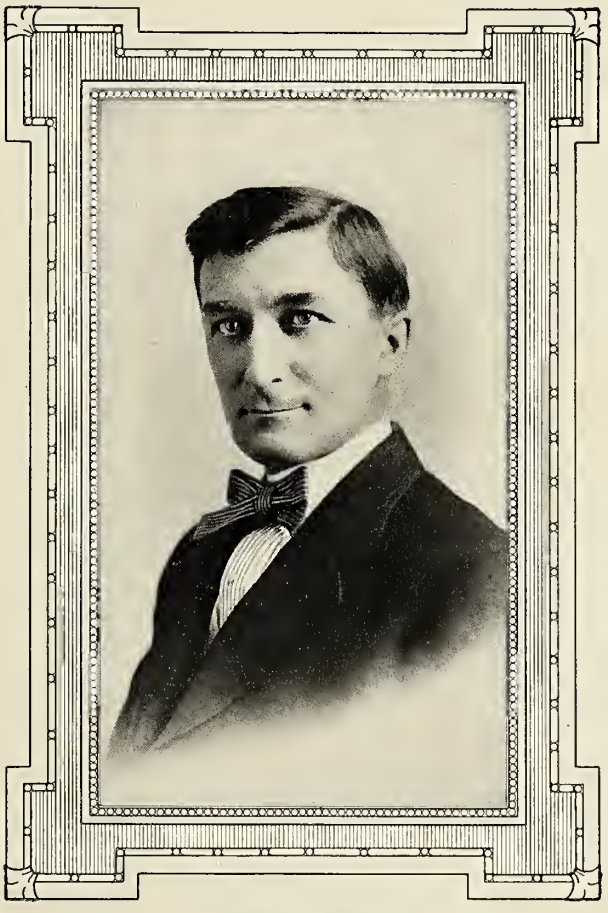
BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Personalities Among Compositors—Henry A. Anger.

"It is a mistake to try for the strikingly original — for after a few months it is likely to look queer to you, and I feel that the real test of quality in publicity printing is its power to withstand the ravages of time. Paneling and contortions have no art merit and certainly no commercial value — simplicity is the true measure of commercial value."

In the above statement is found the key-note of the success of Henry A. Anger, of Seattle, as a commercial printer — for Anger is a success. As a producer of typography that is sane — that not only measures up to the best in appearance but is gotten together in such manner as will leave profit to the house — he has few equals, no superiors. His work is known wherever the trade-journals go, he having been unusually successful in typographical contests, as well as passing his good stuff along for review.



HENRY A. ANGER.

And so, because of the individuality of his work, we as printers are interested in the man. Passing over the questions of his birthplace and early life, and allowing the reader to guess at his age from the portrait shown herewith, we are vitally interested in finding out just what kind of training and experience has enabled him to produce typography that is sufficiently distinctive to place him among those known as the successful ones.

Henry A. Anger did not waste the days of his opportunity. When opportunity knocked at his door, he already had the door half open. And it happened in this way: In the rule-twisting days of the early nineties Anger, who had just reached the point where he could handle reprint jobs and lock up small forms, was employed in the *Times* office, at Oshkosh, Wisconsin, where his older brother Will, then considered a "crackerjack" as an art printer, was also employed. Well, Brother Will, because of this reputation, received an offer to go to Appleton, same State, and not being inclined at that time to make a change, he suggested that Henry go. Here was opportunity with a cap. O — too good a thing to lose — and Henry grabbed it as it went by. First, however, he tackled the "boss" for a raise of from $5 to $6 a week, but there was "nothing doing." And so, as Billy Anger, the art printer, he headed for Appleton, trusting that hard work, study, a helping pressman, and lots of luck, might pull him through.

And they did, even though it was a "tight squeak."

The mail-carrier who "made" the Appleton office in which Anger was employed was none other than Brick Pomeroy, formerly a swift on the *Times*. Of course he knew the Anger brothers, and caught on to the joke at once, but urged the youngster to "put on a big front and plug."

At the end of three or four months, after Anger had a chance to settle down, Pomeroy met the boss of the print-shop at one of those old-times-after-the-show-in-front-of-the-bar-lunches, and incidentally asked him:

"Say, Sam, how do you like the new man?"

And when the boss finally recovered from laughing, he replied: "That sure was a package of the *queer;* but the best of it all is, that while I was figuring out to drop him he was digging — digging to beat the band — and by the time I got next to a man of reputation, the kid was coming along fine; so I guess he's a fixture."

And so the plan had won. Putting up a big front and plugging — with especial emphasis on the latter — had made him a "regular."

Two years later, Anger returned to Oshkosh and entered the employ of W. M. Castle. That this association was productive of much good to him is shown in the following appreciative words regarding Mr. Castle.

"I often saw him stand with hands folded behind him (just like Napoleon) admiring the nice work he had framed, and at such times he would look so pleasant and kind that I decided that *good work was the secret of contentment in his case,* and if it could turn such a trick for him, that was the route for me — but I am still in hot pursuit. To him directly belongs the credit for making me careful in execution and stingy with bright colors."

Then Anger, like so many others had done before him, began to think of the big cities, and to wonder how he could "get in." This resulted in his printing fifty extra sheets,

all on the same paper and size, of every good job from his frame and gathering them into specimen-books, to be judiciously used where returns might reasonably be expected. One of these books "fell into" the hands of Ed. T. Ralph, of THE INLAND PRINTER, who soon had Anger in correspondence with Earhart & Richardson, of Cincinnati, widely known as the makers of the "Color Printer" and the "Harmonizer."

The correspondence stage having been successfully passed, Anger found himself, one fine September morning, climbing the stairs to the offices of Earhart & Richardson, on the eighth floor. Climbing the stairs? you say. Yes; for Anger, fresh from the brush, was afraid of the elevators. (I wonder how many more of us can recall, in that period

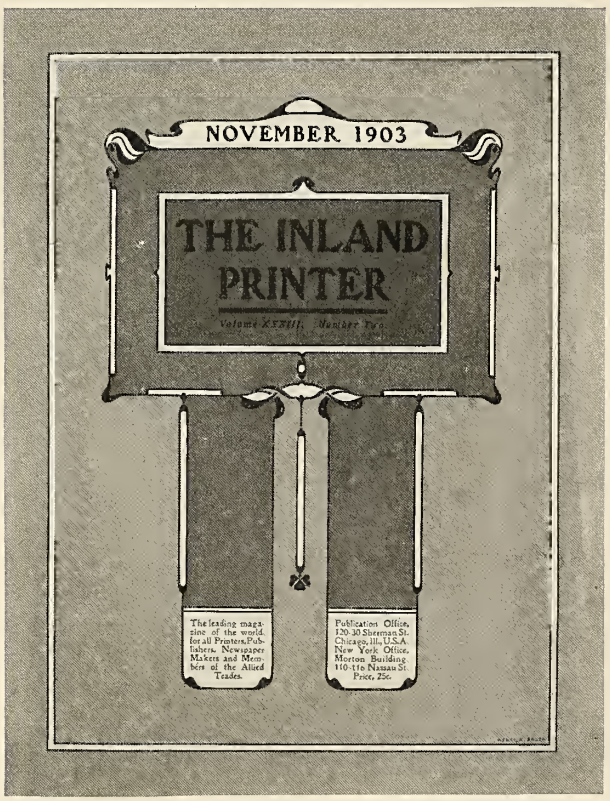


FIG. 1.— A design of the period when Anger's sole idea was for something "original." A decided contrast to the simplicity of his later work.

of our migration from the small town to the city, our fear of elevators and other modern improvements.)

And so, armed with a little patent-leather satchel and the confidence which had succeeded in landing the job in Appleton, Anger invaded the Earhart & Richardson plant, his confidence, however, diminishing with the thought that this time he would be compelled to make good right from the start.

As he entered the office, which to him looked like a bank, and saw the furnishings, the walls covered with handsome work artistically framed, and several customers in line, his heart sank. He took one good look and instinctively his hand went to his pocket, feeling for a quarter with which to wire home for a return ticket. As he edged toward the door a voice said, "Who are you, and what can I do for you?" To which Anger, when he could get his voice, replied, "I am the man from Oshkosh, and I guess I'll go back!"

Here, too, many of us can recall the time when, surrounded by unfamiliar faces and unfamiliar scenes, we were on the verge of "going back."

About this time Alexander Stewart, now instructor at the North End Union School for Apprentices in Boston,


The Electronet Blanket

THIS IS A LIGHT, single blanket of attractive design through which has been inserted thousands of feet of very fine spun, diamond refined and doubly insulated wires. These wires, charged with electricity from a cord attached to your electric light socket, quickly heat the blanket to an even temperature of about 135 degrees, and the heat is maintained. There is no chance of shock, or of being burned. The heat is mild, even, and has wonderful curative qualities.

The Electronet Blanket is very light in weight, and as flexible as a cotton quilt. You can easily carry it about in a suit case with your traveling articles. Spread it out over the sheet on your bed, turn on the current, and crawl under. In two or three minutes the mild warmth of it has penetrated your entire body. You feel as snug as a bug in a rug. The heat can be increased by putting a light coverlet on top of the Electronet Blanket to prevent radiation, and you can regulate the warmth in this way to suit yourself. When too warm for comfort, throw off the current by pressing the button, which can be done without getting up. The Electronet Blanket is warmer than many pounds of woolen blankets and comforts, and much more sanitary. Besides, the effects of the magnetic heat are very beneficial in cases of rheumatism, sore joints and feet, backache, kidney trouble, etc. Are you taken down with la grippe? With an Electronet Blanket you have a Turkish bath in your own home; wrap the blanket around you, with a comfort outside, and you will be in a profuse perspiration within five or six minutes. Then a hot bath, followed by a night of sound sleep, and next morning you find the trouble all but vanished.

But above all we recommend the Electronet Blanket as an addition to the pleasures of living and the luxury of perfect comfort.

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COMPANY
1008-A Cobb Bldg.,
Seattle, Wash.

We also sell

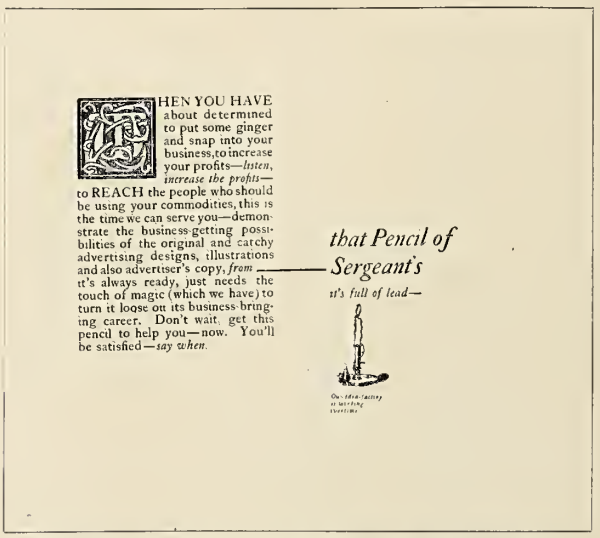
ELECTRONET CLOTH PADS
ELECTRONET BATH ROBES
ELECTRONET VESTS

and will be delighted to have you call at our office in the Cobb Bldg., Fourth and University, or allow us to send a representative out to see you.

A series of old-style roman, with italic to match, is all the equipment he really needs.

issued a portfolio of his efforts, and to the text-matter in that work Mr. Anger attributes a decision to get right in and hustle harder than ever to be something more than a union-scale printer.

The next ten years found the subject of our sketch in many large offices, from the lakes to the gulf and from the

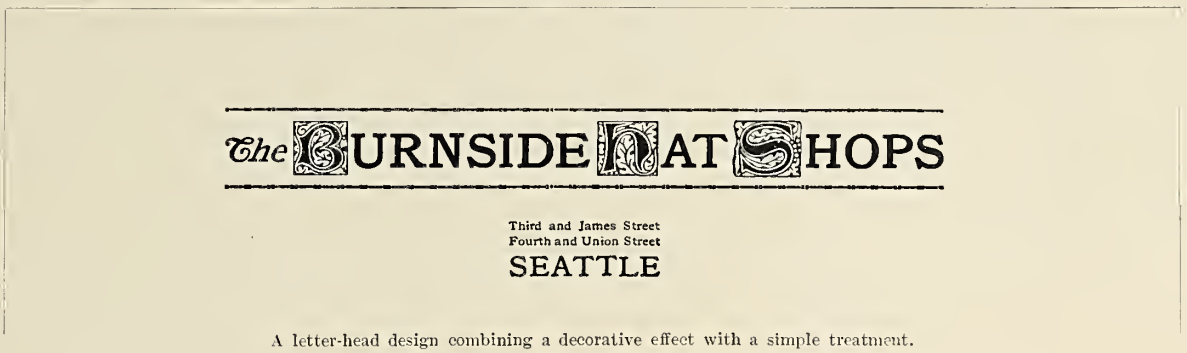

WHEN YOU HAVE about determined to put some ginger and snap into your business, to increase your profits—*listen, increase the profits*—to REACH the people who should be using your commodities, this is the time we can serve you—demonstrate the business-getting possibilities of the original and catchy advertising designs, illustrations and also advertiser's copy, *from* it's always ready, just needs the touch of magic (which we have) to turn it loose on its business-bringing career. Don't wait, get this pencil to help you—now. You'll be satisfied—*say when.*

that Pencil of Sergeant's
it's full of lead—

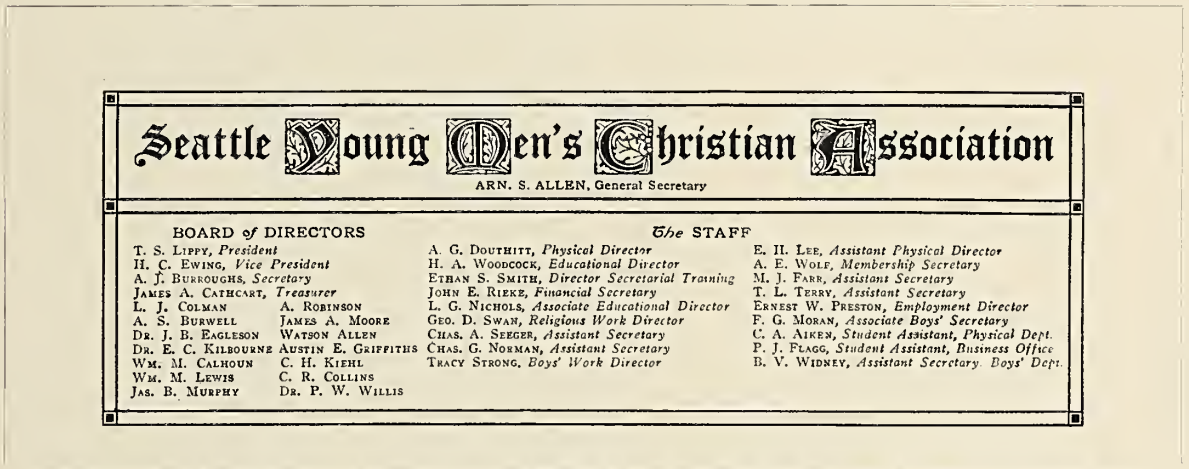
In his unusual placing of groups of type and decorative material Anger secures most pleasing results: originality in colors.

Atlantic to the Pacific. It was during this period, and in Denver, that he passed through that trying period when one's whole desire is for something strikingly original.

This he refers to as the period of "fearfully and wonderfully made" jobs. Several of these jobs were successful in contests of various kinds, and one of the most elaborate of them is shown in Fig. 1.

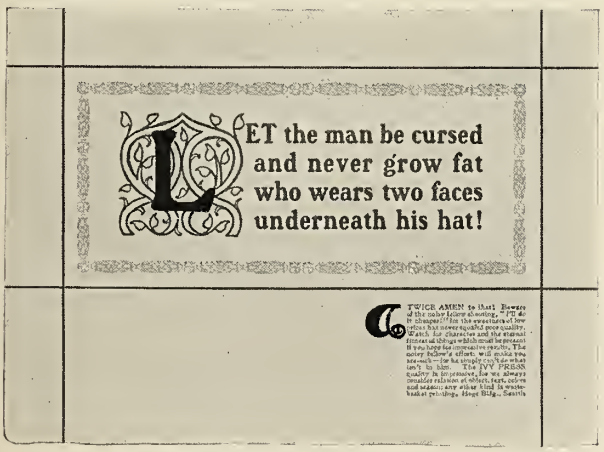


A letter-head design combining a decorative effect with a simple treatment.



Another letter-head design, showing an unusually good handling of a large amount of text and also a pleasing use of initial letters.

Regarding this desire for originality Mr. Anger says: "I recall, with not a little amusement, an article I once wrote in relation to the distribution of points in a cover contest. It was my idea that half the total number of points should go for originality. My views are now reversed. It is a mistake to try for the strikingly original — for after



Another illustration of the pleasing placing of groups.

a few months it is likely to look queer to you, and I feel that the real test of quality in publicity printing is its power to withstand the ravages of time. Paneling and contortions have no art merit and certainly no commercial value — simplicity is the true measure of commercial value."

Ever a student of things typographical, Anger viewed with more than ordinary interest the launching of the I. T. U. Course of Instruction in Printing. He not only viewed it, but he got in and helped, to the extent of organizing a class of fifty members in Seattle. Of the work of the Course, he says:

"The Course taught me to seek classification; to study text; discern purpose; consider character of reader; adapt seasonability, and then strive for a symbol of expression through paper of proper texture and color; ink in harmony; type, initials and border having something in common; and above all, I learned to practice *restraint* along the decorative route. How to decide was once hard work; the I. T. U. Course made it simple and easy."

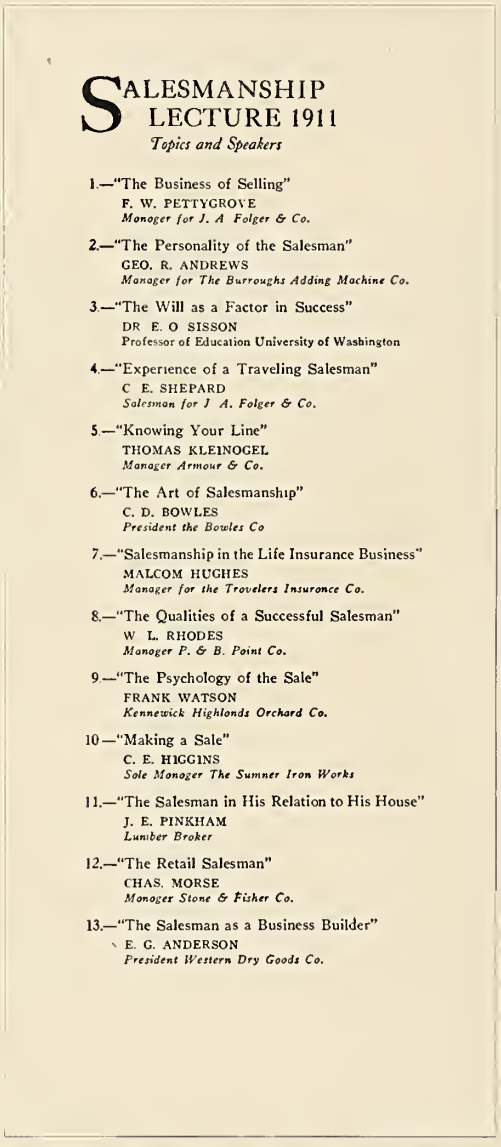
For the past five years Mr. Anger has been in charge of the "creative end" at the Ivy Press, Seattle, with a free hand from the conception to completion of the work, and with the characteristic spirit of the West he says: "In Seattle I have found the city of my heart, and am willing to play the string out right here, trusting some day to be something more than just working for others."

So much for Anger himself; now about his work — for therein is exemplified the results of these years of study and experience in what might be termed the college of hard knocks.

Some typographers "holler" loudly for simplicity and then proceed to get their stuff up in such manner as to almost convince one that simplicity is the farthest from their thoughts. Not so Anger, when he says simplicity he means it — and does it. He doesn't require a typefoundry behind him to make his work distinctive. Given a series of

old-style, with perhaps italic to match, and he asks for nothing more. True he occasionally uses other faces, but the old-style predominates. It will also be noted, from the reproductions of his work shown herewith, that he is not on very intimate terms with the ornament case.

While Anger's work conforms thoroughly to the principles of good design, one fails to note in it any suggestions



SALESMANSHIP
LECTURE 1911
Topics and Speakers

1.—"The Business of Selling"
F. W. PETTYGROVE
Manager for J. A Folger & Co.

2.—"The Personality of the Salesman"
GEO. R. ANDREWS
Manager for The Burroughs Adding Machine Co.

3.—"The Will as a Factor in Success"
DR E. O SISSON
Professor of Education University of Washington

4.—"Experience of a Traveling Salesman"
C E. SHEPARD
Salesman for J A. Folger & Co.

5.—"Knowing Your Line"
THOMAS KLEINOGEL
Manager Armour & Co.

6.—"The Art of Salesmanship"
C. D. BOWLES
President the Bowles Co

7.—"Salesmanship in the Life Insurance Business"
MALCOM HUGHES
Manager for the Travelers Insurance Co.

8.—"The Qualities of a Successful Salesman"
W L. RHODES
Manager P. & B. Point Co.

9.—"The Psychology of the Sale"
FRANK WATSON
Kennewick Highlands Orchard Co.

10.—"Making a Sale"
C. E. HIGGINS
Sole Manager The Sumner Iron Works

11.—"The Salesman in His Relation to His House"
J. E. PINKHAM
Lumber Broker

12.—"The Retail Salesman"
CHAS. MORSE
Manager Stone & Fisher Co.

13.—"The Salesman as a Business Builder"
E. G. ANDERSON
President Western Dry Goods Co.

Even ordinary program pages may be most effectively typed in plain roman.

of a studied effect. It looks as though it were spontaneous — just happened to come right — and one exclaims, "How simple and easy!" But to create a carefully wrought out arrangement that will show nothing of the labor involved therein is the highest type of designing.

In addition to the reproductions shown herewith, several of Mr. Anger's designs will be found in the typographical insert in this issue. Detailed comment on these various specimens is unnecessary, as they speak for themselves.

CAN YOU STAND SITTING?

Wife — Phew! I really don't see how you can stand sitting in such a hot office.

Hub — One can not stand sitting in any kind of an office, my love.— *Boston Transcript.*

"YO HO AND A BOTTLE OF RUM."

We take the following from the *Optimist*, published on board the U. S. S. Connecticut, explanatory of the vicissitudes of the "printer at sea":

PRINTERS IN THE NAVY.

Recently while looking over a copy of *The Bluejacket* I came across an article on the pay and advancement of yeomen in the service, written by a yeoman, first class, who probably had prospects of being rated chief yeoman in the near future. He suggested that yeomen should be given the opportunity and preference over civilians to fill vacancies that occur from time to time in the rank of paymaster's clerk in the navy, and be attached to and kept aboard one ship as long as possible, instead of being detached with the paymaster with whom he has been serving. Now this yeoman is looking out for his future and for that of his brother yeomen, which is very good; I hope he succeeds, *but* don't you think and know that there are other ratings in the service who are more in need and more entitled to advancement and opportunities for such than the yeomen branch? Let me cite a few rates: painters, sailmakers' mates, plumbers and fitters, shipfitters, blacksmiths, coppersmiths and boilermakers, all of the above ratings can not attain anything higher than first-class rates; then we have the printer, who is the lowest-paid artificer in the service, and yet he must be familiar with all branches of his trade to draw the pay of a second-class petty officer. He must be a compositor, which is the leading branch of the trade in civilian life, paying from $3 to $5.50 per day; he must be a pressman, which pays from $2.50 to $5 per day; he must be a bookbinder, which pays from $3 to $6 per day; he must be a stockcutter, which pays from 40 to 90 cents per hour — the last-mentioned branch paying as much and more in one week of forty-eight hours as a printer in the service receives in one month of thirty days; in other words, a printer in the service must work five times as many hours as one branch of the trade in civilian life does for the same amount of pay.

Now don't you think that a yeoman has enough advancement compared to that of a printer in the service? My friend yeoman, you don't stop to think long enough! Don't you know that you have everything, compared to what a printer has? He saves one-third to one-half of your work, and yet you are dissatisfied with your lot; you have higher pay and you are educated at the yeomen school at the expense of the Government, while a printer must have his education and knowledge of the trade (which requires four years of hard work as an apprentice) before he comes into the service to get even a *chance* for that rate. Be satisfied with what you have, instead of kicking, and give a more deserving rate a chance.

The writer of this article learned his trade before he enlisted in the navy and knows what he is writing about; he considers himself a "short-timer," having about five months to serve on his first enlistment, and he *does not* intend to reënlist, so that, should the pay of printers in the navy be increased to even as much as $77 per month (the pay of a chief petty officer), he would *not* benefit by the increase. JOHN J. CILLES,
Printer, United States Navy.

QUEER BOOKKEEPER.

"It's curious to observe," says a Maryland man, "the manner in which many illiterate persons prosper. I once had business that took me at intervals to a certain place on the eastern shore. On one occasion I went into a store there, the proprietor of which could neither read nor write. While I was there a man came in — evidently a regular customer.

"I owe you some money, don't I?" he inquired.

The storekeeper went to the door and turned it around so that the back was visible.

"Yes," said he, "you owe me for a cheese."

"Cheese!" exclaimed the customer. "I don't owe you for any cheese."

The storekeeper gave another look at the door.

"You're right," said he. "It's a grindstone." I didn't see that dot in the middle."

SHE TRIED THEM ALL.

Louise — You don't mean to say that you have been out skating all the afternoon! I should think you'd be awfully tired. I suppose there was no place where you could sit down.

Loraine — Oh, yes, there were places all over the pond. I used them all, I guess.— *The Westerner.*

Specimens

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package.

CHAS. T. BURGESS, St. Louis, Missouri.— Your folder for April is very pleasing in design and the colors which you have used harmonize very nicely.

FROM the Kalkhoff Company, New York, we have received an interesting weekly calendar, the chief feature of which is an excellent reproduction of the United States battle-ship fleet, and entitled "The Peacemakers."

A CALENDAR from the Manz Engraving Company, Chicago, for April and May, shows an attractive three-color illustration from a drawing by J. C. Leyendecker. Needless to say, the colorwork and general designs are exceedingly good.

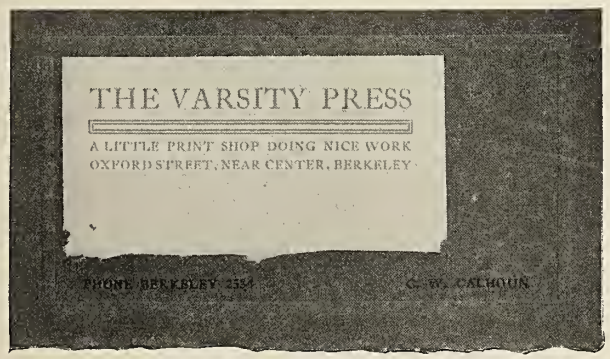
CLAUD COUNCILL, Deport, Texas.— The letter-head design is very neat and tasty, the decorative border harmonizing well with the italic letter, both in shape and tone. The spacing between words in the main line should be equalized.

FRANK D. STARR, Riverside, California.— The program which you have sent for criticism is very neat, and the fact that you have used but one series of type throughout adds much to its attractiveness. We find nothing whatever in the arrangement of this program to call for a criticism.

ALVIN E. MOWREY, with the Vanango Printing Company, Franklin, Pennsylvania, sends in some excellent commercial specimens for criticism. With the exception of a rather too bright orange on the premium certificate, we find nothing whatever in this work which calls for suggestions for improvement.

JOHN MCCORMICK, Troy, New York.— The booklet, entitled "Allen Quality," is unusually pleasing in arrangement, and in the selection of colors is very satisfactory. We have no criticism to offer on this work, as it is thoroughly in keeping with the work which we have formerly received from you.

FROM the Varsity Press, Berkeley, California, we are in receipt of an unusually interesting business card of which we show a reproduction. The original is on dark-brown deckle-edged stock, a heavy line being embossed



An attractive card, by The Varsity Press, Berkeley, California.

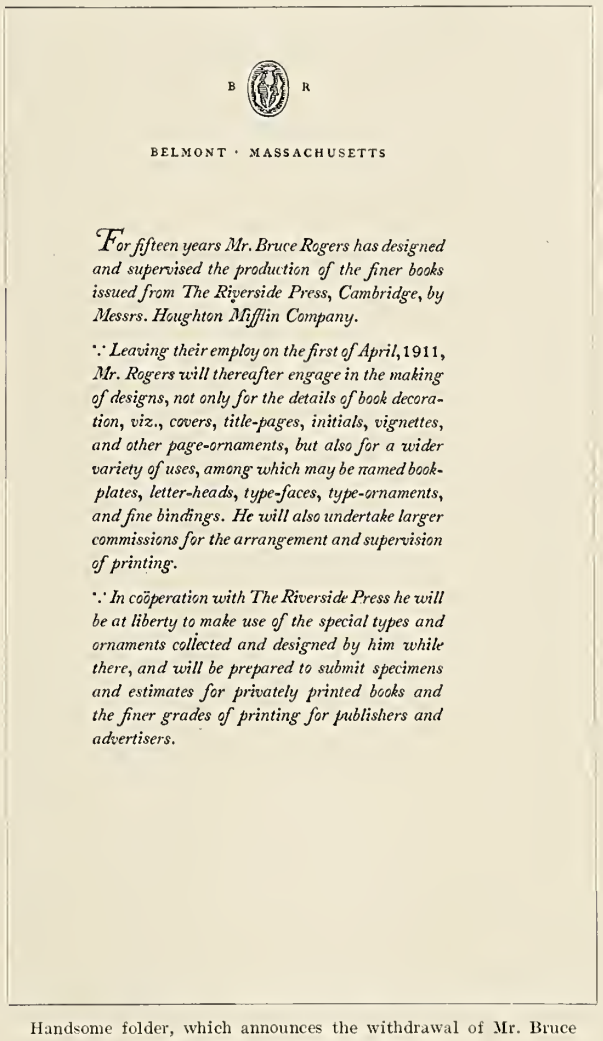
as a border and the text-matter being printed on light-brown deckle-edged stock and tipped on in the corner. The result is an unusually attractive card.

N. W. DREYFUSS, San Francisco, California.— The commercial specimens are unusually attractive, the pleasing placing of the various groups of type and decoration, together with your use of the geometric ornaments, making them quite unusual. The color combinations on all of them are good and we have no criticism whatever to make on the way the typography is handled. We like unusually well the leaflet, entitled "Thoughts," although personally we would prefer to see a good color, rather than the silver bronze used for the background, as the latter gives an unpleasant effect when held at certain angles.

HARTZELL'S PRINT SHOP, Altoona, Pennsylvania.— The bill-head arrangement is very good, although personally we do not care for the bronze, and would prefer a color instead. Wherever bronze is used it must be held at a certain angle in order that the unpleasant effect due to the reflection may be avoided.

FRED W. FOSTER, Escondido, California.— The card is unusual in arrangement and well handled, although we think that the color combination shows hardly enough contrast. Had you given this a little more consideration it would have had more advertising value than the combination which you have used.

WE show herewith a reproduction of an exceptionally neat and tasty folder which announces the withdrawal of Mr. Bruce Rogers from the Riverside Press, of Cambridge, Massachusetts. Mr. Rogers will hereafter


B R

BELMONT · MASSACHUSETTS

For fifteen years Mr. Bruce Rogers has designed and supervised the production of the finer books issued from The Riverside Press, Cambridge, by Messrs. Houghton Mifflin Company.

∴ Leaving their employ on the first of April, 1911, Mr. Rogers will thereafter engage in the making of designs, not only for the details of book decoration, viz., covers, title-pages, initials, vignettes, and other page-ornaments, but also for a wider variety of uses, among which may be named book-plates, letter-heads, type-faces, type-ornaments, and fine bindings. He will also undertake larger commissions for the arrangement and supervision of printing.

∴ In coöperation with The Riverside Press he will be at liberty to make use of the special types and ornaments collected and designed by him while there, and will be prepared to submit specimens and estimates for privately printed books and the finer grades of printing for publishers and advertisers.

Handsome folder, which announces the withdrawal of Mr. Bruce Rogers from the Riverside Press.

engage in the making of designs, not only for the details of book decoration, etc., but will undertake larger commissions for the arrangement and supervision of fine printing. The dignified simplicity of the announcement shown herewith is thoroughly in keeping with what may be termed the general style of Mr. Rogers' work.

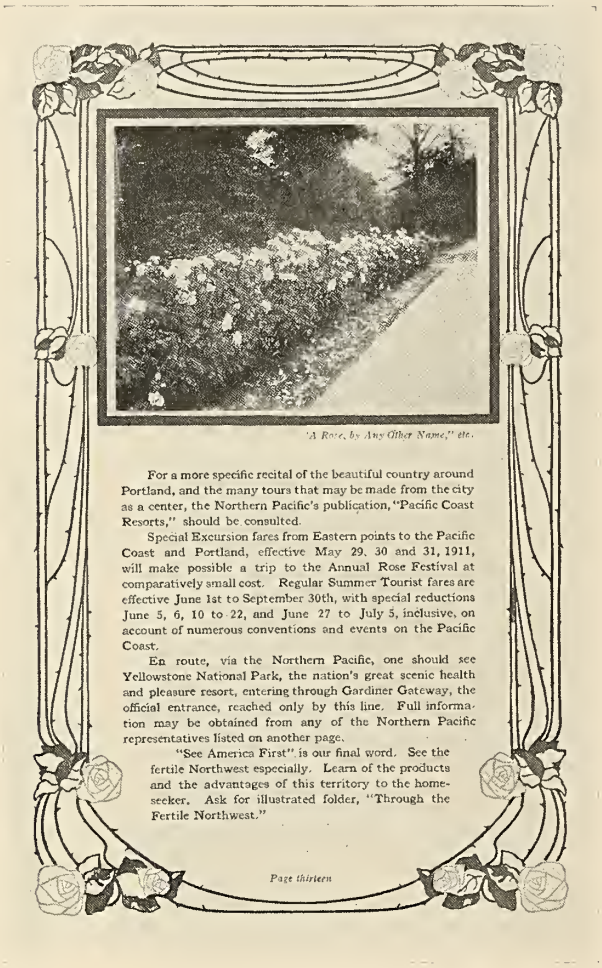
CHAS. WOTERBURY, Elkhorn, Wisconsin.— The bank statement is well gotten up and leaves but little opportunity for criticism. We would suggest that perhaps the use of a lighter green, made by the addition of a little yellow, would form a more pleasing contrast to the black and give a better color combination.

H. D. PEDLAR, Oxbow, Saskatchewan.— The cover-page is, in general, well handled and does not offer much opportunity for criticism. Perhaps the putting of the words, "Garden Center of Southeastern Saskatchewan, the Land of Opportunity," all in the same size type would have made it a trifle less confusing than it now is. It is also a question whether the dropping of the type-matter, which follows the ornament, closer to the bottom of the page would not be desirable, as the text rather crowds the

ornament both above and below. This latter, however, is more in the nature of a personal opinion than of criticism of the page.

From the Britton Printing Company, Cleveland, Ohio, we are in receipt of a large package of specimens of Lyceum bureau printing. The specimens are well handled, the typographical arrangements being very pleasing.

Another exceptionally handsome booklet has been received from the Northern Pacific Railway, having been gotten out to advertise the annual rose festival in Portland, Oregon. The cover is an excellent design in gold



Page from a handsome booklet, by the Northern Pacific Railway.

and colors, with an unusually attractive reproduction in half-tone with the rose as the central feature. The balance of the book is well printed in colors, with excellent half-tones and suitable border decorations. We show herewith one of the inner pages as an illustration of the adaptability of ornament and text.

John L. Chestnutt, Kansas City, Missouri.— The Christmas specimen is well handled throughout, the border which you have used harmonizing most pleasingly with the text letter which has been used for the heading. The cover to which you refer in the letter did not accompany the package, and we should be pleased to criticize it if you could send us another copy.

The Standard Printing Company, Greeley, Colorado.— The large cards are all well handled and very pleasing in design. The one containing the monogram in green ink is unusually good, the panel arrangement being satisfactory and the breaking-up of the spaces conforming thoroughly with the principles of proportion in design.

The H. M. Downs Printing Company, Fitchburg, Massachusetts.— The current number of "Printing Tips" is well handled and the text is interesting. We would suggest, however, that a light tint used as a background for the half-tones would be more satisfactory, as the tint which you have used is rather dark and strong in tone.

The *Daily Express,* Chickasha, Oklahoma.— The blotters would have been much better in appearance if you had confined yourself to some simple design and to fewer type-faces. The arrangement as it now stands shows a complicated effect, due to the fact that there are too many type groups. We would also suggest that you avoid the use of hairline rules, either for panel or underscoring, as they rarely, if ever, print a solid, unbroken line.

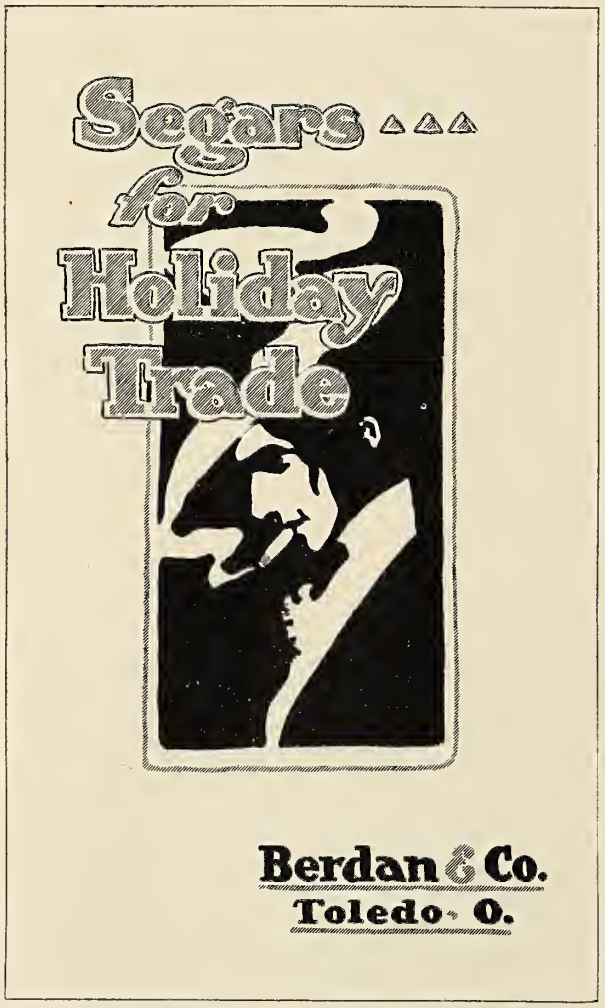
From H. M. Davis, manager of the advertising department of the Sprague Electric Company, New York, we have received a copy of its latest catalogue of fans. The cover is an attractive design in colors and the inner pages are well printed in a dark green with buff border, the latter, however, being just a trifle strong for the best effect.

A. H. Cote, Springfield, Massachusetts.— The colorwork on the large card is very satisfactory, but we would suggest that the use of lower-case for the text-matter would result in a greater legibility than the card now shows with so many of the lines set in italic caps. We would also suggest that you use a little letter-spacing between the words in the main line.

F. Trigg, Adelaide, South Australia.— The "Wayzgoose" program is interesting in arrangement and the colors are very satisfactory. We would suggest, however, that where rules are not in the best of condition their use be avoided as far as possible, as the unsightly joints which bad rules show detract very much from the appearance of any piece of printed matter.

Leon Lester, Kinsley, Kansas.— The card is very attractive, and you have shown much ingenuity in your manufacture of decoration. The colors are harmonious, although, perhaps, the use of a slightly lighter green would give a more pleasing contrast with the black than does the dark green which you have used. The typographical arrangement is also very satisfactory.

From Bronson Woolley, sales manager of the Express Publishing & Printing Company, Toledo, Ohio, we have received a copy of "Express — ions," the house organ of this company. It is one of the handsomest booklets of this kind we have received for some time, and contains many excellent



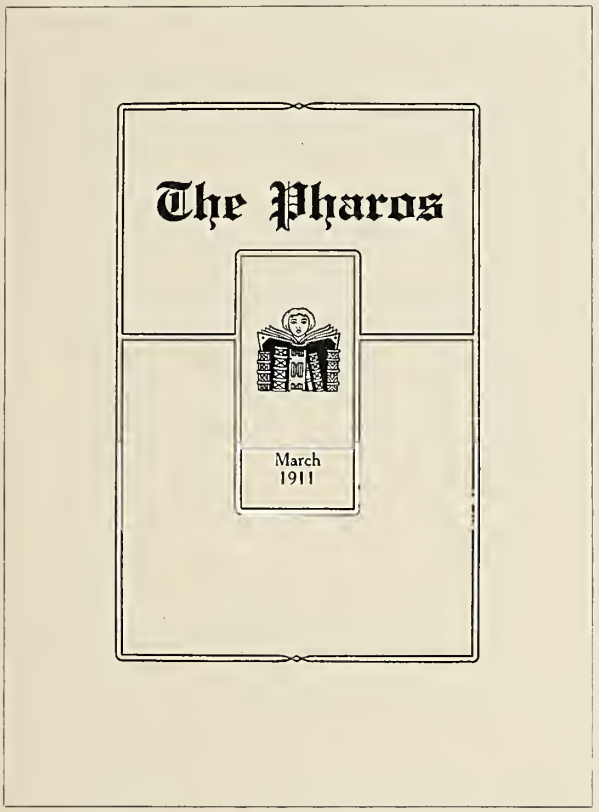
A page from "Express — ions," the house organ of the Express Publishing & Printing Company, Toledo, Ohio.

illustrations of typography and color printing, many of them being the original designs tipped onto the various pages. Among the many interesting designs shown therein is one on the booklet cover in black and red, a reproduction of which we show herewith. "Express — ions" consists of twenty pages and cover and is 10 by 12 inches in size.

Harry E. Shrope, Washington, New Jersey.— The specimens are well handled, although in the note-head for G. T. Smith we note that your spacing between words in the feature line is not at all even, and would suggest

that you take into consideration the shapes of the letters on either side of the space when placing the space between words. It is also noticeable in the same line on the envelope corner-card. The large envelopes are both well handled, and the colors are good.

P. H. Lorentz, Buckhannon, West Virginia.— The commercial specimens are, as usual, very good, and we find little opportunity for a criticism as to the manner in which they are handled. The cover-page for "Pharos" is unusually pleasing and a good arrangement of a small amount of matter. We show a reproduction of it herewith.



A pleasing cover-page, by P. H. Lorentz, Buckhannon, West Virginia.

The calendar for the Cross Paper Folder Company, Boston, consisting of six mounts tied together with a silk cord, on each of the mounts being tipped a handsome reproduction in three colors, with calendar and advertising matter printed underneath, is most pleasing. These color specimens are excellent, both in the subjects and in the manner in which they are handled.

From Chester A. Lyle, instructor in the Howard University School of Printing, Washington, D. C., we have received a package of unusually interesting commercial specimens. The work is characterized throughout by neat, clean typography and excellent color combinations. We show herewith the title-page of a program which shows an interesting use of stock borders.

Adolph Lehmann, San Francisco, California.— The motto-card is a very interesting piece of text and is well printed. We have no criticism whatever to offer on the manner in which it is handled. The leaving of the lines ragged at the right-hand side in order to allow an even spacing between words is a pleasing innovation and gives an excellent color to the page as a whole.

H. Wolkenhorst, Kansas City, Missouri.— The Westmoreland booklet is one of the most attractive pieces of work of this kind which we have received in some time. The illustrations are all excellently well handled, and the color combinations are unusually pleasing. This, together with the simplicity of the typography, makes it a booklet which should be effective as an advertising proposition.

A. H. Finn, Detroit, Michigan.— The commercial specimens from the Franklin Press are well handled and show a careful regard for design and color. The menu for the banquet is unusually neat and tasty, while the large catalogue for motor trucks is one of the most pleasing books of its kind which we have received for some time, the half-tone work and the arrangement of colors being unusually good.

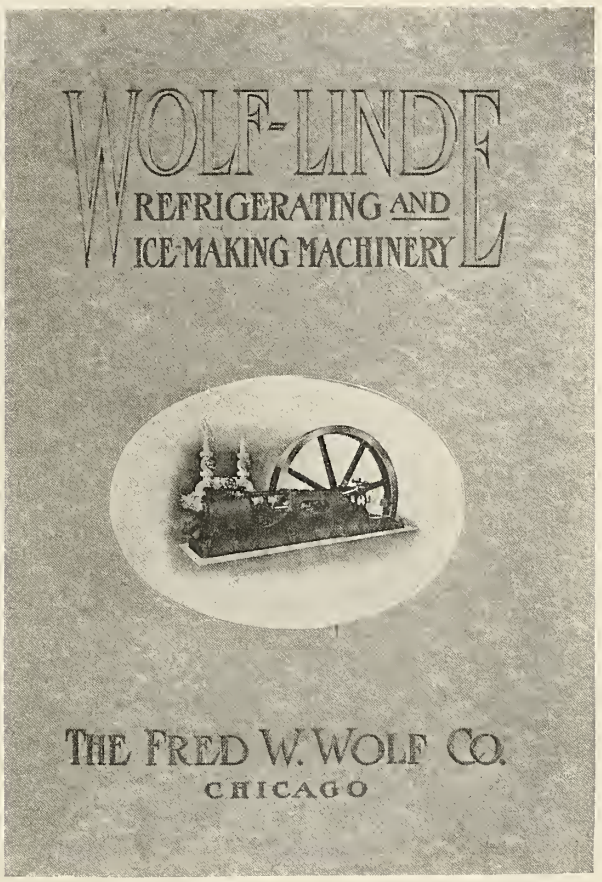
John A. Smith, Carmi, Illinois.— We would suggest that the use of single rules for your letter-head would be an improvement, and we would also suggest that underneath both of the lines you use a single rule, slightly heavier in tone, rather than the two light ones. This would not make such a confusion of lines underneath the name. We would also suggest just a trifle less space between words in the feature lines.

Bernard Martin, North Manchester, Indiana.— The cover-page of the announcement is very unique and shows a clever originality on your part. We would suggest that, inasmuch as the two pages on the inside remain facing each other after the leaflet is open, that they be made right-and-left pages, by placing the border on the left hand at the other side, rather than having the border at the right side on both pages.

J. B. Cosgrove, St. Augustine, Florida.— Of the two blotters, we prefer the one on which a light blue has been used, as it gives a much better effect to the cut of the building. Personally, however, we do not care for the combination of yellow and orange and would prefer to see the heavy rule on the outside in another color, or at least made much lighter, so that the orange would not conflict so strongly with the yellow.

The McCormick Press, Wichita, Kansas.— The tenth anniversary number of your house organ, "Impressions," is at hand, and we find it unusually interesting. We have little criticism to offer, but would suggest that perhaps the running of the rules and the cuts in the lower corners in a little stronger color would be an improvement, as at present the cuts are barely legible. The book is very interesting and should prove unusually good advertising.

From the Henry O. Shepard Company, Chicago, we have received a copy of a catalogue of Wolfe-Linde Refrigerator and Ice-making Machinery, manufactured by Fred W. Wolf Company, Chicago. The catalogue is printed in brown and black, the most noticeable feature of the work being



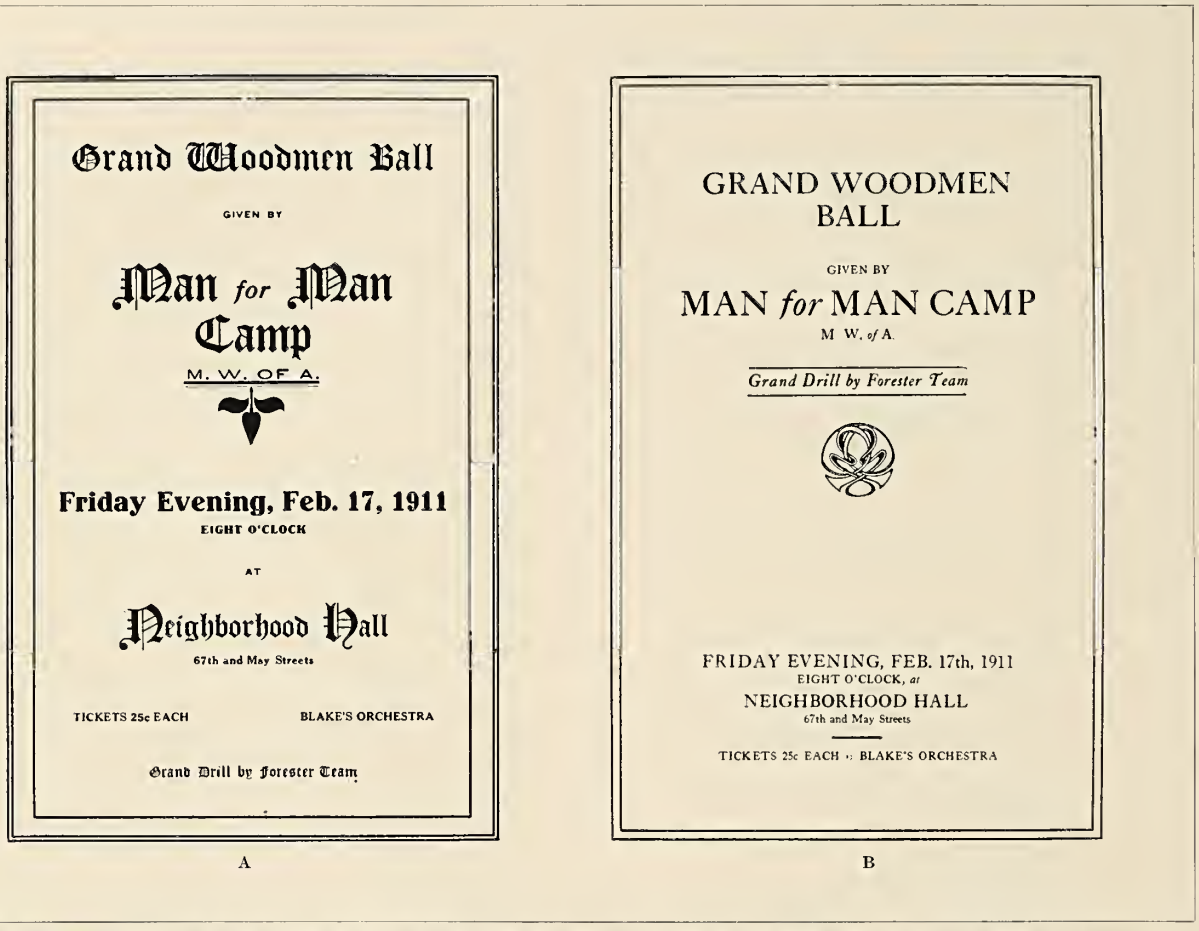
Cover of a handsome catalogue, by the Henry O. Shepard Company, Chicago.

the excellent manner in which the half-tone illustrations are handled. The cover is handsomely embossed in colors on brown stock, a half-tone printed in a blanked panel adding much to its appearance. We show herewith a reproduction.

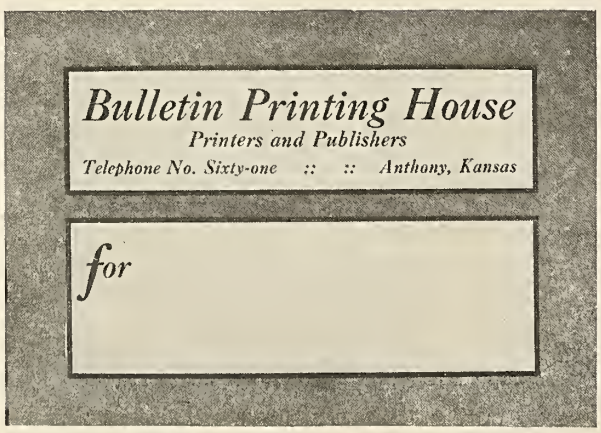
Edw. E. Bailey, Centre Hall, Pennsylvania.— Your specimens are very well arranged, although we note on one or two of them a tendency to use type-faces which are rather large. This refers particularly to the bill-head for the Grand View Poultry Farm. We think that if you had used smaller type-faces, giving a little more opportunity for white space, this heading would have been very much better. On the first page of the program for the Grain Show we would suggest that, instead of centering the center group of type between the top and bottom one, you

place it slightly above the center, on an imaginary line which would give three parts to the space above the group and five parts below. This would cause it to conform more thoroughly to the principles of proportion which should be followed in all good designs.

Fred C. Williams, Chicago.— The page design is complicated, in that it has too many separate groups scattered over it, and the fact that you have used several different series of type does not add anything to its appearance — rather it detracts. Gathering the text-matter into a few groups and using but one or two series would be an improvement, and we have indicated this in the resetting which we show herewith.



In the original (A) the dividing of the text into too many groups results in a complicated design, and there are too many type-faces. The simple design shown in B, in but one series, with italic to match, is more pleasing.



Package label, by H. Emmet Green, Anthony, Kansas. Original in colors.

H. Emmett Green, Anthony, Kansas.— Of the specimens which you have sent in we find the package label the most interesting, and we show herewith a reproduction of it. Printed in yellow-green and black on white stock, it forms an unusual and pleasing combination. The other designs are good, especially the cover-page design on brown stock.

R. C. Williamson, Des Moines, Iowa.— The commercial specimens which you have sent are very pleasing, and we would especially comment on the unusual and artistic color combination which you have selected for these designs. The program of the Cost Congress is an especially attractive piece of work, both in design and color. On the motto-card tipped on the background we would suggest a little lighter green, as it would contrast more pleasingly with the black and not make such a strong spot at one end of the card.

Eric Peterson, Fort Wayne, Indiana.— The specimens are all excellent in design and we find nothing whatever in them to criticize. We would especially congratulate you upon the excellent effect which you have secured in the combination of colors and stock on the letter-head and envelope for the Singmaster Printing Company. This is one of the most pleasing sets of commercial stationery that we have received for some time.

Laurel *Chronicle*, Laurel, Mississippi.— All of these arrangements are very satisfactory, and the only change that we would suggest in them would be the use of an orange or red-orange, rather than the red which you have used in combination with the black. Of the three arrangements, we like best the one which shows the name of the paper set in text type, although on this letter-head we would suggest the addition of a pica beneath the line at the top of the design.

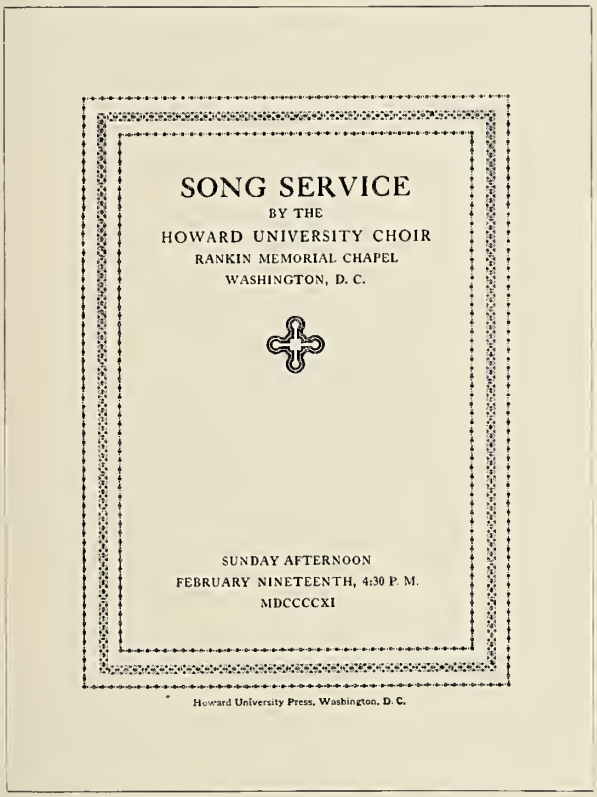
A. C. Roberts, Lincoln, Nebraska.— The commercial specimens are all excellent in design and color and we would especially congratulate you upon the good use which you have made of the old-style type in your commercial stationery. The letter-head for the Lincoln Linotype Company is especially pleasing, although we would suggest that perhaps the use of roman caps. for the words "Linotype Composition" would be preferable to the introduction of the italic series into the design.

E. D. Blacet, Painesville, Ohio.— The first page of your announcement would be improved in appearance if you would arrange it in such a manner that the heaviest of the two groups would be in the upper part of the page, rather than in the lower part. A design in which the heavier group is in the lower part of a page always has the appearance of being upside down, due to the fact that we generally consider a design on a printed page as hanging from the top rather than being built up from the bottom. We

would also suggest that you avoid using condensed and extended types on the same page or in the same group, as there is no shape harmony between them. One should consider the job as a whole when deciding upon the type to be used thereon, and on a page the shape of this one we would suggest that the type more nearly square would be preferable to the condensed face which you have used for most of the text.

E. D. Blacet, Painesville, Ohio.— The letter-head is well arranged and we see little opportunity for improvement. As a matter of preserving the harmony of shapes between the various lines, we would suggest that perhaps the use of a roman letter in the place of the italic for the date line and the line following the name of the firm would be preferable. As a usual thing, commercial stationery of this kind kept in one series is better and more pleasing than where two or three different series are used.

The Artcraft Company, Cleveland, Ohio.— The enamel-ware booklet is a unique arrangement and the cover is especially good. We think, however, if you had used black ink for the half-tone illustrations the effect would have been much more satisfactory, even though the color which you have used represents in a way the actual colors of the goods. We also think that if the gray were made a trifle darker the added legibility would be desirable without in any way spoiling the color combination.



An interesting use of stock borders. From Chester A. Lyle, Washington, D. C.

C. A. Mann, Huron, South Dakota.— The commercial specimens are well handled throughout and we find little in them which offers opportunity for criticism. We would suggest, however, a more careful spacing between words, and would call your attention to the spacing in the main line of the letter-head for the Huron Marble & Granite Works, as the space between the last two words of this line is considerably more than that between any other two words. We would suggest that where large type-faces are used in combination with text-faces that roman is preferable to lining gothic or other types of a similar design. The great difference in shape between the lining gothic and the text letter is not as noticeable nor as objectionable where the smaller sizes of the lining gothic are used, but where the larger sizes are used in combination with the text letter the difference in shape is quite apparent and is not pleasing.

The Hershey Press, Hershey, Pennsylvania.— The specimens are, in general, very well arranged, and we find but little in them to criticize. We would suggest, however, that where the squaring-up of lines necessitates extensive spacing, as shown in the heading, "A Few Thoughts for Your Consideration," the use of another form rather than a squared-up group would be preferable. If you had used a slightly heavier rule on the cover-page for the Teachers' District Educational Meeting it would have harmonized much better in tone with the heavy type-face shown on the page. On the announcement page for the millinery house we would suggest that a simple, plain announcement, even though it were set in straight paragraph form in one size of type, would be fully as legible and infinitely more pleasing than the arrangement which you have used, as the latter, consisting of lines of caps. and lower-case of various sizes, no two succeeding ones being alike, is rather confusing and hard to read.

R. W. Shepherd, Portsmouth, Virginia.— All of the cards which you have submitted show an unusually good use of borders. The color combination in the large card is especially pleasing, although we do not care for the combination used on any of the Easter cards. The one which has the border in violet is perhaps the most pleasing and appropriate for this particular occasion, but if you had used a real dark green with this violet, rather than the blue, we think the effect would have been very much better.

Roy A. Bast, Clark, South Dakota.— The most noticeable feature of the specimens which you have submitted is a tendency to use rules, both for borders and for underscoring, which are either too light or too heavy in tone to harmonize properly with the type-faces with which they are used. We would also suggest that where you use red and black as a color combination the red should incline toward the orange, in order that it may contrast more pleasingly with the black than does the red of a blue hue. We would also suggest that where the text letter is used the space between words should be rather smaller than where the roman or italic letters are used. The text letter is in design condensed, and for this reason the space both between words and lines should be small. We would also suggest that, wherever possible, you keep your commercial stationery in one or, at the most, two series of type, taking care that if two series are used they be such faces as will harmonize one with the other. On some of the commercial stationery we note that you have used three type-faces and that they are widely different in shape. This refers especially to the note-head for D. J. Quinn.

Oliver Blevins, English, Indiana.— We would suggest that you confine your commercial stationery, as far as possible, to one or two series of type, rather than using three or four as you have done on the note-head for Christian Atz. In addition to this, the type-faces which are used should harmonize with each other both in shape and in tone. Light-faced lines should not be combined with heavy black ones, neither should condensed letters be combined with extended ones. The letter-spacing which has been necessary in order to square up the lines in the panels at the end of this note-head detracts much from its legibility, and the centering of the lines without the letter-spacing would have been more satisfactory. We would also suggest that you avoid the use of punctuation points at the ends of lines in display matter. We note that you have a tendency to place considerable space between lines on these display pages rather than crowding them close together. This applies particularly to the title-pages on the announcements for the two banks. In both of these cases the omission of most of the space between the lines forming the names of the banks, thus drawing the names together in close groups, would be more satisfactory.

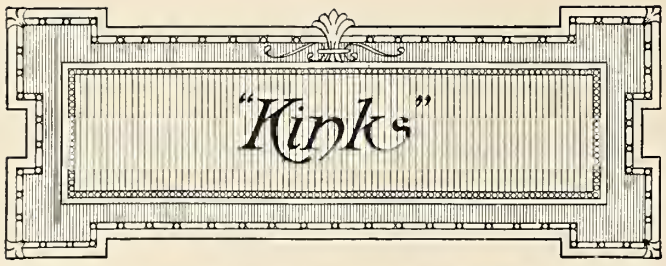
J. A. Reid, St. Louis, Missouri.— We are in receipt of a copy of the book, entitled "The Greater Belleville," and would make a suggestion or two as to its typographical appearance. While the cover is very pleasing in design, we would suggest that the rules which underscore the various lines be made of the same length as the lines, rather than longer. The title-page would have been greatly improved if smaller type had been used, as it is too much like a poster in appearance. The advertising pages are not pleasing, due to the fact that the rules and borders which are used to separate the various advertisements are in many cases so strong that they overshadow the type-matter and detract from the advertising value of the various groups. Then, too, the use of a too great variety of type-faces on the different pages results in a confusing appearance which would have been avoided if the whole advertising section had been confined to but two or three series. Where an effort is made to make each of a half-dozen advertisements the most prominent, the result is usually a black page that is not pleasing in tone and one which gives no more prominence to the advertisements than if a lighter type were used.

?

"Before I wear a harem skirt,"
She sweetly murmured, "tell me, please,
If I shall, every time I sit,
Be forced to hitch it up so it
Will not get baggy at the knees."
— *S. E. Kiser, in Chicago Record-Herald.*

SERMONS IN STONES.

"This paper," remarked an Irishwoman to her husband as she sat at tea, "says that some feller says there be sermons in stones. Phwat d'yez think av that?" "Oi dunno about the sermons," replied the good man, "but many a good ar-rgument has coom out uv a brick, Oi'm thinkin'."



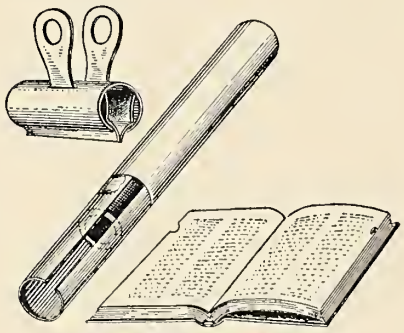
There is always a best way to do a thing if it be but to boil an egg.— *Emerson.*

This department is designed to record methods of shortening labor and of overcoming difficult problems in printing. The methods used by printers to accomplish any piece of work recorded here are open to discussion. Contributions are solicited.

Thumb-indexing a Book.

The advantages of having certain books, such as reference-books, catalogues, etc., thumb-indexed will appeal to every one who ever has occasion to consult such volumes for information in a hurry. Few published books come indexed in this manner, and considerable time is lost in looking for information contained therein that could be saved if they were properly thumb-indexed.

The following simple method of thumb-indexing will be found very satisfactory:



TOOLS FOR THUMB-INDEXING A BOOK.

Procure a small-sized paper clip of the type shown in the engraving and remove the two small jaws, saving the spring. Procure a piece of ½-inch pipe, and for a distance of about ¾ of an inch file it down on the outside until a slight shoulder is formed. The spring of the clip is then opened slightly and sprung on the pipe as illustrated. This forms our cutting tool, after an edge has been put on the end of the spring. This can be done on an oil or carborundum stone. The spring will be found to take a very sharp cutting edge and to hold it well. Before cutting the edges of the book, go through the latter and place a paper marker at the subject matter you desire to index; and having decided on your subjects, you can best arrange your cuts. The length of the book from the top to bottom of the page, and the width of your cutter, of course, determine the number of indexes you can get in line; but having arrived at the bottom of the page, start at the top again, and continue so through the book.

To cut, proceed as follows: Suppose you wish to locate the information on page 15. Open your book at the desired page and close to the top, if it is the first index, mark where your first cut comes. Hold pages 1 to 14 flat, and cut back toward page 1, care being taken that the cut is not made in a vertical direction, but out toward the edge of the cover. The latter, of course, must not be cut into, and if the first cut is close to the first page, a thin piece of wood should be inserted to protect the cover. The depth of the cut from the edge in should be regulated by the number of characters to be written in the index. The next mark is now taken, and a similar cut made at the next page to be indexed, lower down on the page. A glance at a thumb-indexed dictionary will show at once how the cuts are made. If the cutter is kept sharp and the cut is made with one blow of the hammer, the edges will be perfectly smooth; but should they become irregular, they can be smoothed down by rubbing the thumb-slot with fine sandpaper on a round pencil, the leaves being held close together in the meantime.— *J. W. C., in Scientific American.*

Color-printing on Silk.

Close register work on silk may be accomplished by tacking each piece lightly with fine thread on sheets of cardboard cut slightly larger than the piece to be printed. Pieces of cork arranged to strike an exposed place on the silk will prevent the possibility of the silk moving on the card under pressure of the form. Vivid effects can be produced in this way on badges and the like, and the effect will more than repay for the time consumed in preparing the stock by tacking, or, as the dressmaker would say, basting the silk on the card.— *Printing Trade News.*

Perforating Gummed Paper.

In using a round-hole perforator on gummed stock it is well to run an oiled sheet after about every hundred perforations. This cleans the needles and the holes of particles of gum and saves wear on the machine. To properly prepare this oiled sheet it is only necessary to take a sheet of document manila or other absorbent paper and treat it to a bath in paraffin oil till it is thoroughly soaked, then lay it between zinc sheets or some place where it will not dry out, when it will be ready for use. After perforating this oiled sheet a few times it is well to run a few sheets of waste to remove the superfluous oil. This will clean out the gum and save the wear on the machine.— *Printing Trade News.*

To Reduce Gold and Aluminum Ink.

For this purpose there is nothing better known than amyl acetate, sometimes called banana oil or pear oil from its peculiar odor. It is a powerful solvent, quite generally used by painters to digest and act as a vehicle for the various bronze powders. Indeed, any printer may mix his own superior gold or aluminum ink with good bronze powders and acetate of amyl. Such an ink well mixed and distributed and used in a warm room will cause these troublesome inks to print smoothly without piling up on the rollers and filling up the form. Nothing better than this same banana oil to cut dry and extremely hard ink of any sort from type and cuts. Let it stand on them a minute, brush it off, and complete the cleaning with benzin.

Printing on Glass.

Many easy dollars may be earned by printers everywhere, by using the following process in making slides for moving-picture theaters, window-signs for stores, putting lettering on photographers' plates and various other ways that suggest themselves in different localities.

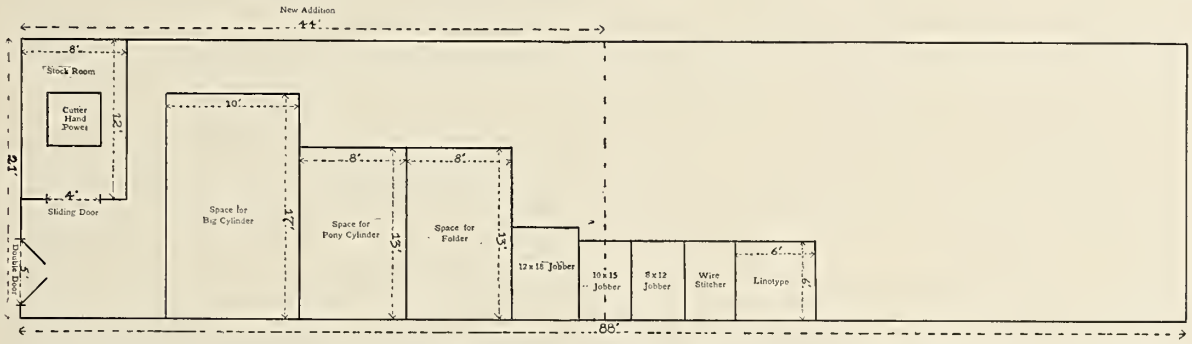
Set up the form in type as you would for any job to be printed on the press. Ink up the form the way you would in taking an ordinary proof. Care should be taken so as not to bear down too hard, getting ink on the shoulder of the type. Next take a clean roller, or the same one, washed up, and roll over the type. Here again care should be taken

and not bear down too hard on the roller or let it slip. Now take the roller and run it over the glass. This transfers or off-sets on the glass. The design, or reading-matter, is now reversed; turn it over and look at it from the other side and your work appears complete, right side up.

In making signs on windows put it on from the inside; white ink shows up very good on store windows, although any color or colors may be used. In making slides for moving-picture theaters black ink is most desirable. Halftones or any kind of cuts can be used as well as type.—*H. P. Smith.*

Laying out a Printing-office.

S. E. B., Plymouth, Indiana, submits the accompanying diagram of his printing-office; the dimensions are given and the location of the presses. He says his plan is to attach the line-shaft to the wall about seven feet high instead of putting it on the ceiling. Wants suggestion for a better



The shafting will be attached to this wall and each machine faced to the wall. There will be three separate shafts — one for two cylinders, one for jobbers, folder and stitcher and one for Linotype. Shafting will be attached about 7 feet high on wall.

method of arranging his shop. Back of the presses he proposes to have the stones, stands of type, etc. Says he does not want to make any mistake in arranging and systematizing the shop, and wants to make it so that he can turn out the most work with men and machinery.

We do not approve of the placing of the line-shaft on the wall for several reasons. First: If the wall is brick, it will be quite difficult and expensive to attach. Second: If placed seven feet from the floor, it will make it difficult to drive the jack-shafts and cause a loss of space as a consequence. Our recommendation would be to install individual motors. The first cost would be greater, but so much would be economized in power that it would save the difference in a short time.

As a sequence of cost finding, printers are planning much more carefully than in the past for greater efficiency in the arrangement of machines, presses, cases, cabinets, stones, etc.

It is an interesting study to *play checkers* with a floor plan. Take a sheet of quadrille-ruled paper, and let each square represent a square foot. The dimensions, angles, curves, etc., of any floor-space may be drawn in pencil or ink — the squares in the ruled form preserving the dimensions accurately. Staircases, windows, chimneys, elevators can be accurately placed by lines drawn from one square or fraction of a square to another square or fraction of a square. Now take an inventory of all the equipment and the dimensions of each article making up the equipment. Take pieces of cardboard. Different-colored cardboard may be used to distinguish each style of article that makes up the equipment. Cut these to the dimensions of the article to be placed on the floor — making the scale of measurement the same as the square of the quadrille-ruled paper.

You can now begin the game of rearranging the floor and planning where the various articles should go. When you have all the equipment satisfactorily placed, glue or paste the pieces of cardboard where the articles they represent are to go on the floor or mark in the spaces with various-colored inks or crayon.

Layout for Upper Case.

R. E. Kenny, during the past thirteen years advertising manager of the Parlin & Orendorff Company, Canton, Illinois, calls the attention of THE INLAND PRINTER to a method of laying a cap. case. The article appeared in the *Practical Printer* in September, 1907, and as time-saving is now more than ever the order of the day, it will bear repetition.

"About fifteen years ago I opened a job-printing office, and in laying the cap. cases I reversed the regular order by commencing the alphabet in the lower row and working up to the fourth row. After actual experience all these years I am in a position to demonstrate that this layout is an improvement over the universal practice. I will give figures to verify my claims.

"Inland Type Foundry scheme for body-letter, 100-pound roman font:

1st row.	Oz.	2d row.	Oz.	3d row.	Oz.	4th row.	Oz.
A	8	H	7	P	6	X	2
B	5	I	6	Q	2½	Y	4½
C	7½	K	4	R	7½	Z	2
D	6	L	6	S	8	J	4½
E	9½	M	7½	T	9½	U	5
F	5	N	7½	V	3	&	5
G	5½	O	7½	W	7		
	46½		45½		43½		23

"I have taken the Inland Type Foundry specimen-book, showing the quantity of each capital letter furnished, using a 100-pound font as a basis, and divided them according to the layout of the four rows of a cap. case used for the capital letters.

"The lower row in my layout, from A to G, contains 46½ ounces of type (per 100 pounds) against 23 ounces in the upper row, or more than twice as much type as in the row nearest the compositor. The second and third rows merely change places with each other, although the difference in amount of type carried in these two rows is in favor of my scheme.

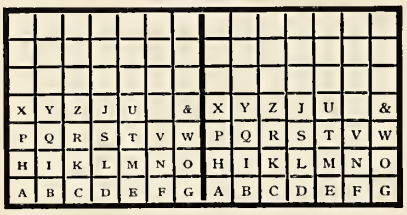
"The percentage of type actually used in ordinary composition is greater in the row containing the letters A to G than the figures indicate, for any compositor of experience knows that he will clean out the A to G boxes long before the supply of X, Y, Z, J and U is exhausted.

"A careful measurement of the cap. case will show that when in a tilted position on the stand, the fourth row is six

inches farther away from the compositor and five inches higher than the lower row.

" For a practical demonstration, let all your compositors of average height stand up to their cases and notice the extra step or the extra twist to the shoulder they give every time they reach for a letter in the fourth row of the cap. case.

" Thirty-nine cap. E's, an average-sized cap. letter, of modern roman body-type, weigh one ounce. On this basis



IMPROVED LAY OF THE CAP. CASE.

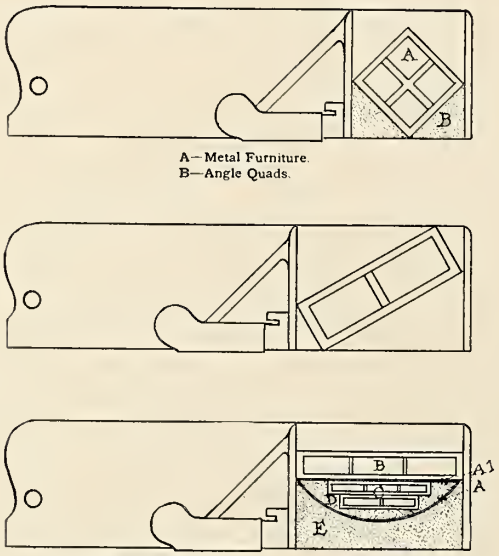
the lower row, A to G, 46½ ounces, contains 1,844 letters. The upper row, X to &, 23 ounces, contains 897 letters. It is readily apparent that in setting up approximately 100 pounds of six-point body-type, the compositor's arm travels 917 times more to the A to G than to the X to & row, and in the general printing business this means 917 movements six inches farther away and five inches higher than I use in setting the same amount of type.

" This system is a time-saver and is easier on the compositors, and as I had about twelve years' experience on the case before opening a shop of my own, I can speak from experience under both the old and my own system.

In order to be consistent, the caps. in all job, italic and triple cases are laid on the same plan, and I have been using it so long that I have almost forgotten there was any other way of laying a cap. case."

Casting Angle Quads in a Stick.

A job came into the shop the other day that required the use of angle quads. We had none in the shop and I was at a loss what to do. Finally I decided to make them, but I had no mold. I was " stuck " again. Then an idea came to me. I took a piece of metal furniture the size of the angle I wanted and locked it in a composing-stick. Then I got some hot metal from the composing machine and poured it into the angles that were left at the corner of the stick. When the metal was cool I unlocked the stick, and after a little filing I had angle quads good enough for any purpose. Angles of all shapes and sizes can be made in this way in a very short time. Note that when lead furniture is used the molten metal must not be too hot or it will melt the furniture. Just have it hot enough to scorch paper.— *L. W. O.*



A—Metal Furniture.
B—Angle Quads.

A and A1—Rule.
B—Metal furniture to hold up rule for bottom of circle.
C—Metal furniture to make mortise in circle.
D—Bottom half of circle
E—Top half of circle.

HOW TO CAST ANGLE-QUADS.

To Make Circle Quads.

I made a set of circle quads in twenty minutes by setting the stick the measure of my circle. Then bending a piece of rule (A), and putting another rule (A 1) across, I put in metal furniture (B) to hold it firm, and metal furniture (C) to form the mortise at the bottom half of the circle. I poured hot metal into the mold thus made. After it was cold I unlocked the stick and had the upper and lower halves cast at once.— *L. W. O.*



" MONTSERRAT," THE SACRED MOUNTAIN OF SPAIN.
From water-color by Dudley C. Watson.

SIGN IN HOTEL IN GOLDROADS, ARIZ.

Ladies
Ready to wear garments
Room 43.
— *B. L. T., in Chicago Tribune.*



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Offset Ink.

(860.) "Is offset ink anything like ordinary printers' ink or is a special grade required?"

Answer.— The two inks are made of the same constituents, but of different proportions. In offset and other litho inks there is a maximum of pigment and a minimum of vehicle, and the carrier of the pigment is a stronger varnish than in ordinary half-tone or letterpress ink. This ink is as a result dense in body and has great covering capacity. A solid line in commercial work from the offset press has quite a similar appearance to a line from an engraved specimen; the ink appears to be piled on thick and irregular. A critical examination without the magnifier does not reveal any such condition.

Rubber for Platen Press.

(858.) "Please inform me how to apply the thin rubber used on platen presses when printing an envelope? Where can the rubber be procured?"

Answer.— The rubber may be secured through typefounders or printers' supply houses. If the envelope to be printed is but a small corner-card form, a strip of rubber a trifle wider than the form may be used. To apply it, have a tympan of news stock, about six sheets; take an impression and mark place for the guides; raise top bales and place end of rubber, then clamp it. Now raise lower bale and stretch the rubber a trifle so it will be taut. Secure it under the lower bale. Attach guides and make form ready. If the rubber is occasionally rubbed with French chalk it will permit the envelopes to be fed with greater facility.

Work-and-turn Job Smutting.

(863.) Submits an order blank on bond paper, printed on two sides. In backing up the form it is evident that the ink was not dry; also a surplus of ink is used. Unable to judge the grade used, but it is apparently suitable for the grade of stock. The make-ready is adequate. The question the printer raised is as follows: "The enclosed sheet printed in our job department is not satisfactory. Would like to know why the printing showed through and if there is any way to overcome it on this same grade of paper. Let us know through your columns."

Answer.— We judge that the form was backed up before it was dry enough to handle; this caused some ink to be deposited on the tympan to be again taken up by another sheet; this trouble increased as the run continued. If the run were short and it had to be backed up at once then you should have carried much less color. On the first time through you could have carried about two sheets of print more in the tympan, which, with less ink, would have given good results; on the second time through remove two sheets from the tympan and carry a trifle more ink; this would compensate to some extent the loss of impression. The tympan should of course be oiled. Some pressmen rub magnesia or cornstarch on the tympan when the form is being backed, as this prevents some of the offset. Another remedy for offset may be found by applying to the various ink-dealers that carry special inks or compounds to prevent smutting on rush jobs. Note the advertisements of ink-dealers and ask for their specialties.

Danger to Health from Bronzing.

(859.) It is quite possible that in a short time there will be no hand-bronzing permitted in workrooms, except in the case of preparing proofs and specimens on very limited runs. The new laws enacted lately by state legislatures covering occupational ills tend to inhibit all work of this character that can be done by mechanical means. As it is at present the greater number of large shops are equipped with bronzing machines, placed in some cases in bronzing-rooms, these rooms well ventilated by exhaust drafts. In England the laws are much more strict and are rigidly enforced regarding bronzing. They require employers to furnish clothing and toilet facilities, and other strict rules are laid down to conserve the health of the workers. The contrast is very sharply drawn in respect to the state laws enacted in this country and those in force in England concerning occupational diseases.

Applying Gum to Printed Slips.

(865.) Submits a banking slip 2½ by 3½ inches, printed on one side. The back is to have a quarter-inch band of gum applied to the narrow end. This printer's query is as follows: "The enclosed slip is to be gummed on the back edge as marked. How should I prepare my paste and do the job on a platen press? The last time I used mucilage and a great part of the work stuck together. Will be pleased to have suggestions."

Answer.— Have the stock cut so as to print four-on, the sheet to be a trifle over 3½ by 10 inches. When the black is printed and dry, lock up a piece of eighteen-point plain wood border high enough in the chase so the top edge of the sheet can be taken hold of by the feeder while handling the job. A hard tympan should be used and the bottom guide may be placed about two points from the edge of the rule. A mixture of mucilage and LePage's fish-glue thinned to working consistency, also fish-glue thinned to a body like news ink, will work nicely. Dextrin such as is used for gumming envelope flaps may be used, but if allowed to get too dry will curl and cause trouble when cutting the slips. The rollers should be medium and use sufficient of the dextrin solution to give a fairly uniform coating to the paper. The sheets as gummed should be laid out on a rack, one lapping the other, so as to keep the gummed edge out of contact. If the solution requires body, add magnesia in small quantities. The work should dry without causing adjacent sheets to adhere. The work should be gathered and kept under light pressure as soon as it is found the gum sets so the sheets will not adhere to one another. Should the foregoing not prove satisfactory in any detail write to Arabol Manufacturing Company, 100 William street, New York, and ask for the grade of adhesive suited for the work. Give full particulars and furnish sample.

Tetrachlorid of Carbon as a Fire Extinguisher.

(862.) An echo of the efforts of THE INLAND PRINTER toward having a safer volatile detergent for printers' use is noted. The Chicago *Record-Herald* recently in referring to the adaptability of this liquid as a fire-fighter said: "A new fire-fighter has been introduced in the shape of carbon tetrachlorid, a clear, colorless, volatile liquid, with an agreeable aromatic odor. It is non-inflammable and non-explosive, and its vapors readily extinguish fire. It comes in

hundred-gallon drums, and smaller quantities are sold in containers. Improved methods of manufacturing chlorid and carbon disulphid make the new substance relatively inexpensive." About two years ago THE INLAND PRINTER referred to all of the foregoing particulars and has since urged the adoption of tetrachlorid of carbon for printers' use. In matters of this nature the initiative must be taken by employing printers' boards, for it is obvious that the underwriters will not.

Wrapping Felt on a Roller.

(887.) "Will you please describe the method of rewrapping a felt distributor roller for a drum-cylinder press?"

Answer.— Remove the old felt and clean the surface of the roller first by scraping all the hard lumps of ink and adhering particles of felt, then scrub it off with hot lye and a brush. Dry it and take the strips of felt, and having placed the roller in bearings, so as to allow it to turn, make a preliminary wrapping of the felt around the roller to see the angle you will have to start when the surface of the roller is ready. When you have the proper angle arranged, place one end of the felt on the roller and pass a twine around it and bind it in the groove near the end; then turn over the felt so as to allow a coating of hot glue to be applied to the surface of the roller. This operation should be carried out as quickly as possible and should not be done in a drafty place or the glue will chill before you are able to lay on the felt and securely rub it down. As soon as the felt is wrapped around so as the edge of the felt is in contact with the adjacent edge, as it is wound worm fashion, rub it down vigorously by hand so as to give a firm contact all over. The ends may then be secured by several wrappings with binders' linen thread, or several strands of fine copper wire may be bound around and secured by soldering, finally smoothing off the sharp points with a file. The roller should not be used until the next day, and before placing in the machine it should be singed to remove the fuzzy particles of fluff, which will otherwise be taken up by the rollers and finally reach the fountain. When applying ink allow it to be fed from the fountain roller instead of applying a large quantity and spreading it over with the ink-knife. We believe that "stockinet" would answer the same purpose as felt if applied with glue. This material is of cotton and is woven in a tubular form, hence the name. It is ribbed like hosiery and has a clinging nature. It is used over a composition roller to apply ink to dies in the automatic die presses. The ink is applied very profusely, the surplus being removed from the die by a roll of paper. In its application to the automatic die press the stockinet is not glued; it could, we believe, be applied to the use as above stated.

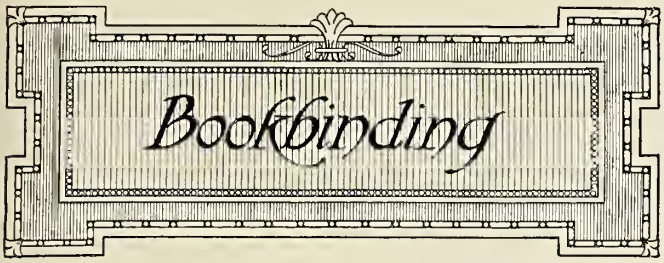
Oxygen as an Element in Printed Matter.

(861.) Practically twenty parts of the atmosphere we breathe is oxygen, this element of the air being the supporter of life. The relation this gas bears to printed matter is various and diverse. Take for example a number of the important pigments; their physical and chemical characteristics can be traced to the action of oxygen, and almost all of the vehicles used in the making of printing-ink owe their nature directly to the action of oxygen on vegetable oils. In the production of the pigment known as zinc white, oxygen plays an important part by combining with the metal zinc. White lead is another example of a physical change due to the combination of this gas with metallic lead. The well-known earth colors, sienna and umber, contain a large percentage of oxygen in the form of iron and manganese oxids, also all chrome colors have a goodly element of oxygen in their make-up. Oxidizing of linseed oil by the various methods, such as boiling, aerating, ageing, ozonizing, or by a mechanical mixture with oxids, which contribute their oxygen to the oil, is one of the means by which this vital element is utilized in the production of printing. Nor is this all the use oxygen is to the printer. The natural or the accelerated drying of inks is due wholly to oxygen, as the other elements in our atmosphere are inert, or are of a negative nature in this relation. The truth of this is proved in that a printed sheet enclosed in a sealed compartment at a normal temperature dries very slowly, while if exposed to daylight and a somewhat higher temperature the ink films rapidly and the drying continues unabated, heat and light being accelerators to the catalytic action which the oxygen induces. In every case where driers are added to inks, or where drying is hastened by mechanical means, it is due wholly to the action of oxygen. While this gas is of great use to the printer it also causes great loss, with but a small percentage of salvage to compensate. The drying of inks in cans and the loss of metal in the form of dross in typesetting and typecasting machines are examples of the action of oxygen. The rusting of printers' tools and of unpainted parts of presses and other machinery show where oxygen has been at work, increasing the overhead expenses. The printers' rollers deteriorate and the binders' glue decomposes when acted on by this gas. Paper becomes discolored and loses its tenacity, and sizing and enamel become decomposed by its insidious action, and there is no escape from it. We are surrounded by it and it is always at work.

Rollers Running Hot on a Rotary Press.

(864.) A printer operating a number of well-known rotary presses for printing circulars writes: "We have considerable trouble with rollers on our presses. These rollers were made for winter use, but run hot and melt or begin to wear on the ends almost as soon as we start to use same. We purposely had some of these rollers made hard the same as for summer use, and on this the face cracked and filled up with cuts, same as if knife had been used on them. We wash our rollers entirely with machine oil, and would like to know if this has any bad effect on them. Any suggestions which you may be able to give us to lessen or remedy this trouble will be greatly appreciated."

Answer.—At this time when rollers go wrong we generally consider that the fault lies with the operators or pressmen. The reason is that as roller-makers are now so familiar with the requirements of high-speed presses they usually make the rollers to meet the set condition prevailing. However, in this case we believe that there may be circumstances that have not been stated. These rollers, if seasoned properly, set right, and the speed of the machine not being greater than the pull of the ink should permit, should not run hot. Of course it is quite plain that if the job is on cheap paper and a soft ink is used, the machine may be run quite rapidly, there being a minimum of friction from the ink and pull of the rollers. But if a short, heavy letterpress ink is used, the resistance is greater to the breaking up of the ink and the friction-inducing heat causes a softening of the rollers. On the ends where the supply of ink is not augmented it tends to dry. This causes a greater pull and breaks the composition out in small pieces. This can be overcome in a measure by adding a few drops of 00 varnish or a trifle of vaseline. Or better yet, wash off the ends. The cracking of hard rollers is due to the shrinking of the surface. This possibly is due to the rollers being left over night several times in a dry atmosphere. This tends



BY A. HUGHMARK.

Under this head inquiries regarding all practical details of bookbinding will be answered as fully as possible. The opinions and experiences of bookbinders are solicited as an aid to making this department of value to the trade.

Blank-book Binding — Continued.

Having attached the board, the next step in forwarding is making and fastening the spring-back. Measure the width of the book with a strip of ledger paper about half an inch wide laid across the back, marking it with the thumb-nail. It will take some practice to get the back the right size; therefore, it would be better for the novice to take several measures, beginning with one that barely takes the distance from the first to the last section, as shown in the rounding. Cut off a piece of board No. 20 or 25, and about an inch long, for this experiment. Moisten it in hot water and bend it into the shape of the back, and try it on. This will show how much the curve shrinks the loose back. The No. 20 being thicker shows this more clearly than the No. 25. Move this experimental back section over onto the joint on one side just enough to have the edge on a horizontal line with the cover-board, and it can be readily seen how much more has to be added to the other side to make it right. This practice in proving the accuracy of the original measure will be a lesson to remember when marking off the widths of backs at any future time.

There are several reasons why backs must be of certain proportional widths in addition to the actual curvature of the sections. When not wide enough, there will be little or no spring to the opening of the book, besides a flat joint is unsightly and soon becomes flimsy. The back that is made too wide flares out at the edges, and does not hug the book closely; it binds when the book is opened and will wear off the covering before the book has been in use to any extent, owing to its projection above the covers.

The proper width having been ascertained, a strip of Davy tarboard is cut accordingly, but somewhat longer than the book. The ends are marked in conformity to the length of the boards and then cut off squarely. The strip is dipped in water and then warmed over a gas flame, moving it back and forth quickly and turning it until the surface assumes a uniform color. This steaming softens and toughens the board so it can be bent without cracking. It can be shaped roughly over a pressrod, bar, shaft, or even a broomstick stuck in the job backer, by manipulating it with the hands. A forming-iron should be used to finish it up in. A small, wooden tool-handle rounded on the end is useful for this final shaping. When putting the back into the forming-iron, especially if the book is a thin one, it is better to select a larger groove and rub it evenly until it fits in snugly, after which it is easy to finish up in a groove smaller than the book, because it will open up to some extent when drying. If the book is a large one the back should be reinforced or lined with a piece of thin canvas or heavy ledger paper. This is done by gluing the covering with the glue, laying the back in the center and rubbing down with a folder toward the edges, then turning in tight on both sides and rubbing down on the inside in the forming-iron.

The loose back is fastened by gluing linen-paper straps over each end and center so that the ends extend onto the boards, bridging the joint grooves. Thick glue is best for this because the straps can be stretched, forcing the back to hug the book closely without slipping. The width of each strap should be about one-fifth of the length of the back. During this operation the book should be set into a hand press or job backer with the back up; it will then be in a firm position to work on.

Here begins the particular difference that distinguishes each style of binding. Ends and bands, three-quarters; full canvas or full sheep have bands; extras, full russias and ends and fronts have hubs. Strawboard about No. 65 or 70 is most suitable for bands or hubs when cut across the grain of the board. The width of these will vary according to the size of the book. A superroyal should have a much wider band or hub than a cap book would have. While there is no standard for the different widths, the variation runs approximately from five-eighths for the cap to an inch for the superroyal. The height will vary also according to the thickness of the book. A three-piece band may be high enough for a 200-page book, whereas it takes five or more for a 1,000-page medium.

The back is pointed off with the dividers into five equal spaces for ends and bands. When gluing on the bands the band at the head is placed above the mark and the tail band below the mark. This insures the equal distance at both ends of the book. The second and third bands are placed so as to cover their respective marks in the center. While banding, the book is again placed in the press or job backer, but this time the head of the book is raised and the forwarder works from the end of the press; whereas in fastening the back he works from the side. Having the head of the book raised enables the workman to apply the bands straight and the point marks are more easily seen. For full sheep or three-quarter binding the back is divided in five equal spaces, the same as before, but for these bindings the bands are all glued on above the marks which makes the tail space wider by the width of one band and the head space narrower.

To divide the back for an extra hub proceed as follows: Mark off a half inch at each end of the back. Divide the distance between these marks into five equal spaces and we have then the short space A, and the five longer which we will call one, two, three, four and five, and another short one B. The foundations of the hubs are three layers of strawboards glued on and fully covering spaces one, three and five. On top of these foundations, four more layers are glued, in spaces one and five. These layers should be about one inch narrower than the others, so that when set in the center a half-inch space is left on each side. In other words, these hubs have two half-inch steps at each end; one from the top to the base, another from the base to the end of the back. The hub in space three or center is built up by placing four half-inch strips on top of the foundation, one-half inch from each end of it, forming two steps at each end of this hub with an additional opening in the center. In all work on bands or hubs thick glue should be used and a few strips glued off ahead so as to allow the glue to tack. A long, flat stick can be used to advantage, tapping the strips down as soon as placed in position. After the bands have had time to dry, the ends should be cut off. The best way to do this and not loosen the bands is to lay the book so that the back projects over the edge of the bench and with a thin, sharp knife held horizontal with the board, cut toward the left; meanwhile

supporting the band with the left thumb. A stick covered with a piece of sandpaper should be used for finishing off the cuts. If done properly the edge of the back and the band ends will be on a level with the board, so that when the book is covered the wear will be equally distributed.

Gold Leaf on Cover Stock.

(107.) A. B. M. enclosed samples of gold stamping on Old Cloister cover with inquiry as to the cause of lack in uniformity. He had used gilding powder as binding mediums. Some impressions looked clear and others again were weak, with a tendency to rub off.

Answer.— From the color of the gold it is evident that there was not enough heat when the job was stamped. The impression in white leaf also shows lack of heat, otherwise it could not be rubbed off with the finger. Where stock varies in thickness, as it did in this case, it is better to set the impression strong enough for the thinner stock. The thicker covers will have more impression than is necessary, but that will not impair the sticking qualities of the leaf.

Stamping Gold on Labels.

(106.) P. W. S. writes that he has trouble with gold leaf on glazed label stock. " When I use a liquid compound and stamp the leaf hot I never have any difficulty, but this size discolors and curls label stock. I have also used metal-leaf size for printing, but the gold picks off."

Answer.— Finishing powder (gum sandarac) should be used where albumen or shellac size stains. Dust the surface with cotton dipped in the powder. Take up gold leaf on a piece of slightly greased tissue-paper and place the leaf down on the prepared surface. This will keep the leaf in position while handling and feeding. It is otherwise likely to blow off or double up. Stamp with strong, hot impression and wipe off. A good size is made by Fuchs & Lang, which can be used for leaf in cold printing on labelwork.

MRS. MARY A. KING DEAD.

Mrs. Mary A. King, known to almost every newspaper man and newspaper printer in Chicago, and founder of King's restaurant, died on April 23, aged seventy-one years. Mrs. King was the wife of a well-known printer — James H. King — who at one time was superintendent of the old Chicago *Republican* and later connected with the *Inter Ocean*. When he died, in 1883, Mrs. King was left with seven daughters and two sons, and with little means for their support.

Having a wide acquaintance with newspaper men, she concluded to start a business in preparing and carrying lunches to the newspaper offices during working hours. Her success was remarkable from the beginning, and in a short time a small restaurant was established. This became so popular, that larger quarters were necessary, and she later opened King's restaurant, in its present location, on Fifth avenue.

Seven daughters and one son survive her. Charles W. King, who assisted his mother in building the business, died about ten years ago. Among the daughters is Mrs. Michael C. Colbert. Mr. Colbert is widely known among union printers and employers, having been president of Typographical Union No. 16 for three terms, and later becoming an organizer for the International Union.

If you worry over the criticisms of the world — if you fear your competitors — if you allow business depression to depress your nervous system — you'll be miserable.— *New England Character.*



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

From Ginn & Co., Boston, we have received a copy of " Latin for Beginners," by Benjamin L. D'Ooge, the mechanical quality of which will appeal to those who have to do with printing. Clean in its make-up, well printed, and with excellent zinc etchings which harmonize pleasingly in tone with the text, it forms an attractive book. Not the least interesting feature is the use of excellent three-color illustrations of incidents in keeping with the subject.

A catalogue of high school and college text-books, published by Ginn & Co., Boston, is at hand and is a comprehensive index of the publications of this company. Consisting of more than five hundred pages, it covers works on English; Latin, Greek and Oriental languages; modern foreign languages; history, political science and economics; mathematics; natural science; commerce, industrial education, manual training and fine arts; psychology, philosophy and education; and notebooks and supplies. It is well printed and attractively bound in cloth.

Ueber den gegenwaertigen Stand der Galvanoplastik.

This twenty-eight page pamphlet, as its title indicates, is a treatise on the present status of the art of electrotyping, being a reprint of a series of articles which appeared in the *Oesterreichische Faktoren-Zeitung*. The author as well as publisher of this work is Herr G. Frank, of Vienna, Austria. In small compass he gives a very comprehensive and instructive description of the various practices now obtaining in electrotypy, including formulas for battery systems, electrolytic baths and metal alloys. We commend it to our German readers who are interested in this art.

Announcement is made of the publication of a de luxe edition of " Posters," by Charles Matlack Price. It consists of a critical study of the development of poster design in continental Europe, England and America, and contains twenty-five poster miniatures in color and seventy-five full-page reproductions in monotone. The book is printed from type on Strathmore deckle-edge paper, with the poster inserts hand-mounted. It is 8 by 11 inches in size and bound in natural buckram, with gilt top and gold side and back stamps. The edition is limited to 250 copies and the price is $10. Published by Stoddard & Bricka, 114-116 East Twenty-eighth street, New York.

A NEW CONTEST.

A new " missing word " contest has just appeared. It is as follows: A good church deacon sat down on the pointed end of a tack. He at once sprang up and said only two words. The last was " it." Any one guessing the first word and sending a dollar in cash will be entitled to this periodical for one year.— *Walnuts and Wine.*

Machine Composition

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Electrically Heated Metal-pots.

The entire battery of fifty-six Linotypes in the composing-room of the New York *World* has its metal-pots electrically heated. This apparatus was designed by Mr. George Wagner, head machinist, and is said to give not only better results but improves the atmosphere in the room to a great degree. The heating coils are placed between the crucible and the jacket, and one group is applied to heating the pot while another is applied to the mouthpiece. This gives perfect control of the heat and a thermostat maintains its uniformity.

Line-o-type or Lin-o-type.

A correspondent writes: "Please state which is the correct pronunciation of Linotype — line-o-type, or lin-o-type."

Answer.—Although the Century Dictionary gives it lin-o-type, the Mergenthaler Company is authority for the pronunciation line-o-type, the word being a contraction of the phrase "line of type."

Canada to Have Linotype and Typecasters Duty Free.

If the pending trade arrangement between the United States and Canada goes through without change, linotype machines and repairs, typecasters and supplies therefor can be imported into Canada free of duty. The present duty is twenty per cent ad valorem. During the fiscal year ending March 31, 1910, there were sixty-six machines imported into the Dominion; sixty-five came from the United States and one from England. The value of imports has steadily grown from $59,474 in 1907 to $297,071 in 1910. In Prince Edward Island only four newspapers out of eleven have typesetting machines, and none are found in job-offices.

To Linotype Beginners.

An old operator gives the following advice: "Intelligent reading of copy is the secret to speed on typesetting machines. Scientific fingering of the keyboard undoubtedly will help to increase speed and will materially decrease the amount of exertion necessary, but an intelligent reader with quick perception will become an expert operator in spite of awkward fingering. On the other hand, no matter how splendidly scientific his fingering of the keyboard may be, an operator will never become expert who does not learn to master his copy. The best advice that can be given to beginners on typesetting machines is as follows: *Never set an article, whether reprint or manuscript, without faithfully carrying the sense of it from beginning to end.* By following this rule, in time it will be found comparatively easy to decipher the worst manuscript quickly and correctly, and punctuation will come to the operator without the least effort, regardless of how the copy is prepared. In addition to this, bad grammar, omissions and doublets will be detected at once, and corrected with scarcely any loss of time. Follow the above rule diligently and then note the improvement in your speed as an operator. It will be a welcome surprise."



LUNCH IN A CANADIAN LUMBER CAMP.
Photo by R. R. Sallows, Goderich, Canada.

Metal.

A correspondent writes: "Would you kindly let me know whether or not linotype or monotype metal can be used with success in the making of ordinary stereotypes, for short runs?"

Answer.— We have known of the use of linotype metal for newspaper stereotypes, but rather doubt the wisdom of such a course. However, if the stereotyper is capable of producing a sharp plate without overheating the metal, we can see no great objection, for it should stand up for as long a run as slugs made on a linotype machine. Our advice is

this, however: Do not mix the various metals, as they are each made for a specific purpose. The ingredients vary in quantity, thereby giving a different blend to each. We believe that each of the two machines will produce a better printing surface if the special metals are used.

A New Catalogue of Border Matrices.

The Mergenthaler Linotype Company has issued a forty-eight page booklet of borders, showing over seven hundred combinations of their borders. The display of border designs from six, eight, ten and twelve point matrices is very pleasing and a surprising number of tasty borders are shown. The booklet is printed in orange and blue-black on matt stock, with an antique cover. Machine users and those interested may secure booklet on request.

Dry Cleaning of Plungers Dangerous to Health.

Recent legislation in several States has practically made it unlawful to clean plungers of linotype machines indoors, unless the cleaning can be carried on without causing the metallic oxids to float in the air. It has commonly been the practice of machinists to remove a plunger from the pot, give it a knock on the floor near the machine and then proceed to clean it with a wire brush, depositing the poisonous oxids of lead and antimony on the floor to be later stirred up in sweeping and to be inhaled by every one present. We have heretofore recommended that plungers should be cleaned with an oily rag and then, while oily, with a brush. Better still, they should be cleaned in the open air, thus minimizing risk of lead poisoning to machinists and operators. The law does not refer specifically to linotype or typecasting machines, but is made broad enough to cover such operations and to the necessity of carrying off the gas fumes from the metal-pots. In England the strict enforcement of a law relating to such practices has reduced the death rate from lead poison, which was once very high, to a comparatively insignificant figure. All cases are reported monthly to the government, and infractions of the law are severely dealt with.



"MAN-EATING CANNIBAL."

This gentleman is a genuine "man-eating cannibal" living in the Marquisien Islands. Mr. George A. Tracy, of San Francisco, Commissioner to Australia in the interest of the Panama Exposition, vouches for his genuine character, and states that the gentleman has expressed a preference for Chinamen. The photograph was made by L. Gauthier, Papeete, Tahiti. His Homoniferousness is covered with tatooed designs.

Pump Cam Shows Wear.

A central New York operator-machinist asks: "What would cause what appears to be an unusual wear on the cam surface that carries the roller of the pump lever? The wear appears (standing behind the machine) on the left side of the cam; about half of the surface presenting a sort of granular appearance. Machine nearly four years in use. Have always kept cams free from dust by frequent wiping with a clean cloth. Roller on pump lever moves freely and easily. Tension of the pump-lever spring same as when machine was received from factory."

Answer.— We can see no reason for the uneven wearing of this cam. The roller could be removed and turned about and allowed to operate, so as to give a different bearing on the cam. Note if the contact is uniform, and allow the roller to run in that way for a time to see if any change takes place in the cam surface.

Defective Combinations of Matrices.

A New Jersey operator sends several lower-case "n's" and makes the following statement: "These matrices will not distribute in the proper channel. They fall in the 'i' channel and stop distributor screws. We have about six of these matrices that act that way. When they get on the distributor bar in place of being straight they hang in a diagonal position. Is it the fault of the matrices and if so what causes it?"

Answer.— The matrices have defective combinations and as a result drop too soon. Matrices so damaged should be kept out and new sorts ordered. The second-elevator bar and the distributor-box bar should be examined; if bruises are found on the rails they should be removed by using a fine file, this being the only way left, since the aforesaid rails can not be again shaped to receive the matrices without marring their teeth. Hence the roughness on the edge of the rails must be removed; otherwise other matrices will give trouble.

Distributor Troubles.

A Georgia operator writes: "We have recently put in a new magazine and new back entrance of an improved pattern on our machine, which is an old Model No. 3. Since putting it on we have had a great deal of trouble with the distributor, and matrices are not falling right, but stopping the distributor every few minutes. We have tried every adjustment of the screws on the side of the magazine, and have so far had little success in remedying the trouble. Have slowed the distributor down, but it did very little good. The matrices do not clog nor stop in the distributor box."

Answer.— Remove the entrance plate and run in about ten lower-case "e's" and turn the screws slowly by hand and note where the "e's" drop. In dropping, each matrix should just clear the second guide. If the matrices drop too far to your right, turn *in* on the screw on your right and *out* on the screw on your left. Test again with the "e" matrices. Note also how much space there is between the bottom of the matrices suspended from the bar and the top of the guides. There should be at least a good clearance. If the matrices touch the guides, turn *out* on the screws

that rest on the rod beneath the magazine near the top. If the matrices do drop properly into the entrance and do not leave the entrance without binding, you should note how the lower ends of the guides align with the top ends of the channel plate. The matrices should pass freely from the entrance to the magazine; this operation is not visible from the back. You should raise the front curtain and guard and examine as matrices are dropping. You have not stated what kind of entrance you have attached to the magazine — whether it is one that raises above the screws when changing the magazine or whether it is the old style that remains attached to the magazine when it is removed.

Distribution Screws Cut Matrix Ears.

A Missouri operator submits several matrices having wear on the two upper and on the front lower ears. This abrasion on the ears shows that the distributor screws are forcing the matrix along on the upper rails, for that is the only place where force can be exerted by the screws to the degree necessary to produce the characteristic marks on the matrix ears. This trouble suggests that the cause is due to the front upper rail being deflected toward the back rail. This is often done by the operator not turning fully in on the distributor-box screw before removing the box, causing the front rail to be forced downward over the lower rail and bending it outward a trifle, thus reducing the space between the rails and causing the matrices to bind as they are moved forward by the screws onto the distributor bar. It is a simple matter to test the distance between these rails. Open the magazine entrance, back the machine until the second-elevator bar leaves its seat, then turn in fully on the box screw and remove the box. Place a matrix on the upper rails and note if the rails bind the body beneath the upper ears — they should not have more than a bare contact. If you find that the matrix is bound tightly, you will know that it is the front rail that is bent toward the back rail. This rail should be carefully deflected the opposite way so as to have the correct space as mentioned before. Another possible point of interference is when the matrix reaches the top of these rails. At this point the upper edge of the matrix may bind on the narrow brass strip set into the distributor bar. This condition can be ascertained only by placing a matrix in the box, and with the belt off turn the screws until the matrix is about one-eighth of an inch from the left end of the top rails; then raise the back screw, note the space between the top of the matrix ear and brass strip. A clearance only is necessary. This is seldom found out of adjustment. Raising the bar a trifle will remedy the trouble.

Trouble with Tabular-system Slugs.

An Indiana operator writes as follows: "I have been having much trouble with the Rogers tabular system, in keeping the slug type-high. After changing from the regular run of the machine to the Rogers system I find the slug, which regularly is type-high, exactly, becomes noticeably higher, and when, perchance, the two have to be worked together, the pressman has a time in making the job ready. The extreme highness of the tabular slug is shown very perceptibly when foundry rule is run in tables — the rules can not be seen and the slugs almost punch through the stock. The fault in this case is not the foundry rule, for it is brand-new, and has never been used. You see a machinist-operator would have a never-ending job on his hands were he to try to adjust his back knife each time the system of the machines is required to be changed. I am using the latest tabular matrices put out by the Mergenthaler Company, eight-point No. 26. The recess in the matrix seems to be properly beveled, and there should be no trouble in pulling away from the mold-disk. I believe, however, that this is not the cause of the pull, but on the other hand, the fault lies with the spacebands alone. As no bevel is possible on spacebands, they form, when the line is justified, an absolutely square mortise in the slug. This can be illustrated by taking a tabular slug and placing spacebands in the mortises they have cast, and by slightly pushing the wedge upward to casting position, you will find that quite an amount of resistance is offered when you attempt to withdraw the bands. This, I believe, is responsible for the pull from the mold-disk and the consequent extra highness of the finished slug, as all that is pulled from the mold-disk is certainly not trimmed by the back knife. I would be greatly obliged to you for your theory of the matter, and also for any suggestion you may offer as to the remedy to apply."



"FROM THE COOL SIDE OF THE WELL."
Photo by R. R. Sallows, Goderich, Canada.

Answer.— We have on several occasions recommended that the operator test the down stroke of the first elevator, and if found to give *more* than one sixty-fourth of an inch raise during alignment, the down-stroke screw should be turned down a trifle. The reason for this procedure is to relieve the slug of the weight of the elevator when it descends a trifle after the cast and immediately before the slug is withdrawn by the disk from the line of matrices.

Leaky Mouthpiece.

A Montana operator writes: "I have just noticed in the back pages of 'The Mechanism of the Linotype' the offer of THE INLAND PRINTER to help operators and machinists, and am therefore writing to get your assistance. I am operating a new Model 5 (just two months old) and within the past week I have noticed a small leak on the keyboard side of mouthpiece and also on the top of mouthpiece along

the seam. I have temporarily covered the spots with stove putty and I can continue operating, although an occasional sprue of metal comes out, very small. Will you please tell me what to do? I also wish to ask your opinion regarding fastening the machine securely to the floor. Do you not think this should be done? My machine simply rests on the floor (overhead drive from gasoline engine) and the vibration is great. As a result I have much distributor trouble. Have had to take up belt from countershaft two inches. The machine was installed by one of the company's men, and, of course, the fact that he left the machine without



A FULL-FLAVORED SMOKE.
Photo by R. R. Sallows, Goderich, Canada.

anchoring it is taken in preference to my suggestion that it should be fastened securely. The lock-up was a little out on the machine, but I remedied it and hardly think it could affect the mouthpiece as stated above."

Answer.— If the floor is shaky or insecure, brace it. If the belt to the machine runs straight up from the machine, we would advise a change, as it is not a proper way to drive. If leaky, the mouthpiece should be removed, because it is a difficult task to stop a leak without removing it. Before removing the mouthpiece observe the position of the jets on the bottom of a slug. If these jets are in proper position then you may place a mark on the crucible in line with the cross-vent out of the first jet. This mark will be a guide for the position of the mouthpiece when replacing it. Remove the mouthpiece when the pot is hot and replace it when the pot is cold. Drive against the left end of the mouthpiece with a fairly heavy hammer. Hold a piece of copper or brass against this end so that it will not be bruised. Drive it toward keyboard until the gib is loose enough to withdraw with pliers. As soon as it is out, dip it into the hot metal and hold it there until the metal on the inside edge is soft enough to wipe off clean with a cloth. The whole surface must be clean and the jets free from oxid or metal. Clean the surface of the crucible with a sharp brass rule where the mouthpiece has contact, as it is likely there will be a scale of red lead. To make a good job out of it, the pot should be cold before applying the mouthpiece. There are several joint compounds. We find that red lead, or red lead and graphite, or Dixon's pipe-joint compound are all right, but must be applied with the greatest care. If you use litharge and glycerin mixed so as to form a thick paste about like stiff ink, it will give uniform results. Five cents' worth of litharge from a druggist and sufficient glycerin to form this paste is enough. Spread evenly and thinly over the back of the mouthpiece. The mouthpiece may then be put in place carefully up to the mark and so that the coated side will not rub on the crucible until it is ready for the final contact. Push in the gib and drive it in, tapping it lightly until it is firmly seated, then continue the driving until the sound tells you that there is no more yielding. When it is fully in, take a piece of six-point brass rule and lay it edgeways on the gib and drive the gib downward into the crucible as far as it will go, then cut off the gib where it joins the crucible. Now *lightly* ink the mold from *end to end*, close vise and allow the cams to make a complete revolution. The ink on the mouthpiece will show if there is uniformity of contact between pot and mold. If not, adjustment is necessary.

Jaw Pawls.

V. R. C. asks the following questions: "(1) In sending in a line of matrices to first elevator, the end matrix, if it is a thin one or even the size of a lower-case "e," shoved up in the gothic groove or falls from the elevator. It is a full line, but not so full that it stops the star-w The long finger is a brand-new one, and goes over t left-hand vise jaw and remains there snugly while the ne is descending. What shall I do to it to make it right (2) When a line has been cast and is drawing away fr n the mold it seems to hold fast and sometimes stops the machine, at the same time causing the last word being set at the time to pi in the assembler. I don't know how to fix that, either. (3) How long should a pair of cam rollers last, if taken care of?

Answer.—(1) Examine the jaw pawls. Both of these pawls should extend inwardly to hold the matrix ears in the jaws. Replace either or both if found defective. With a matrix, measure the distance between the back and front jaw; if the space is greater than a bare clearance the back jaw should be placed under the stress of a clamp for a short time to deflect it toward the front jaw. Measure again and continue treatment until this jaw is the normal distance from the front jaw. The next thing to test will be the distance the line-delivery carriage travels to the left. Push back the controlling lever and release and allow the carriage to move the full distance to the left into the first-elevator jaws. Measure from outer edge of the first-elevator jaw to the inside edge of the short finger of the line-delivery carriage. This distance should be no greater than thirteen thirty-seconds of an inch. While the carriage is in this position, examine the clearance of the stopping pawl from stop lever; it should just barely clear, or have about one sixty-fourth of an inch between edge of stop lever and pawl. This adjustment, if incorrect, will cause matrices to fall off of end of line. The trouble may be corrected by adjusting the plate on the pawl. (2) The separation of pot-mouth from base of mold is sometimes accompanied by considerable resistance by the jets on the slug. The resultant vibration to the machine may cause the trouble referred to. You may test this by noting carefully as the pot with-

draws from the disk and see if the vibration is present. Then allow the cams to make a complete revolution without casting a slug for comparison. Should you find this to be the cause, you can minimize the vibration by slightly increasing the heat under the mouthpiece. This will tend to decrease the length of the jet and allow a less violent separation of mouthpiece and slug. If the whole machine stops or slows down it is evidence that the belt which drives the machine is too slack or that the power is not great enough to pull the machine. If it were the clutch that was slipping, the assembling and distributing mechanisms would run without interruption, as they are driven independently. The main cam shaft only is driven through the friction clutch. (3) A set of keyboard rubber rolls may last several years if not softened on the ends from oil or grooved by the cams. Do not use too much oil on the roller bearings, and see that the keyrods have free upward movement and do not double up the springs thereon. Interference to the rise of the keyrods due to defective matrix ears or other such interference is the most common cause for the cutting of the keyboard rolls. A back-keyboard roll was grooved deeply under the hyphen cam. On examination it was found that the operator had sent away a tight line ending with a hyphen. This character had its lower back lug damaged by the mold as a result. This bruise caused it to lodge on the back pawl of the verge, thus interfering with the upward movement of the verge and causing the cam to bind on the roll as the yoke was being forced upward. The grooved edge of the cam soon cut the roll as a result of this interference to the movement of the keyrod. From the foregoing incident it will be seen that tight lines indirectly contribute toward the grooving of the keyboard rubber rolls.

Recent Patents on Composing Machinery.

Keyboard Cam.— S. M. Lummus, Ocala, Fla. Filed March 1, 1910. Issued March 21, 1911. No. 987,473.

Metal-pot Feeder.— J. G. Rauch, Slatington, Pa. Filed January 20, 1910. Issued March 21, 1911. No. 987,489.

Second Elevator.— J. Mayer, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York. Filed December 31, 1910. Issued March 28, 1911. No. 987,897.

PORTRAITURE BY TYPESETTING MACHINE.

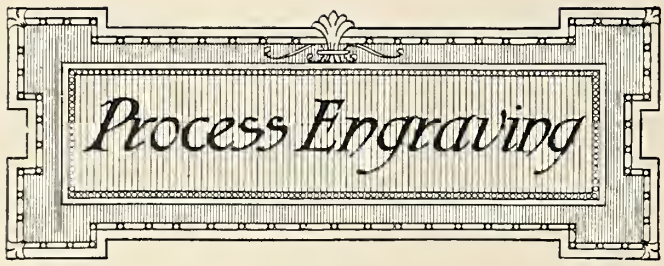
The specimens herewith reproduced from the pages of the *British and Colonial Printer and Stationer* show the versatility of typesetting machines. These portraits are produced from slugs cast on a Typograph machine in Berlin, Germany, from a series of border units giving three colorific values. The shadows are given by a character having the full-color value; the middle-tone character is one-fourth the size of this unit, while the high lights are quadded out. The copy for these portraits was prepared by F. Fuchs on quad-ruled paper, the squares having the same size as the border characters, making it an easy matter for the operator to assemble the characters. Every line is composed of three slugs, each having forty-five units. Work of this character has been reproduced in these columns from time to time, the product being of the linotype machine. Several years ago specimens of similar work were produced from type by a Vienna printer, Carl Hasol, "stigmatype," or point printing, being the term applied to the process. This type was cast on an em body one-fourth of a brevier in size and having four color-values or weights. It is obvious that these methods are commercially valueless for illustration purposes, except in the way of advertising the exactness of slug production.



PORTRAITURE BY LINOTYPE OR TYPOGRAPH.

OLD-TIME PRINTERS ELECT OFFICERS.

On Sunday afternoon, April 23, at 527 Plymouth court, Chicago, the Old-Time Printers' Association held its annual meeting and elected the following officers: President, Charles H. Philbrick; vice-president, John Canty; secretary and treasurer, William Mill. The following trustees were elected: Fred K. Tracy, Peter Balken, Samuel K. Parker, T. E. Bushnell, James L. Regan and James A. Bond. A resolution was unanimously adopted opposing attempts to increase the rate of postage on second-class mail.



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Offset-press Transfers.

James Furlong, Brooklyn, New York, asks: "In making transfers for the offset press would it not be sufficient for me to make an albumen print on zinc as usual and then let the lithographer gum, roll up and pull the transfers to suit himself?"

Answer.— Yes, this print will answer, with some lithographers, providing you do not dust it with dragon's-blood and burn it in. Mr. Robert Vincent says that in England it is customary for the photoengraver, after he has made the albumen print on zinc, and has rolled it up with transfer ink and developed it, to gum up the print well and then treat it with what they call a "doctor." This doctor is a syrupy solution made of turpentine with as much beeswax added as it will soak up. This syrup is strained through muslin and twenty per cent of powdered bitumen dissolved in it. After the "doctor" has been rubbed well into the image the surrounding film of scum is cleared away as usual with nitric acid, the image is rolled up with transfer ink and etched and you have what he calls a good fat print on zinc suitable for pulling a great number of transfers either for transference to the offset press or to stone.

Silver-bath Troubles.

"Newspaper Photographer," Baltimore, tells of a long-continued trouble he has had with baths that fog. He has attributed it to every chemical he uses both in the collodion and in the bath, and changed them without getting rid of the fog. To purify the bath it has been his custom to add bicarbonate of soda or permanganate of potash to the bath and put the bath in the light until it is cleared up, then filter it, strengthen with nitrate of silver up to 40°, and acidify with chemically pure nitric acid. The bath might work well for a day or so when fog begins to show, which no amount of acidifying would remedy. He begs for help.

Answer.— Instead of treating the impure bath with carbonate of soda or permanganate of potash, procure a three-gallon evaporating dish; put into it a quart of water, then pour the bath into this water. Filter out the iodids and bromids that are now suspended in the bath. Boil the filtered bath down until it becomes a yellow pasty mass. Continue the heat until it gives off brown fumes. Shut off the heat from under the bath and, while the residue is cooling, keep stirring it until it breaks up into particles like brown sugar. Dissolve this sugarlike salt in the amount of distilled water you require for the bath. Put it in the sun for a few days until it is clear. Filter, strengthen with silver up to 45°, test for alkalinity and, if alkaline, drop in a few drops of chemically pure nitric acid until litmus paper turns red, and you can be assured that if you have fogged plates it is not due to the silver bath. See that the iron sulphate for the developer is in clear green crystals, not covered with a white powder. Keep the bath and developer cool and fog should disappear. If it does not, ring up this department again.

Half-tone Screen Patents.

"Old Engraver" asked the writer recently if it were not about time the patents on half-tone screens expired, so that they might become lower in price?

Answer.— L. E. and M. Levy received a patent on their screen February 21, 1893, the patent number being 492,333. So that it expired over a year ago. Their invention consisted in ruling through an etching ground on crystal plate glass, etching the glass with either the fumes or liquid of hydrofluoric acid. The etched depressions in the glass were then filled in with lampblack and shellac, after which the etching ground was removed and a plain cover-glass cemented to this etched glass with Canada balsam. Two diagonally etched glasses were cemented together with balsam and made the well-known cross-line screen. The whole process craft is indebted to the Messrs. Levy for the excellence of the screens which they made and it is to be hoped will continue to make. Competition may enter the field, for the rewards are great, though it is likely that the eighteen years' experience Mr. Levy has had in making screens is his most valuable asset. Another patent on screens, with lines of varying thickness, was granted to Max Levy on June 19, 1894, which therefore has but a month more of life. It is numbered 521,659. The invention described in this later patent did not prove of much value.

Chalk Plates.

R. W. Jennings, Deadwood, writes: "Won't you tell me over again how to make chalk plates? I used to make them out in the Philippines on instructions I found in your paper and they worked bully. I have plumb forgotten how I did it. I know it was French chalk, gum arabic and water, but how much of each I forget now."

Answer.—A few days before this query arrived the writer was chatting with Maurice Joyce in Washington, D. C. Joyce was the original chalk-plate man, though he called it "kaolatype," which he afterward sold to "Mark Twain," who was convinced that it would be the process to illustrate his books. This proved to be one of "Twain's" jokes. The process was patented several times later — each time a joke on the Patent Office. Here is one of the patented formulas, since expired and which any one is free to use:

Silicate soda	150 grains.
Silicate magnesia	240 grains.
French chalk	½ pound.
Barytes	1 pound.
Distilled water	6 ounces.

Dissolve the silicate of soda in the six ounces of water, then add the magnesia and mix in thoroughly the other ingredients. The above quantity is sufficient for a plate 5 by 8 inches. Bake as usual, remove the top crust and you will find this to give a good, tough film.

Developing Albumen Prints on Zinc.

"In developing line prints on zinc by the albumen process, especially those printed from dry-plate negatives, I sometimes find the image difficult to get cleared." This is a statement made by a printer to our esteemed contemporary, *Process Work*. The replies as to the causes of the trouble fill over four columns and from them are condensed the following: A weak negative will cause this trouble. If the lines are clear glass, not much density is required in the negative, but if the lines are somewhat veiled the exposure required to get sufficient light through them will be so much



IN QUIET WATERS.

From an oil painting by Carl R. Krafft, Palette and Chisel Club, Chicago.
Three-color half-tone and tint.
Engraved and printed by The Henry O. Shepard Company, Chicago.

that the light penetrates the dense parts of the film sufficient to render the albumen partly insoluble and the print will not develop readily. Or, some causes of the trouble are: Too close to the printing lamps for dry plates, dirty zinc, too much ink on plate, negatives not dense enough, in a hurry to develop, not using pure rectified turps for ink causes ink to smear in development. Another suggestion is to roll up the zinc with litho transfer ink instead of etching ink. Other causes of the trouble may be making the plate too hot when drying the sensitive solution, or it may be overprinting. In this case, to clean the image and assist development, the addition of a few drops of ammonia to the developing bath may be used, though it must be remembered that too much ammonia is injurious to the ink.

Photoengravers' Union No. 1.

The *Photo Engravers' Union Annual* is at hand for the eleventh time. It is issued yearly by the photoengravers of New York, and contains, among other things, the names and portraits of the officers of the organization. For this year they are: Peter J. Brady, president; Thomas Palmer, vice-president; Chris. Ringston, second vice-president; George Ulrich, recording secretary; Otto Bartels, financial secretary; R. Bostroem, assistant financial secretary; H. W. Rosenthal, corresponding secretary; John T. Goebel, treasurer; Ben Hines, sergeant-at-arms; W. Murphy, assistant sergeant-at-arms, and Donald L. Fraser, business agent. The headquarters of the organization is in one of the large office buildings of Nassau street, New York, and the whole appearance of the place indicates prosperity. What an improvement it is over the days when the officers were over a saloon. In March the secretary reported 1,260 members at work with an average of but eight men unemployed; this lack of employment being frequently due to the men themselves. Reports from all over the country state that the engraving business this spring is better than was ever known. Just one proof of this is shown in the fact that in eight months sixty-two Axel Holmstrom etching machines were sold in the United States, the engravers paying $80,200 for them, and these time-saving machines were all absorbed without the displacement of a single workman as far as known. Union No. 1 is to be congratulated on this *Annual* and on the excellent judgment of its editor, who reproduced from this department of THE INLAND PRINTER eight columns of the sort of information photoengravers should possess.



A HOT-WEATHER SUGGESTION.
Photo by R. R. Sallows, Goderich, Canada.

Lead Intensifier.

J. W. Cooper, New York, asks: "Will you kindly help me out in this matter of lead intensification. I use it in place of copper and silver on account of its comparative cheapness. My trouble with it is due to its unreliability. Could you give me a formula for it? Another thing I would like to mention: The water I use comes from a tank on the roof and sometimes runs from the tap quite milky, though it clears up after a short time. Would this water injure the lead intensifier? Should I use ferrocyanid or ferricyanid of potash?"

Answer.— Ferrocyanid of potassium is a yellow chemical, while ferricyanid is red. What you want to use is the latter, commonly known as red prussiate of potash. It is better to mix it with distilled water and keep the solution filtered while using. The water that you complain of as being milky is simply charged with minute air bubbles. They can be gotten rid of by boiling the water. Here is the formula which the writer began to use over thirty years ago and which has never failed to work well:

Distilled water	50 ounces.
Ferricyanid of potash (red prussiate)	3 ounces.
Nitrate of lead	2 ounces.
Acetic acid	½ ounce.

The beautiful cream-colored film which this gives must be washed well before blackening with dilute solutions of either sulphid of sodium or sulphid of ammonium, the sodium by preference. Flowing with nitric acid solution, one ounce to one hundred ounces water before blackening, promotes clearness of the transparent parts.

Half-tones from Rough-surfaced Papers.

G. W. B., Boston, writes: "In the making of negatives for printing postal cards by the collotype process much of the copy comes in the shape of bromid prints on rough paper or platinotypes, also on rough paper. To get rid of the grain in the paper I find it best to copy these photographs in the open air so that light strikes on all sides of

each grain on the paper. If it is done under a skylight, by the light of a window or by artificial light, the rough appearance of the surface shows shockingly in the collotype. I have found a good way to get rid of the grain in copying, which I want to give to your readers in exchange for the many valuable helps I have received from your department. I coat a piece of crystal plate glass with a solution of gelatin and squeegee the rough surfaced print on the glass and let it dry there. Then I either photograph through the glass or when the print strips off I photograph it, all the appearance of grain having almost disappeared. I talc or wax the crystal plate glass to prevent the gelatin from drying on it and lifting off the surface."

Answer.— Many thanks for the information above. Mr. George Brown, in *The Process Monthly*, suggests another cure for the rough-surfaced print as follows: Rub the print over with a mixture of artists' magilp and terebene, using a pad of soft rag. This will bring out the sunk-in detail in the shadows and give a brilliance to the print that will surprise those who have not tried the dodge before.

New York Photoengravers' Dinner.

The last monthly meeting and dinner of the Photoengravers' League of New York was the most successful yet held. There were twenty-seven diners, representing almost that many of the leading engraving concerns of New York. Mr. B. W. Wilson, the president of the League, presided and introduced the speakers.

Mr. Charles Francis, president of the New York Printers' League, made a most practical address on the value of a general amalgamation of the printing and allied trades. He said the Typothetæ of the city of New York, the New York Master Printers' Association, the Printers' Board of Trade and the Printers' League of America have all federated and it was now proposed to bring in the photoengravers, electrotypers and bookbinders. He showed the practical advantages of the federation already, chiefly in the "Wrong Font List," which contained the names of 3,600 persons who were "undesirable" customers.

Mr. William Green, of the United Typothetæ, agreed with everything Mr. Francis had said. Then Mr. D. W. Gregory, secretary of the Federation of Employing Printers, went into the benefits to be derived by amalgamation on the part of the engravers with the allied trades.

Mr. William Kennedy Palmer, adjuster for the Photoengravers' League, explained what steps had already been taken toward uniting with the other bodies, and showed the advantages of having all the members' legal business handled by a single firm who understood the business, and by experience would know better how to handle the cases peculiar to their trade.

Mr. S. H. Horgan was the last speaker. He talked on shop economics for the processworker. In a trip which he made from sea-level at New York to a mile above sea-level at Denver he was welcomed to visit almost all the photoengraving plants in the cities he passed through that he might suggest improvements in their methods. He divided the plants of the country into three classes, described their peculiarities, without mentioning names, and then suggested how they could be made more sanitary.

The New York engravers have at last awakened to the necessity of getting together on the matter of credits chiefly, while costs are taking much of their attention. They had delegates at the cost convention at the Hotel Astor, New York. Mr. Ernest Hamel, the well-known English engraver, was a guest at the dinner.

PRINTERS' ERRORS.

One of our linotypists says we are mistaken in supposing that the newspaper compositor pays much attention to a writer's punctuation. Few writers know where to put their "stops." The linotype operator, who has to correct mistakes at his own expense, soon acquires the art of punctuation. In this he is little influenced by a writer's idiosyncrasies, but seeks to make clear the grammatical meaning. On the whole he succeeds. With the compositor, punctuation, like spelling, is to some extent a mechanical process, performed almost subconsciously. In a newspaper office an operator who knows his business will produce his lines three to a minute. In doing so he will watch his machine and frequently carry on a conversation. A "take" of thirty lines can be completed in this way, and the lynx-eyed proofreader may not find a single error.

We must be fair to the compositor, and not judge his capacity by the "printers' errors" which sometimes get into the newspaper. A speech delivered late at night comes to the composing-room mutilated by the blue pencil. It is cut up into small portions, and the compositor may not know the name of the speaker or the theme. He may begin his "take" in the middle of one paragraph and end it before the close of another. If the manuscript is illegible there is no context to guide him to the sense. In this way errors are sometimes made, ridiculous enough when the speech is completed, but clear and sensible in an isolated sentence. Take an article and cover it up, leaving bare only a few lines, and you will see how easy it is to make a "printers' error." — *London Daily Chronicle.*

PROGRESSIVE SOUTHERN NEWSPAPER.

The New Orleans *Item* has issued an attractive booklet descriptive of its plant, editorial and business policy, etc., together with an interesting boost for New Orleans. The booklet is entitled "A Live Oak — Suggesting the Southern Standard of Newspaper Quality and Quantity," and, in drawing an analogy between the live oak and the newspaper, says in part:

> Of the oak, man built his first houses; of the oak he made his household furniture and hewed the fuel that warmed him against the cold; of the oak he built his first navies to defend home and country. It is impossible for the Germanic race to disassociate the oak from the founding of its most sacred, fundamental and enduring institutions — the family and the rights of personal liberty.
>
> A great daily newspaper, growing out of the common soil of humanity, sustained by its strength and in turn offering its strength to the service of humanity is, like the oak, inseparably linked with the progress of humanity, through the associations of the past and the needs of the present, in the maintenance of the most sacred institutions of the race.

The booklet consists of thirty-two pages and cover, printed on coated paper, in black and green, and illustrated with numerous half-tones showing the various departments of the plant. It was arranged by the George Advertising Simms Company, Incorporated, and printed by Dugazon & Co., Limited.

THE EDITOR HIS OWN TYPESETTER.

An editor out West, who thinks the wages demanded by compositors is an imposition, has discharged his hands, and intends doing his own typesetting in the future: He says: "owinG To the eXorbitant Wages dEmaNded by printeRs wE have Concluded To do ouR oWn typesEtting iN The fuTure; anD although wE never [eaRned Tue Business we do not seE any gReat mysTeryery iN tHe aRt."— *The Optimist.*

Cost and Method

Atchison Printers Organize Typothetae.

A branch of the United Typothetæ of America was organized at Atchison, Kansas, on March 27. An enthusiastic meeting was held, and several out-of-town visitors were present and made short addresses. The chief purpose of the organization is to install the cost-finding system in the printing plants of Atchison, and generally to establish better business methods.

Getting Down to Business.

The master printers of Houston, Texas, according to a special dispatch to the Galveston *News*, recently employed an expert to investigate local conditions, and it was shown that printing in that city was being sold at an actual loss. Acting upon the report of this expert the job-printing firms have determined to increase their prices about twenty per cent. This movement in Houston is general throughout the country.

Southeastern Cost Congress.

The Printers' Cost Congress of the Southeastern States was in convention at Atlanta, Georgia, on April 20, 21 and 22. Delegates were present from Virginia, West Virginia, Kentucky, Tennessee, North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, Louisiana and Arkansas. Printers of national prominence from every quarter of the country addressed the sessions, and as this is written it is said that great enthusiasm prevails relative to the subject of cost-finding.

Modern Competition.

The dogma, "competition is the life of trade," puts one employer against another, and makes business a warfare, and each man's interest antagonistic to his neighbor's.

Better conditions are at hand, in which the interest of each employing printer is found to be bound up in the interest of all other printers. Recognition of mutuality of interests evolves associations, discussion, education and appreciation of the old and imperishable principle that "an employer is worthy of his hire." Competition is being advantageously transferred to the fields of improvement of product and of good service — to building up rather than dragging down; with square-deal profits for every one.

We are at the beginning of a period in which it will be said, "Competition is the improver of quality."—*American Bulletin.*

State Typothetae for Iowa.

Employing printers from every part of Iowa met at Des Moines on April 7-8 and organized a State Typothetæ. L. S. Hill, of the Lewis-Wallace Printing Company, called the meeting to order, and E. T. Meredith, president of the Commercial Club, made the address of welcome. On account of the illness of Franklin W. Heath, secretary of the United Typothetæ, H. E. Flagg, assistant secretary, took Mr. Heath's place on the program and conducted a school of cost-system instruction. Lectures on this subject were given by D. R. Moon, president of the Iowa Printers' Credit Association, of Des Moines, and Messrs. Wherry, Gillespie and Neal, field men of the United Typothetæ. J. A. Morgan, vice-chairman of the American Printers' Cost Commission, also addressed the meeting. About 150 out-of-town printers were present.

Making Estimates on Small Jobs.

It is idle to bemoan the fact that even large firms have formed the habit of asking for figures on small jobs. The printer has done his best to establish the custom by being a persistent apostle of the gospel of cheapness. So indurated has the trade become with this notion, that one crying out the value of quality or of service has been like a voice in the wilderness. Doubtless a long and weary way will have to be traveled before the trade reaches a dignified position, and mayhap it will never arrive at that goal. Far be it from us to say aught against a man who hustles for business. What we protest against and what is a blight to the trade is the great diversity in prices. When the buyer of printing sees a difference of one hundred per cent in bids on all classes of work, it is an urgent invitation to peddle around any job, no matter how small. It pays to do it. The disparity is not due to the hustle spirit — in ninety-nine cases out of a hundred it is due to ignorance. If every printer knew his costs and ascertained them by a correct system, there would not be such a gap between the highest and lowest figures on jobs. Until there is an effective effort to get at least cost for the printer's product, the practice of seeking bids on every job will not only continue, but be more generally observed.

Prices for Facsimile Typewritten Letters.

A. E. Powter, Montreal, Canada, writes:

"In your March issue you give an extract from *The Boss Printer*, Kansas City, regarding facsimile typewriting. According to the figures shown there, printing one thousand letter-heads should be charged three dollars ($3), etc. I do a great deal of this processwork in this city, and I make up my charges as follows:

Composition, ordinarily two hours, at $1 per hour.....	$2.00
Lock-up	.50
Dressing-on	.50
Presswork and ribbon.....	2.00
Total	$5.00

"The typewriting ribbon costs us, duty paid down here, at least one dollar ($1) per thousand, and as it takes about one hour and one-half for running off one thousand on the platen press, I think one dollar ($1) for presswork very low; therefore I think my price for high-class work, charging five dollars ($5) per thousand, is a low price. I know that there are cheaper processes, and possibly the figures in your issue may apply to these. From my experience, I believe the work turned out by a first-class pressman on a platen press with the racket attachment is far superior to the Multigraph or any other process."

Typesetting-machine Man Guest of B. F. C.

At the weekly mid-day luncheon of the Chicago Ben Franklin Club, on April 13, at Vogelsang's restaurant, a lively discussion took place concerning the cost per thousand of machine composition. P. O. Pedersen, president of the Linograph Manufacturing Company, of Minneapolis, Minnesota, was the guest of honor, and addressed the club relative to the merits of the Linograph, explaining in detail its fine points and declaring that it was the best typesetting machine on the market, notwithstanding that it sold for $1,500. Mr. Pedersen said that his two brothers and himself, the chief owners of the Linograph, were practical linotype operators, and were therefore in a position to know exactly what the Linograph would do. He said they had

put $20,000 of their own money into the enterprise and would put $20,000 additional into the business, which proved their faith in the machine's ultimate success. He also read letters from cities in all parts of the world in which the writers evinced great interest in the new machine, many of them indicating a desire to act as selling representatives.

It was the consensus of opinion among the representatives of linotype houses that the cost of machine composition per thousand ran well over 30 cents. Mr. Pedersen stated that, with a two-machine plant of Linotypes, running night and day, his experience had been that the cost was about 39 cents.

Questions about Cost Accounting.

THE INLAND PRINTER has made arrangements with Mr. M. J. Beckett, who is an accountant of long experience in printing-office accounting, to answer questions that may be submitted on the subject of cost-finding. There are numberless kinks that may be obscure to printers, and it is proposed to open discussions in these columns and have a "Cost Congress" that will go on permanent record for the benefit of all. If any printer has what he fancies to be a better way of doing his cost-finding we will be glad to have him send it in and let the other fellow compare his method with it. Mr. Beckett employs the Standard Cost System, and is well versed in the other systems that are more or less in vogue.

Wants to Know if there Is a Practical Cost System for Country Plants.

J. B. M., Spencer, Iowa, wants to know if there is or if there can be a practical cost system established in country printing plants doing from $4,000 to $10,000 worth of business a year.

Answer, by M. J. Beckett.— Yes. Why not? Fourteen years ago the writer asked this same question and got a negative answer. Thousands of others asked the question before and since, and many despaired of a satisfactory answer. Up to ten years ago very little real effort had been made by even the large shops along the line of scientific cost-finding. The pressure of competition becoming greater all the time, set men to thinking.

Agitation and research during the past nine or ten years have brought into the limelight every sort of cost idea and method, and by strict analysis of all the data there has been evolved a science of costs from which have been constructed at least three distinct cost systems — the percentage system, the hourly burden system, and a combination of the two with the "new machine wage" idea.

The first in the field perhaps was the percentage system. Under very simple and uniform conditions this system gives a satisfactory result. It undertakes to recover the overhead or unknown expenses on the value of material and the value of labor. Within certain limits this method is practical and almost ideal, but when there is a departure from these simple conditions, where costly and possibly automatic machinery is brought into the problem, the results become more or less clouded unless handled by an expert. While by this method it is possible to recover all of the overhead expenses, it does not follow that they are collected from the right parties.

The hourly burden, or average hour system, is the one adopted by the International Cost Congress and is coming into most general use. This, also, is a simple system and is adapted to the needs of the smallest or of the largest shops. This method averages all the costs except of materials on the value of the hour sold in each department. This method has the advantage of bringing into prominence the delinquency of a department, thus solving in a measure the efficiency problem as well as that of costs. This system is susceptible of considerable refinement, but will serve the needs of the present time admirably and lead up to a more perfect plan in the near future. The data obtained for the hour system during the next year or two and the improvements in bookkeeping following its adoption will pave the way to an almost perfect cost system soon to follow.

The thing to do is for every printer, great and small, to get busy and take the first steps toward installing a standard cost system. If you have not the time or ability to do it yourself, hire some one who can and go at it. It is neither difficult nor expensive. Be sure you have a good foundation of bookkeeping to build upon, so that you will have facts upon which to base your conclusions, because your conclusions must be right or your cost wrong.

To know your costs right means backbone and profits. You must have both or go out of business.

The country printer needs a cost system as much as the city printer. Why not? The man doing $4,000 or less or $10,000 or more a year needs to know the cost of every job he sells. Why not? Is the country printer in business simply for his health? Is he not looking for wealth? And did anybody ever find wealth in a losing business? Are you not losing on some jobs? Are you quite sure you are making on any job? How can you tell, if you have not a cost system? Oh, you have a little money ahead at the end of the year! But how much of that is the depreciation on your plant? How long can you live on your own fat? It is altogether owing to how much fat you have. You may be making money on your newspaper and losing on your jobwork or vice versa. Wouldn't you like to drop the "losers"? But you can't if you don't know which to drop. A cost system will tell you instantly. Get one and get it quick.

The Hour Cost in Chicago.

In speaking on this subject before a large attendance of printers, Mr. Wray, secretary of the Ben Franklin Club of Chicago, said:

"The average hour cost in Chicago is fairly well known. It was $1.18 in 1910; since then wages are increasing and hours are decreasing, hence there has been an increase in cost approximating ten per cent. In other words, the average costs in Chicago composing-rooms run about $1.30 an hour.

"In spite of this fact printers are selling composition at from 65 cents to $1.25 an hour. They are making up their estimates on these bases. Objectionable expedients are followed in order that the quotations and charges may appear low in the hourly rate.

"It is time that the entire question should be settled for Chicago printers, and while on this job of straightening out a problem it is just as well to settle the matter right. To do this it is necessary first of all to decide whether the printers of Chicago desire to adopt a uniform cost rate — especially for composition — and what that rate shall be. The consideration of a uniform cost rate is permissible. It is in composition that we find the greatest evidence of guesswork and the greatest divergence in estimates and charges. Strange to say that while this is true, it is also true that the composition of a job is less liable to fluctuation than some other operations. While one man may be more speedy at the case than another, and can thus accomplish greater results, a dozen compositors will average up about the same in any shop, especially when a great variety of composition is taken into account. A rapid job hand is apt to be slow on catalogue-work and vice versa, and all-around

fast men are not only scarce, but becoming less numerous with the growth of certain conditions which tend to reduce the output per man rather than to increase this output.

"All this — and much more might be said along this line — goes to show that there is an average rate for production in the composing-rooms of Chicago, and that it does not vary very materially in any shop whether wages be high or low, whether the days be long or short, whether men are unattached or attached to any labor organization, or whether the rents are oppressive or reasonable.

" It is not necessary to go into items which make up the cost per hour; the cost committee of the Ben Franklin Club of Chicago has already done that; the American Printers' Cost Commission has followed in its footsteps; the Southwest Cost Congress, the Pacific Coast Cost Congress, and numerous Ben Franklin Clubs all over the country have gone into this matter fully, and proven to their own satisfaction that the Ben Franklin Club of Chicago when it said that the average cost of composition was $1.18 was not far from the exact mark. Some twenty cities have built up reports of cost of composition, and with one exception all are over $1 per hour in the composing-room, and the average is about the same as Chicago costs for 1910, $1.18 per hour. The possibility of reducing this is very slim indeed; hence it should not be a difficult matter to get the printers of Chicago to recognize some specific hour rate as standard. The first question to decide is: Will the printers of Chicago adopt such a standard? The second question is: What shall that standard be? One step leads to the other. If the taking of these two steps toward advancement should be deemed impracticable it may be pointed out that other cities have taken both these steps, and what others can do in the line of uplift should be comparatively easy for Chicago to do. The taking of these steps is in line with common sense, with sanity and with good business reason. And further, the taking of these two steps forward means greater safety for the printing industry of Chicago.

" These two questions are in the hands of Chicago printers: Shall we adopt a uniform standard cost rate? If so, what shall that uniform cost rate be?

"A letter from Oklahoma City states that in two shops there, one twenty years old and the other about two years old, the hour cost of composition is $1.78 and $1.32 per hour, respectively. Many printers in Chicago state that their composition costs are all the way from $1.40 to $2; in Omaha one proprietor, who is an unusually successful printer, recognizes that his hour costs are $1.51. Many instances of this kind might be given, in all of which it can be shown that known high costs in a printing-office do not mean failure by any means, but more often mean success."

Cost Keeping for Lithographers and Printers.

Otto Leubkert, of the American Audit Company, addressed a convention of lithographers on " The Accountant in the Lithographers' Business." According to the *National Lithographer*, the address provoked much interest in the craft. There is so much of elemental truth well put in the address that we produce this résumé of it, though it is a little old:

" I take it you need no argument from me as to the necessity of a proper accounting system followed up by periodical visits from the accountant. But there is one department of your business in which you find the greatest element of risk — namely, establishing the cost of your product. So many elements enter into this question that a cost system well laid out and conscientiously kept up is a prime necessity. The establishment without it is in no position to compete for business with the concern that knows what the finished product costs. To bid on work without the proper data on which to base estimates is most apt to lead to underbidding or overbidding by large margins — a risky procedure for any concern.

"Aside from the direct financial effect, there is also a desirable moral effect, for with a well-organized system of cost accounts the individual employee feels the responsibility resting upon him to be diligent and to exercise greater economy in the use of materials. The workman has confidence in the manner in which the accounts are kept and is less reluctant in accepting, as a fair and just basis for settling disputes, the results shown by the books.

" Now, without going too much into detail, let us consider what constitutes cost: (1) manufacturing; (2) selling; (3) general office.

"(1) Manufacturing. We find two classes of charges: *Direct* — being the material and labor which go into the finished product. *Indirect* (or overhead) — which are distributed over the various products.

" Direct charges. Every job should be charged with the prime cost of all material used in same and the cost of the labor which creates the product.

" Indirect charges. Are divided as follows: Unproductive labor, departmental expense, general factory expense.

" Unproductive labor is that which does not enter into the actual manufacture of the finished article, such as foreman's pay, etc. Every job should bear its proportion of this expense.

" Departmental expense. Here we have accessory supplies, heat, light, power, repairs, depreciation, taxes, insurance, etc., and these should be charged to the departments and in turn to the jobs turned out.

" General factory expense. These include all charges common to all departments and not applicable to any one department, such as salaries of factory superintendent and his office staff, etc. Each department should bear its proportion of this expense.

"(2) Selling expense. This includes all outgo incident to the sales end of the business, and a proper portion should be taken care of by each job.

"(3) General office. This includes all expense incident to the management and supervision of the business, such as general office salaries, office supplies, etc., and each job should bear its share of this burden of the business.

" Now let us consider for a moment what effect well grounded cost systems will have, if generally adopted, in correcting the prevalent trade abuses.

" Will the manufacturer continue the speculative practice of submitting expensive sketches, when his records show him that the aggregate of orders secured in a given period in this way is exceeded by the cost of designs submitted in the same period.

" When he finds his legitimate profit diminished by a too generous granting of credit and extensions of time of payments — overlooking the fact that he pays for money to carry such extensions and does not exact an adequate *quid pro quo* — will he continue this practice which affects not only his own business, but that of every competitor?

" Will he continue to accede to every demand of his big customer and shoulder all the burden and risk of the pernicious split-order practice, conceding everything and paying dearly for a very questionable privilege?

" Nothing will bring home to the manufacturer more effectively the results of such short-sighted policies than a cost system, and as you are in business to make money — not the few per cent which you can get on the amount of your capital if invested in straight mortgages or other good securities, but many times as much for your energy,

your brain, and your business sagacity — you will soon come together, standardize the business practices, and get a more nearly adequate result from your operations.

" In a brief paper it is, of course, impossible to do more than indicate the value of the services of a skilled accountant in your business, but I trust my remarks have been sufficiently clear to convince you that if you consult this business doctor and follow out his prescriptions and directions, you will be able to solve many questions which may now cause some of you considerable anxiety and vexation."

That St. Louis Resolution.

" Might I ask," writes a correspondent, " what has been done, so far, relative to the action taken by the Second International Cost Congress looking to one central organization for employing printers? In that congress there sat members of every organization of master printers now in existence. A resolution was passed, the aim of which was to begin proceedings for a consolidation of the different associations. This action was in harmony with a widespread desire for the speedy realization of a commanding national body of commercial printers. The matter was placed in the hands of the Cost Commission, with instructions that, if in the opinion of the commissioners such an association be feasible, the commission proceed at once to the consummation of the idea.

" I have a great respect for the members of the commission. Their ability and integrity are unquestioned, and no doubt a sincere effort will be made to perform the difficult task the congress has laid upon them. But I am of opinion that, no matter how gravely and thoroughly the members of the commission may weigh and discuss the question, they will be illy equipped to present a report embodying the wishes of a majority of American printers unless the whole question is made a subject for general discussion before the different local bodies of employing printers.

" When it is considered that this is one of the most important subjects now agitating printerdom, is it wise to go into our next cost congress without a well-defined plan for national organization, conceived by men who are well informed as to what is wanted by the rank and file of employing printers? An undoing of the cost congress itself — the one agent which has made possible the cementing of the various bodies — is within the range of probabilities if the commission should misjudge the sentiment of the trade.

"Aside from this phase of the situation, there is a menacing danger to the one-organization movement. That danger lies in the general trend toward a national organization of the Ben Franklin Clubs. If a new national body be brought into existence before a genuine effort is made to bring the different associations together under the leadership of one national organization, we shall remain hopelessly divided for another decade at least. And who is there among employing printers so lacking in loyalty to the interests of our business who would not give of his time and ability to prevent just such a result? Are we, students and workers in the great art which has had so much to do with the civilization of the world, mere children when confronted with a plain business proposition? Surely the trade descendants of Benjamin Franklin, who won everlasting gratitude from his countrymen for his effective work in conference, are not going to shun the making of an honest effort to meet each other in a common cause!

" What ought to be done during the next few months is to make ' national organization ' the chief topic for discussion in all of the organizations. Several meetings should be set apart for its consideration. And it would be greatly to the credit of the craft if, later, joint conferences of the different associations could be held in cities where more than one organization is in existence. This is the democratic way. More, it is the only way in which the commission may hope to gain authoritative information as to what plan will meet with the approval of the majority of American printers."



PRINTING-OFFICES IN THE SMALL CITIES.

E. F. Barber is a tasteful and competent printer. He received his early training in Asheville, North Carolina. He now owns the Barber Printery, at Winston-Salem, North Carolina. His building, 23 by 95, two stories, is being enlarged by an addition equal to the original structure, giving him a total floor space of 9,000 square feet. The prosperity that is indicated by the illustration comes from Barber knowing his costs and doing good work and getting right prices.

THE art of saying appropriate words in a kindly way is one that never goes out of fashion, never ceases to please, and is within the reach of the humblest.— *F. W. Faber.*

"IS THE JOURNEYMAN INTERESTED IN COST SYSTEMS?"

A very successful meeting of printing-trades journeymen was held under the auspices of the Los Angeles Allied Printing Trades Council on Wednesday evening, April 12, at which the cost system from the journeyman's point of view was discussed. About one hundred were present and the interest displayed showed that this matter of costs was reaching every department of the trade, and a knowledge of the new science was eagerly sought by the mechanic as well as by the employer. After a well-served lunch Mr. Charles R. Vandevoort, who acted as chairman, introduced Mr. George Stein, representative of the International Typographical Union, who read a paper on

THE COST-FINDING SYSTEM.

The Uniform Standard Cost-finding System is a name given to a method of ascertaining the cost of production of printing by the International Cost Congress of Employing Printers. This body held two annual meetings — the first in Chicago in October, 1909, and the second in St. Louis in October, 1910. The result of these meetings has been to formulate rules, which if followed, will enable the man selling printing to know just what it costs to produce it in his shop, and knowing the cost, by adding what he thinks is a reasonable profit, he is doing business in a safe and sane manner.

To say that it was necessary for a congress of employing printers to find and establish a system whereby the printer could arrive at some scientific basis of estimating and management seems absurd and ridiculous; but that is just what had to be done to save the trade from the ruinous competition born of ignorance of business principles. Those of you who have been reading the trade publications during the last ten years are aware that much of their space is taken up with criticism and censure of those who were doing work at a cost not at all commensurate with the capital, skill and intelligence required and demanded of those engaged in the trade.

The cost system seeks to place our very ancient craft in the list of those enterprises which are scientifically managed. A cost system properly applied will eliminate waste, increase efficiency in the mechanical departments, give accurate statistics in the business office and improve conditions generally so that all engaged in the trade will be benefited.

When the first cost congress decided to adopt a uniform standard system, many ideas were presented to the commission which was appointed to work out the details. The great mass of forms submitted by the printers throughout the country were carefully examined and the best points taken from all of them. The result is embodied in a series of blank forms, which I have here and will try and explain.

Form No. 1 is an estimate blank. Here the job to be printed is given full description and each item in the process of manufacture carefully charged, according to the known cost, and totaled. A minimum profit of twenty-five per cent is added to the cost of production. Thus a job that costs $100 to produce ought to give the printer a profit of $25.

Form No. 2 is an office record blank, which is filled in after the customer has given the order and is preserved as a permanent record.

Form No. 3 is an instruction ticket, usually printed on a large manila envelope, and follows the job through the plant. This is one of the blanks the journeyman and foreman must handle and on it is given instructions as to type, size, quantity, ink, paper, binding, etc.

Form No. 4 is a hand compositor's daily time-ticket. It is divided into five columns. In column 1 is given the number of the job and the customer's name; in column 2 the work-day is divided into spaces of six minutes each, or tenths of hours, thus introducing the decimal or metric system of measurement; column 3 is for productive time, which is time that can actually be charged to a job, such as composition, author's corrections, make-up and lock-up; column 4 is for non-productive time, which is time that can not be charged to a job, so must be charged to the department expense, and includes office corrections, distribution, proofreading and miscellaneous work; column 5 notes the kind of work performed.

Forms Nos. 5 and 5A are pressman's and feeder's daily time-ticket, divided as the compositor's ticket except that in the productive-time column there is "make-ready and running," and in the non-productive, "wash-up and waiting time."

Form 5B is the bindery daily time-ticket, divided as the pressman's and feeder's.

Form 5C is another form of daily time-card designed to cover all departments, which has columns for job number, job name, kind of work, and two columns for total of productive and non-productive time. On this card each operation from the composing-room to the bindery has a distinguishing number, ranging from 1 to 59, thus: 1 — hand composition, 2 — office corrections, 3 — machine corrections, 4 — make-up, 5 — lock-up, 6 — proofreading, 7 — alterations. Machine Composition: 8 — operating, 9 — casting, 3 — corrections. Pressroom: 10 — make-ready, 11 — feeding, 59 — slip-sheeting, 32 — bronzing. Bindery: 13 — folding, 14 — machine folding, 15 — gathering, 16 — stitching, 17 — sewing, 18 — tipping and inserting, 19 — covering, 20 — trimming, 21 — numbering, 22 — perforating, 23 — punching, 24 — tabbing, 25 — binding, 26 — jogging, 27 — counting, 28 — inspecting, 29 — forwarding, 30 — finishing, 31 — stamping, 33 — ruling, 34 — cutting, 35 — packing, 59 — slip-sheeting, X — describe unusual work on back. These numbers and the corresponding operation are printed on each ticket, and it is only necessary to put down number 18 for instance instead of writing out "tipping and inserting." This blank is the one that is recommended by the Cost Commission and will soon be in general use in the trade. It also has the day divided into tenths of six minutes each.

"Productive" and "non-productive" time are technical terms that the cost system has introduced into the printing-office vocabulary. This definition is given: "Productive time is the time chargeable directly to jobs. Non-productive time is the rest — time that can not be charged to any particular job. If the foreman works on a job, charge that time to the job. Time used in directing others is non-productive." The reason for separating the time into productive and non-productive units is that employing printers are beginning to realize that every job should show a profit, and productive time is the time that must earn the money to pay every item of expense, so whatever time a journeyman spends on a job should be charged to that job and not shifted to some other to make a showing on the time-ticket. Charging more time to a job than was spent on it sometimes makes an estimator's figures look foolish, and charging less makes trouble for any one who will get the job to do the second time if the order is repeated. These tendencies also make the hour cost of the shop for that department where this is done erroneous and prevent the business office from getting accurate figures. So you see the journeyman's interest in this system is to cultivate accuracy and thereby assist in arriving at true costs.

Form 6 is a daily summary blank and shows the busi-

ness office the work performed by the mechanical departments in units of productive and non-productive time each day.

Form No. 7 is a summary for the month of the work performed by the mechanical departments in units of productive and non-productive time.

Form No. 8 is a department expense blank and shows the petty cash expenditures of all departments. Used in making a statement of costs.

Form No. 9 is a statement of cost blank, the basis for arriving at the net cost per hour in each department and ascertaining the net profit for the entire month on all completed jobs.

If all of these blanks have been properly filled out, a printer can determine just what it cost per hour for each mechanical operation in his own shop, and if all the printers in a given town use the same cost system, the average price per hour for that town can be accurately ascertained.

LOS ANGELES COST.

In Los Angeles many printers have been keeping this cost system and the collective results have been tabulated as follows:

	Per Hour.
Hand composition	$1.20
Linotype composition	1.70
Monotype composition	2.00
Cylinder presswork, $1.75 to	2.25
Platen presswork	1.00
Bookbinding, "A," men's work	1.00
Bookbinding, "B," girls (machine)	.65
Bookbinding, "C," girls (hand)	.50

According to this table a printer in Los Angeles who is estimating on a job must charge $1.20 for every hour a hand compositor spends on it; $1 for every hour it is on a platen press, and $1 for every hour a man in the bindery spends on it. To these charges he must add his profit, and only when he sticks to these figures is he getting proper returns for his investment and the time and energy he puts into his business. The cost, $1.20 per hour for hand composition, $1 for platen presswork and $1 for binding, is the journeyman's wages per hour, plus the overhead charges. The wages on the hand side in a Los Angeles job-composing room average 45 cents per hour, and the overhead charges are 75 cents per hour. In the same proportion these figures hold good in every other department. Now, what are the overhead expenses? The pay-roll for mechanics' wages is the only item excluded from overhead expenses. The overhead expenses are: rent, light, heat, power, insurance, interest, depreciation, department direct expenses, bad debts, spoiled work, taxes, advertising, office stationery and postage.

Rent is charged according to floor-space occupied; thus, if the bindery has twenty-five square feet and the rent is $1 per square foot per month, the bindery is charged with $25 rent per month. Light is charged according to amount used by each department; heat in the same way, and power according to the units of energy consumed. The insurance of each department is based on premiums on policies according to inventory. Interest should be six per cent per annum on the investment shown by the inventory. Ten per cent per annum must be allowed for depreciation of machinery, and twenty-five per cent for type. Department direct expenses are the total of all expenses incurred by a department, which can not be charged to any particular job, and include such things as repairs, supplies, oil, rags, benzin, ink, etc. Bad debts are estimated to be one per cent of the volume of yearly sales. Taxes are apportioned among the departments in the same manner as rent. In the advertising account are placed such items as dead-head jobs, entertainment tickets, and other advertising expenses. Office stationery and postage are other overhead charges. These overhead expenses, where they are not department expenses, are charged under "office" and become a part of the general expense of the plant.

To obtain the hour cost for each mechanical department for each month the overhead expenses are apportioned in proportion to the direct cost of these departments in the following manner: If the overhead charges for the month were $200, the composing-room expenses were $600, and the pressroom expenses were $300, then the composing-room would carry two-thirds of the overhead, or $133.33⅓; and the pressroom one-third, or $66.66⅔. This would make a total cost for the composing-room for one month of $733.33⅓. If there were 700 productive or chargeable hours during month and these 700 hours are divided into 733.33⅓, the answer would be 104 and the cost per hour in the composing-room would be $1.04. The same arithmetic applies to the other departments.

By making each mechanical department bear its proportion of the overhead, the cost per hour for each mechanical operation is obtained; and when this is known, estimates can be written which will be based on known costs; and when the costs are known, the man who sells below cost is not a good business man and will sooner or later get to the end of his resources.

Now, why does the cost system interest journeymen? There are three main reasons why they should know all about it. (1) It abolishes guesswork and introduces scientific methods in estimating. (2) It means organization and better prices. (3) The journeyman will gain business knowledge that will be useful when he becomes an employer. There are other reasons that can be taken up at some future time, but to-night we will have covered enough ground if we can understand what the uniform standard cost-finding system is, what its aims are, and what it means for the future of the trade.

Until the introduction of cost systems, printers had been in the habit of guessing what a job was worth, and users of printing have always wondered why estimates showed such a difference where the running expenses and the equipment were similar, and printers have wondered themselves how the fellow on the same block, who was paying the same wages and had the same rent, was always doing work at ruinously low prices. The reason for it was that there was no method of knowing what a job would cost, but with a cost system in every printing-office, large and small, the estimator will have before him at all times the truth about costs, and if he has the courage to face the truth he can get a good living himself out of the business, and be able to pay living wages to those he employs.

The cost system means organization, and where there is organization, there are order and discipline. Where the employer and the employee are well organized there is always an opportunity to discuss trade problems and be mutually helpful. The cost system is a business school. When the journeyman understands the business principles of a cost system, we can get better coöperation between the business office and the mechanical departments. With journeymen who have a knowledge of business, and employers who have the courage to ask good prices, we can develop a community of interests that will place the trade on a higher plane, and make it a pleasant and profitable occupation for all concerned. Good wages depend on good prices, and good prices depend on good work by competent, satisfied mechanics, who take pride in the excellence of their finished product; and while we are waiting for the millennium let us learn

what we can about this trade which must give us support and let us make the best use of the knowledge gained.

There is one retarding element in the printing business that will always stand in the way of better prices and better conditions. It is one that a knowledge of costs by journeymen will help to improve and eventually correct. The greatest menace to the trade is the one-man shop owned by the fellow who has no more business sense than a heathen image. He is generally a compositor who has saved a few hundred dollars and then during a period of idleness decided that the business end of the game is the one that will make him a sure winner. He shows his two hundred to a supply man, who takes his money, lets the fledgling have a press and a few fonts of type, secures a chattel mortgage and a fire insurance policy and bids him godspeed to earn the interest and the premium.

If he is in a town where good prices are obtainable he makes his presence known by beginning to cut under the prevailing standard. By working before the sun is up and after the moon has set he finds that he is earning about as much as he used to get for eight hours in his journeyman days and imagines himself on the high road to business success. But the price-cutter never advances. His type wears out and his presses need rebuilding. He knows nothing of depreciation. His income is stationary or declining. He pays himself a salary as a mechanic, ignoring the fact that it's worth something to be a boss. He has lots of work and his establishment exhales an air of industry, but he is continually losing ground because he is doing work without knowing what it costs. When his creditors finally close him up he leaves behind him quotations on printed matter that make his former customers regard every cost-system printer as a highway robber. Don't start in business if you must turn over to the supply man a mortgage and a fire-insurance policy to get a plant. Don't open a shop until you have capital enough to keep moving until you have built up a good-paying trade. Don't begin by being compositor, pressman, feeder, bookbinder and errand boy. Don't ask any one to work more than eight hours. Don't leave the mechanical department and enter the selling field until you have studied and mastered the cost system, and if you feel that you are properly equipped be sure that you have the courage to turn down a job that doesn't show a profit.

Many of the most successful printers have had small beginnings, but they had other qualities besides mere mechanical ability. They were good enough business men to understand that turning out large quantities of cheap printing meant wear and tear to machinery and type out of all proportion to the financial gain, and early in their careers decided that to make $10 out of two jobs was more sensible than to make the same amount out of four. If you would succeed, study modern business methods. Lots of good compositors and pressmen have failed in business where a man with no technical knowledge has succeeded. When you go in business make up your mind that part of the day you are going to sit at a desk instead of working in your shop, and the part so spent will be the most profitable, if it is devoted to an examination of your cost records and applying the knowledge they give you to the conduct and management of your plant.

We have in the cost system information that the average employer of to-day acquired only after years of experience. It is of inestimable value to the craft and to the journeyman about to embark in business. It is a part of the trade. It reaches into every department and every man in the printing business should know all he can about it and make the best use of the knowledge.

After reading the paper questions were asked and answered, and it was unanimously decided by those present that the study of the cost systems should be continued and another meeting will be held on Wednesday evening, May 10, to take up other phases of the question.

NEW EMPLOYERS' ORGANIZATION CONFERENCE.

EARNESTNESS was the distinctive quality pervading those who assembled at the Hotel Astor, New York, on April 17.

The feeling that one organization should be formed was general. To handle or not to handle labor was the problem in some minds, and expressions ran all the way from determined and unending opposition to unions to the belief that employers should encourage them. The committee appointed to crystallize the views of the conference decided to omit labor issues and enumerated a list of the things it is believed an organization could handle. The very logical plea that the United Typothetæ could do this as well as a new organization was ignored on the ground that there were prejudices against the present leader that prevented its becoming sufficiently popular to meet the crying needs of the hour. So the conference decided to put in motion the machinery to formulate a constitution and set of by-laws that will permit existing organizations to get together and make a strong appeal to the unorganized employing printers.

As chairman of the Cost Commission, J. A. Morgan, of Chicago, read the call, the gist of which was that in pursuance of instructions given by the Second International Cost Congress the meeting was called for the purpose of endeavoring to organize one international body of employing printers. He expressed the hope that when those assembled separated, they would do so in a spirit of good fellowship and with the pride of having accomplished something. After this there was silence for a few moments, when some one called on W. J. Hartman, of Chicago, for an expression on the situation, saying that that gentleman had been very prominent in the movement for one organization. Mr. Hartman spoke briefly, saying that printers would not join the Typothetæ under the present name, and that existing organizations have earned a certain prestige which would prevent their absorption.

Mr. E. F. Hamm, of Chicago, said the trade was overorganized and those following it could accomplish more with less energy if there were but one organization. He agreed with Mr. Hartman as to the prejudice against the Typothetæ, but at the same time thought that if members of Ben Franklin Clubs were really sincere in their desire to secure a single international organization they should be willing to yield quite as much as the Typothetæ in order to attain the end they had in view.

Charles Francis, of the Printers' League, also agreed with Mr. Hartman so far as the prejudice against the Typothetæ was concerned. He was of the opinion that in the present temper of employing printers it was impossible to organize an international association which would deal with the labor question; nevertheless employing printers could not avoid or evade the labor question. Some small percentage of them could free themselves from unions, but they could not get away from the influence of unionism. So far as he was concerned he had no desire to operate an open shop. He appreciated the fact that the Typothetæ had done a great deal of good work, but at the same time the prejudice against that organization would not down, and many of the people that progressive printers wished to reach refused to affiliate with an organization having the

name of the premier association. He thought that the federation idea ought to be tried out, as the indications were it would prove successful in New York.

A. E. Southworth, of Chicago, asserted no organization would be able to attract all employing printers; the United Typothetæ was progressing satisfactorily. It might not be making the progress that non-members desired, but its success in recent years was satisfactory to the members of the organization, and anything the conference did would have to be done along the line of permitting the greatest possible liberty, for he would close his office before he would pay a man who is worth only $18 a week more than that amount. He thought those present would agree that the Typothetæ was serving a good purpose and that it tended to curb the unions. In Chicago, said Mr. Southworth, the Employing Printers' Association dealt with the unions; gave them what they asked, the sole gain being some extension of time, which was secured by using the Typothetæ as a club, declaring that if reasonable time were not granted the employers they would go over to the Typothetæ in a body — a threat which had its effect on the unions.

Edward Carroll, Jr., of New York, claimed that the question before the gathering was not of very great importance, as a national organization need not undertake to deal with all sorts of questions. In New York the various organizations had got together on the matter of credits and had accomplished considerable without any regard as to whether the people involved employed union or non-union workers. The " wrong-font list," for instance, had given a great deal of satisfaction; not a printer in New York had aught to say against its publication. The recognition of union labor was in its way an important proposition, but not at all vital, for non-union establishments were compelled to pay practically the same wages as union concerns. He thought that a great deal could be accomplished by one international organization, and trusted the projection of such an association would not be hampered by silly objections about its form or name.

Robert Schalkenbach, president of New York Typothetæ, said non-union offices had to pay the same wages as union concerns, principally because they had to do so, for if they did not they would drive their help into the unions. He urged those attending the meeting to get together on as many questions as possible, but expressed the opinion that the United Typothetæ of America is now doing all that a new organization could do. If it could be demonstrated, however, that better results would flow from a new association he would be quite willing to sacrifice the Typothetæ, even though it had the machinery and tools for accomplishing all that those in attendance desired.

Edward Carroll, Jr., of New York, contended that when the Federal Government was formed, New York State had its constitution and the machinery for government, but other States did not care to adopt New York's methods and machinery, consequently there arose the United States of America, and he opined that the printing trade was not of necessity bound to accept the methods and machinery of the Typothetæ.

Fred L. Smith, of Minneapolis, reported that in his town the Typothetæ was really the organization, but at the same time its members found it necessary to establish a Ben Franklin Club in order to get all the printers in the community imbued with the idea of selling their work for a little more than cost.

Robert J. Hausauer, of Buffalo, said that the printers of that town were in favor of an organization which would take over the existing machinery and devote itself to the pressing needs of handling the labor problem and disseminating education. The Typothetæ in Buffalo had not been for all men, and the organization was therefore compelled to form a Ben Franklin Club for the purpose of educating the printers who would not join the Typothetæ. Indeed, said Mr. Hausauer, the very men that need to be reached are those who are impervious to any argument that is colored by Typothetæ methods.

M. J. Sullivan, of Cincinnati, related that those interested in his city were in favor of an organization for much the same reason as given by Buffalo. In his opinion it would be impossible to get Cincinnati printers to join the Typothetæ.

Claude Kimball, of Minneapolis, corroborated the views of his colleague, and said that the Minneapolis Typothetæ voted $1,000 to boost the Ben Franklin movement for the purpose of reaching men that would not be induced to work with the Typothetæ local.

R. T. Deacon, of St. Louis, said that the Typothetæ was in bad odor in his city. He had taken the pains to interview one of the most prominent members of the organization in that city, who told him that he was merely paying dues in the hope that some more capable and popular association would develop out of the present Typothetæ. Mr. Deacon also said he could make more money by conducting a union shop than a non-union one, though others thought to the contrary. In his opinion, however, any organization that would appeal to the employing printers would have to leave the labor issue with the individual employer, for it would be impossible to induce some firms to pay for the labor fights in which other firms might become embroiled. Mr. Deacon voiced the view of the assemblage when he said that the labor issue would have to be determined by individuals, and the proposed association could not undertake to handle the question.

Albert Finlay, of Boston, said no employers' association could be successful unless it handled the labor problem. He derided the open shop that did not live up to union conditions, saying it was an imposition. Mr. Finlay outlined the development of the Board of Trade idea in Boston, which included all sorts of shops working under all sorts of conditions, but expressed the belief that the United Typothetæ of America was the best thing for the employing printers to tie to. He believed that the national organization was sufficiently plastic to handle the labor proposition in a capable manner. Mr. Finlay said that he had met the officers of all the unions connected with the printing trades and found them fair and square; the only objection to them being that they were on the job sixty minutes to the hour and twenty-four hours to the day.

E. Lawrence Fell, of Philadelphia, protested against the idea that the Typothetæ was a labor-baiting organization, saying that sixty per cent of its members employed unionists in whole or in part, and said even the labor people would not desire to see the United Typothetæ of America wiped out of existence. He held that the Typothetæ had in the last few years been of particular value to the craft. At the Detroit convention the defense fund was abolished, and since that time the Typothetæ could not fairly be designated as a militant anti-union force. He cited the case of Kansas City, where the Typothetæ found the printing trade in a demoralized condition, and left it with the largest organization, proportionately, of any city in the country, the members being thoroughly imbued with the idea that thoroughgoing coöperation is the secret of solving printers' troubles.

Here Mr. Carroll interjected to say that, notwithstanding all Mr. Fell had said concerning the Typothetæ the fact remained that employing printers would not join the organ-

ization and he was of the opinion that the failure to do so was the greatest reason for a new organization — one that would be organized by sweeping the board clean and making a new deal all around.

James H. Walden, George Seton Thompson, of Chicago, and others said the standardization of labor conditions was of prime importance, and for that and other reasons they believed the unions should be encouraged by employers.

Mr. Francis, of New York, asserted that the history of the Typothetæ was one of which the organization should be proud, and while he did not believe an employing printers' association could be formed at this time which would undertake to handle all the problems presented, yet he believed that the educational efforts should be of such a character as to extend to the employees. He cited the fact when the eight-hour day regulation was enforced by the Typographical Union he went to his men and said that though he was in favor of eight hours for a day's work, he believed the experiment in this country was ill-timed. It was not the employers' experiment, but expressly one of the employees, and he told his men that they had to make good or he would go to the wall. They have made good. Mr. Francis then presented the following resolution, which was seconded by Mr. Hamm, of Chicago:

Resolved, That a committee, consisting of two members of each organization (to be appointed by each organization here represented), shall formulate and submit to a meeting of this conference at 10 A.M. Tuesday, April 18, a plan for amalgamation into one organization of the present employing printers' associations.

This was adopted and the following were selected as the committee:

Representing United Typothetæ of America — Robert Schalkenbach, New York, N. Y.; Fred L. Smith, Minneapolis, Minn. Representing the Printers' League — Charles Francis, New York, N. Y.; Edward Carroll, Jr., New York, N. Y. Representing Ben Franklin Clubs — William J. Hartman, Chicago, Ill.; M. J. Sullivan, Cincinnati, Ohio. Representing Master Printers' Association — J. Clyde Oswald, and Charles G. McCoy, New York, N. Y. Representing Printers' Board of Trade — Albert W. Finlay, Boston, Mass.; Edmund Wolcott, New York, N. Y.

On Tuesday morning the committee — which organized by electing Charles Francis, of the Printers' League, as chairman, and Fred P. Smith, of the New York Typothetæ, as secretary — presented its report, which, after some slight amendment by the conference, was adopted as follows:

(1) That it is the sense of this meeting that one international organization be formed of the employing printers of the United States, Canada, and Mexico; the purpose of which shall be:

(2) To encourage a spirit of friendly relationship between all employing printers and allied trades throughout the country; to secure concert of action for the general improvement and betterment of the printing trade and to spread this influence internationally through the establishment of local organizations.

(3) To meet at stated periods for discussion and dissemination of reliable information relative to the best methods of conducting the printing business from the standpoint of practical experience and the demands of approved business ethics.

(4) To create a wider knowledge of the elements of cost and what constitutes the proper remuneration for services rendered, to the end that competition may be more honorable and just; therefore more satisfactory.

(5) That the members of this international association may enter into contracts with unions locally or nationally, subject, however, to the approval of this association; existing contracts excepted.

(6) To employ experts to install "standard cost-finding system" — uniform in its application — in offices of the employers.

(7) To maintain a credit bureau for the collection and dissemination of credit information.

(8) To create a permanent legislative council to look after the interests of the industry in all legislative matters.

(9) To foster, maintain and further the formation of mutual insurance companies for the printing and allied trades.

(10) To adopt one standard code of ethics and trade customs.

(11) To bring about and establish better trade relations between all the interests involved.

(12) To establish a court of honor to which can be referred any problem that may arise in the regular way of business.

We further recommend the appointment, as each organization sees fit, of one member of each of the organizations represented at this conference to draft a constitution and by-laws to be submitted to the Executive Committee of the Cost Committee and by them to the several organizations.

There was some discussion on the foregoing, but for the most part it was much along the same lines as the talks preceding the appointment of the committee. Colonel Cushing, of Boston, moved to substitute an appeal for all printers to join in the Typothetæ. The motion was declared out of order by the chair and the colonel did not renew it. The Executive Committee of the Cost Commission will now devote its attention to supervising the construction of a constitution and by-laws in keeping with the pronouncement of the conference.

Led by Mr. Hartman, the Chicagoans urged the Cost Commission to hold the next cost congress at the western metropolis. The usual reasons were advanced, but the members of the commission present maintained a reticence worthy diplomats of the first class.

The names of those who attended the conference follow:

E. Lawrence Fell, Philadelphia, Pa.; John J. Miller, Chicago, Ill.; R. T. Deacon, St. Louis, Mo.; George Seton Thompson, Chicago, Ill; M. J. Sullivan, Cincinnati, Ohio; Bernard B. Eisenberg, Cleveland, Ohio; Lillian DeM. Weiss, New York, N. Y.; D. W. Gregory, New York, N. Y.; John A. Morgan, Chicago, Ill.; Joseph Hays, Chicago, Ill.; Edward Carroll, Jr., New York, N. Y.; Edward F. Hamm, Chicago, Ill.; Charles F. McCoy, New York, N. Y.; William J. Hartman, Chicago, Ill.; John S. Watson, Jersey City, N. J.; Frederick Alford, New York, N. Y.; A. M. Glossbrenner, Indianapolis, Ind.; Claude D. Kimball, Minneapolis, Minn.; Fred L. Smith, Minneapolis, Minn.; Edward L. Stone, Roanoke, Va.; Robert J. Hausauer, Buffalo, N. Y.; William A. Jones, Buffalo, N. Y.; Arthur E. Southworth, Chicago, Ill.; Robert Schalkenbach, New York, N. Y.; Charles Paulus, New York, N. Y.; Albert W. Finlay, Boston, Mass.; H. W. J. Meyer, Milwaukee, Wis.; J. G. Soulsby, of the *Master Printer*, Philadelphia, Pa.; James H. Walden, Chicago, Ill.; H. C. Shanks, Louisville, Ky.; Franklin W. Heath, Philadelphia, Pa.; Charles Francis, New York, N. Y.; J. Clyde Oswald, *American Printer*, New York, N. Y.; G. Fred Kalkhoff, New York, N. Y.; W. B. Prescott, INLAND PRINTER, Chicago, Ill.; Fred P. Smith, New York, N. Y.; J. Stearns Cushing, Boston, Mass.; Edmund Wolcott, New York, N. Y.

On Monday evening those attending the conference were tendered an informal dinner at the Astor House, the host being the employing printers of New York.

Trade Notes

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

J. P. Morgan Gets Printing Gem.

During his recent visit to Italy, J. Pierpont Morgan was presented with a remarkable product of the printer's art by Ongania of Venice, one of the oldest of Italy's publishing houses. The specimen is in the nature of a book, extravagantly bound in leather, carved ivory, and inlaid gilded metal with two circles of real pearls. This is wrapped in a real lace cover, in the threads of which can be read "To J. P. Morgan, 1911." The illustrations throughout the book are of Venetian monuments. Each page bears the initials "J. P. M." in monogram. It is said that Mr. Morgan highly prizes the book and will place it among his art treasures.

Engraving Company in Heavy Loss.

Twenty-seven thousand dollars' worth of publicity literature for the city of Hamilton, Ontario, awaiting orders for delivery by the Ontario Engraving Company, of that city, was recently destroyed by fire in the plant of the company. Dispatches state that the loss was not covered by insurance.

Printers' Names to Be Carved on Library Walls.

Names of historic printers to the number of thirty-four are to be carved in the cartouches below the main-story windows of the New Central Library building at St. Louis, Missouri. Inscriptions are also to be made of the cities in which the presses were located, with dates. The names were submitted by Cass Gilbert, architect, of New York, to John F. Lee, chairman of the Building Committee.

Goes to Eight-hour Day.

Some time ago the printers employed by the Pictorial Printing Company, of Aurora, Illinois, made application to the management to have the length of work-day reduced from ten to nine hours. When the announcement came recently that, beginning with May 1, the shop would go to an eight-hour basis with no decrease in wages, the men were joyously surprised.

Gold Typo Button to Minister.

Louisville Typographical Union, at its April meeting, presented to the Rev. Dr. W. N. Briney, pastor of the Broadway Christian Church, and president of the Louisville Ministerial Association, a solid gold button similar to those worn by the members of the International Typographical Union. Twenty years ago Doctor Briney was a member of the printers' organization, holding membership in Cincinnati Typographical Union, No. 3. Later he went to Memphis, Tennessee, where he affiliated with the Memphis union, and afterward entered the ministry. At the March meeting of the Louisville union Doctor Briney addressed the members, relating his experiences as a printer of the hand-set days. A committee is making arrangements for him to address an open meeting at an early date on the subject of "Arbitration."



A PRINTER'S HOME.

Residence of Elwin M. Maynard, journeyman printer, 22 Goodwin avenue, Glens Falls, New York.

Doom of "Shylocks" at Bureau of Printing.

Director Ralph, of the Government Bureau of Printing and Engraving, has determined to suppress for all time the business of "loan sharks" in that institution. "Ten per-centers" must go, is the edict of the director. Recently an employee of the Bureau confessed to having committed forgery as a result of being driven to desperate straits through the demand of the "loan sharks" into whose clutches he had fallen. An investigation was made by Director Ralph into the money-lending business in the bureau, and four men who were found to have been loaning money to their fellow employees at exorbitant rates were suspended, and charges have been preferred against them for the consideration of the civil-service commission. The man arrested for forgery, according to Director Ralph, was one of the best employees of the bureau, and was reliable in every way. Making a clean breast of his crime and the condition that brought it about, he said, relieved him of

a depth of misery, a burden of despair, the necessity of continued wrong-doing, and a sense of utter shame and terror of exposure, so terrible that he does not know how he stood it so long.

Magazine Tax Gets a Setback.

Chairman Fitzgerald, of the Committee on Appropriations, of the lower House of Congress, has introduced a bill repealing the law passed by the last Congress which appropriates $50,000 for a special commission to investigate the cost of transporting second-class mail matter. It is believed that the Fitzgerald bill will receive a favorable vote in both houses, and that the pet scheme of President Taft to place an extra tax on magazines and periodicals is doomed.

Raze Printing-office of 1777.

According to a recent dispatch, workmen have begun tearing down the old building on the southwest corner of Market and Beaver streets, York, Pennsylvania, which in 1777 housed the then new nation's modest Bureau of Printing and Engraving. When the Continental Congress established itself at York, a printing-press originally owned by Benjamin Franklin was brought along and installed in this building. There the *Pennsylvania Gazette*, the official organ of Congress, was printed for almost a year. All other important government documents were issued from this press, as well as an issue of $12,000,000 in notes, authorized by Congress.

Pay Last Tribute to Percy Monroe.

Printers from many cities in the Middle Western States paid a last tribute to Percy M. F. Monroe, at Springfield, Ohio, recently, where the popular typo was laid to rest. Mr. Monroe was favorably known to union printers in every English-speaking country, and those who knew him personally had an abiding affection for him. A great traveler, there was not a town or city in North America in which he failed to find a welcome by personal friends he had made during his various sojourns. If affectionate remembrance have the power to carry happiness into the great beyond, Percy Monroe should be enjoying a glorious rest from his earthly labors.

New Organization for Dubuque.

Employing printers of Dubuque, Iowa, on March 28, organized the Dubuque Graphic Arts Association. Cost-finding is to be the chief theme of the new body, and it was announced that the organization has no intention of antagonizing printing-trades unions. A constitution and by-laws were adopted and the following officers elected: President, Lawrence Gonner; vice-president, William Luther; secretary, W. W. Moffatt; treasurer, L. C. Lubeck. Michael Hardy was made chairman of the executive committee.

Following Lead of the Printers.

The Metropolitan Life Insurance Company has arranged to build a tuberculosis sanitarium for the treatment of its employees afflicted with the great white plague. The institution will be located on Mount McGregor, near Saratoga Springs, New York. Dr. S. Adolphus Knoff, chief medical expert of the Metropolitan Company, in a letter of introduction to Superintendent Deacon, of the Union Printers' Home, presented by Chief Architect Waid, of the insurance concern, says:

"In order to benefit by the experience of the directors and superintendents of sanatoria, Mr. Waid has decided to visit as many as possible of the leading institutions. You, my dear sir, as superintendent of the Union Printers' Home, which now ranks as one of the most important in this country, will, I know, accord to my friend, Mr. Waid, not only a most cordial reception, but that you will allow him to visit your institution, will facilitate his studies and give him the benefit of your own best experience as the head of a tuberculosis sanatorium."



A PRINTER'S HOME.

Residence of Joseph J. Rafter, manager, printing department, The Prudential Insurance Company of Americea, Newark, New Jersey.

American Printer now Mexican Insurrecto.

George Zimmerman, a well-known Lexington (Ky.) printer, who worked for several years on the *Leader* of that city, is a major in the Mexican insurrecto army under General Madero. In a recent letter to William Hoagland, foreman of the *Leader*, Mr. Zimmerman seems confident that the insurrection will be successful. He says:

"I was one of the three dynamite squad who escaped from Casas Grandes. Rest of Americans captured

killed. President Madero personally promoted me from lieutenant to major. Five times twenty thousand United States soldiers can not maintain neutrality. I intend advocating raising of black flag in retaliation of Diaz's proclamation. We will win inside of ninety days. Give regards to boys and tell them I will get them 'jobs' if they will come down here."

Printers Defend Sears-Roebuck Co.

During the recent Chicago municipal campaign, the *Daily Socialist* made an attack on Charles E. Merriam because of the support given him by Julius Rosenwald, of Sears, Roebuck & Co. The article charged that the big mail-order house was a hater of union labor. The chapel of the company's printing department, composed entirely of members of Typographical Union No. 16, made reply to the charge in the form of the following resolution:

The *Daily Socialist* has made a most unwarranted and libelous attack on Sears, Roebuck & Co., designating the firm as such a hater of union labor that members of labor unions have not been able to organize in any of the departments. We, members of Sears, Roebuck & Co. chapel of Chicago Typographical Union, No. 16, know that such a statement is untrue as regards members of other unions employed by the concern.

Resolved, That we hereby enter our protest against such unfairness toward a house that is disposed to be more than fair to members of our union, and can not see how such a statement can be excused even in the excitement of a political campaign.

Some time ago the Sears-Roebuck concern donated $1,000 toward the building of the tuberculosis sanitarium recently established by the International Printing Pressmen and Assistants' Union.

Marvelous Growth of a Dallas Concern.

Beginning business about twenty-six years ago in a small second-story room, with an equipment of $150 in cash, two old-style job presses and a few fonts of type, the Dorsey Company, of Dallas, Texas, is to-day one of the largest concerns of its kind in the United States, having a capitalization of $1,000,000, with a business extending to all parts of the country. Recently the company was reorganized, and the name changed from the Dorsey Printing Company to the Dorsey Company, the officers and stockholders of the old concern taking full charge of the new organization. In addition to the printing department the company manufactures or sells a complete line of business equipment goods, and in its building at Dallas has a floor-space of approximately two acres. A store and plant are also maintained at Houston.

James A. Dorsey and Henry Dorsey are the president and vice-president, respectively, and the aggressive and progressive methods adopted by these gentlemen have been the key to the great success achieved by the company.

In naming the equipment possessed by the Dorsey Printing Company, at the beginning of its career, we failed to mention the biggest item of its capitalization — the motto of the company — as follows: "Make what the trade requires and make it better than any one else can make it." This idea, steadfastly adhered to by James A. and Henry Dorsey, has been the cornerstone upon which its great success has been builded.

Printer's Error Proves Benefaction.

The farmers of Ontario are deeply indebted to a printer on the London *Free Press* who spelled it "would" instead of "should" in a press report of a speech made by a Canadian statesman, according to the *Free Press* itself. The Hon. Adam Beck had delivered an address in which he said that legislation *should* be passed to provide power for the farming communities from low-tension wires radiating in all directions from the central power station. But the printer (and who knows what great depth of thought and foresight may not have laid hold of him?) instead of making Mr. Beck say legislation *should* be passed, made him say that it *would* be passed. And the wide circulation of this report, it is admitted by Mr. Beck, was the responsible agent for the passing of the bill making provision for power for the "farm" in the Ontario legislature the past session.



A PRINTER'S HOME.

Residence of J. R. Howard, journeyman printer, 435 Riehl street, Waterloo, Iowa.

Tampering with Hot Metal.

Harry F. Sheldon, representing the Goss Printing Press Company, of Chicago, recently related some of his interesting experiences while engaged in erecting presses in foreign countries. An amusing example of the curiosity of the aborigine came to Mr. Sheldon's attention during his sojourn in South Africa. As is the case with all modern printing-presses, a Johannesburg equipment had several tons of molten metal in readiness for the stereotyping work. After the press had been erected and before Mr. Sheldon went to lunch, he warned the Kaffirs, through an interpreter, not to allow any water to come in contact with

the hot metal. Upon his return, however, he discovered several of the negroes dubiously plucking imbedded bits of hot metal from their black skins. They had deliberately poured water in the metal-pot just to see what would happen, and they surely found out.

The Eclipse Electrotype & Engraving Company, of Cleveland, Moves.

"We worked in the old shop until 10 P.M. on Friday night, March 31, and between that time and the following Monday morning we moved our entire plant and fixtures. On April 3, with the loss of only Saturday half work-day, we were making electrotypes, nickeltypes, wood engravings, half-tone engravings and line etchings, also all necessary designs and drawings, and we transacted business in the



counting-room as usual." So writes Mr. Frank H. Clark, president of the Eclipse Company. The company is now located at 2041 East Third street, Cleveland, Ohio, occupying two entire floors of a new concrete building. The floors are nearly square in shape with light on four sides. The company sent out colored post-cards announcing its removal and the artist worked in caricatures of the superintendents of the different departments, salesmen, office force, etc. A reproduction is shown, and particular attention is directed to the high-power motor in spectacles at the left giving a fine exhibition of how to push.

General Notes.

THE Curtis Publishing Company, Philadelphia, will discontinue the fortnightly issues of the *Ladies' Home Journal* after May 15. The magazine will be published once a month, as formerly.

GEORGE K. LEET, the new secretary to Judge Gary, chairman of the United States Steel Corporation, at one time was a printers' devil in the office of the Commercial Printing Company, at Washington, D. C.

THE Butterick Publishing Company, the big pattern concern, has reached an agreement with the International Typographical Union, through which the work of the company hereafter will be done by union printers.

AT Fort Wayne, Indiana, S. F. Bowser & Co. have completed arrangements for the installation of a private printing plant of their own. Charles E. Archer, formerly of the Archer Printing Company, will be in charge. The Bowser concern consumes about $50,000 worth of printed matter yearly.

THE Werner plant, at Akron, Ohio, which was recently sold at receiver's sale for $275,000, has reverted to the control of E. P. Werner and associates. E. C. Brooks, the purchaser, is said to have been the agent of Mr. Werner. A new corporation will be formed, under the name of the New Werner Company.

THE Fort Wayne Printing Company, Fort Wayne, Indiana, has begun the erection of a new home. The building will be four stories high, and will contain 45,000 square feet of floor space, to be devoted exclusively to the printing business.

THE subscription list of the *Taylor-Trotwood Magazine*, now defunct, was recently taken over by *Watson's Magazine*, published by the Jeffersonian Publishing Company, at Thomson, Georgia. *Watson's Magazine* was formerly published at Atlanta, but was moved to Thomson, where an extensive and up-to-date plant has been established for the publication of the magazine and the *Jeffersonian* (weekly), as well as to engage in book publishing and a general printing business.

Recent Incorporations.

The Ellis Printing Company, Louisville, Ky. Capital, $10,000. Incorporators: H. H. Ellis, W. Koenig, J. W. Ellis.

Crouch & Lesser (printing), Baltimore, Md. Capital, $5,000. Incorporators: E. Crouch, M. Lesser, J. F. Murbach.

Corsicana Printing Company, Corsicana, Tex. Capital, $5,000. Incorporators: J. Garitty, D. N. Rice, W. V. Crockett.

Moll & Co. (printing and bookbinding), Louisville, Ky. Capital, $5,000. Incorporators: P. Moll, A. S. Moll, R. E. Zuchort.

Harrisonburg Printing Corporation, Harrisonburg, Va. Capital, $20,000. Incorporators: M. M. Jarman, W. W. Logan, S. Paul.

Enterprise Publishing Company, Frederick, Okla. Capital, $10,000. Directors: J. M. Roark, A. A. Rogers, R. H. Wessel.

Indiana Electrotype Company, Indianapolis, Ind. Capital, $15,000. Incorporators: C. A. Patterson, J. E. Fleck, J. B. Fleck.

Light Publishing Company, San Antonio, Tex. Capital, $100,000. Incorporators: G. D. Robbins, H. L. Steele, M. W. Davis.

Oceanic Publishing Company, Manhattan, N. Y. Capital, $25,000. Incorporators: F. T. Carlton, M. J. Sweeney, J. J. Potter.

National Poultry Publishing Company, Fabius, N. Y. Capital, $50,000. Incorporators: J. A. McDonnell, E. W. Dehler, E. L. Vezina.

Charles Day Company (general printing), Manhattan, N. Y. Capital, $25,000. Incorporators: A. L. Day, H. T. Cook, G. B. Class.

Enterprise Printing & Publishing Company, Noblesville, Ind. Capital, $10,000. Incorporators: E. E. Neal, C. S. Neal, Irene B. Neal.

The West Coast Publishing Company, Manhattan, N. Y. Capital, $40,000. Incorporators: F. L. White, B. D. Wise, W. J. Mahon.

Aviation Topics Publishing Company, Manhattan, N. Y. Capital, $25,000. Incorporators: J. W. Kays, W. R. Tallmadge, E. C. Kays.

Equity Publishing Company, Fargo, N. D. Capital, $10,000. Incorporators: A. V. Swenson, J. M. Anderson, F. H. Squire, A. A. Trovaten.

Carnegie Publishing Company, Carnegie, Okla. Capital, $5,000. Incorporators: J. H. Cunningham, C. C. Leech, P. Nesbitt, J. L. Wilson.

Roth & Langley (printing and publishing), Brooklyn, N. Y. Capital, $50,000. Incorporators: A. B. Roth, W. O'D. Langley, W. B. Rhodes.

Hildebrand-Crater Publishing Company, Greensboro, N. C. Capital, $100,000. Incorporators: W. A. Hildebrand, G. B. Crater, C. H. McKnight.

The Ivins Printing & Publishing Company, Hoboken, N. J. Capital, $100,000. Incorporators: A. C. Eppinger, H. Ivins, E. Le Clerc Vogt, Jr.

New Netherland Printing & Publishing Company, Paterson, N. J. Capital, $50,000. Incorporators: C. Beeling, Jr., J. Egberts, C. Kamer, Jr., J. de E. F. Van Folker, L. J. Van den Berg.

The Graphic, Ltd. (publishing), Campbellton, N. B., Can. Capital, $7,000. Incorporators: H. B. Anslow, H. J. Currie, J. G. McColl, Mary C. Anslow, A. E. G. McKenzie.

Citizens' Publishing Company, Bowman, N. D. Capital, $10,000. Incorporators: E. P. Totten, H. A. Lombard, O. M. Young, C. M. Hjerleid, R. T. Heywood.

City Publishing Company, Columbus, Ohio. Capital, $25,000. Incorporators: C. C. Janes, C. S. Bash, A. E. Clark, E. E. Weibling, C. S. Anderson.

Gitzendenner-Muller Company (manufacture printing machinery, etc.), New York city. Capital, $15,000. Incorporators: F. Muller, W. H. Brady, E. L. Austell.

The Dawning Light Printing & Publishing Company, Manhattan, N. Y. Capital, $50,000. Incorporators: R. A. Macurda, E. C. Marston, R. A. Macurda, Jr.

Uprightgrain Printing Base Company (manufacturing printing devices), Chicago, Ill. Capital, $30,000. Incorporators: J. W. Pitt, M. Hoge, E. Strong.

SCIENTIFIC TESTING OF PAPER.

BY M. S. H.

How to determine the relative value of paper of various classes is an important question to the paper consumer. In very few commercial products are the variations in quality and suitability as great as in paper, and the need for correct methods of purchasing is very apparent. The quality of paper can be very definitely expressed and determined by numerical quantities, and in this connection there are decided commercial advantages in systematic testing. Such tests are a valuable assistant in making a purchase of paper.

The successful business man wants and gets the best for his money. He buys the right material for a given purpose, not unnecessarily good and hence too expensive, nor inferior and hence unsatisfactory. Paper should be no exception to this practice.

The quality and value of paper can be determined very exactly by chemical, microscopical and physical tests. It is true that an expert after long experience may judge the quality of a paper by the general appearance, color, etc., but he has no numerical expression of his results and the chances are that he would fail to detect small and less obvious, though important, differences. A paper expert might pronounce two samples exactly alike and yet a test and analyses might show a considerable difference in the very qualities most important for the purpose for which the

paper is to be used. Two samples of a very different "feel" and appearance might show that for a particular purpose they were equal in value, though one were much cheaper than the other.

tain clauses which require tests and analyses of the paper delivered to insure compliance with the requirements.

The price of a paper does not necessarily indicate the quality, as frequent tests have shown. The following example will illustrate the point. Four samples of a correspondence paper were submitted for test with the following results:

PAPER FIBERS MAGNIFIED.

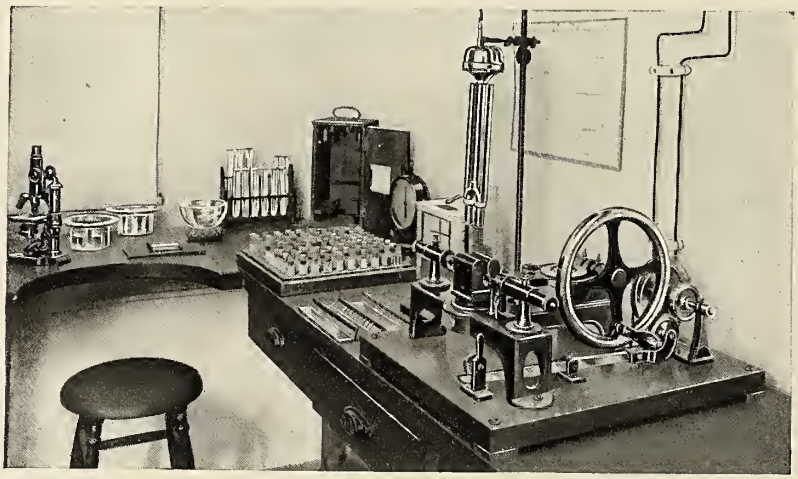


SULPHITE WOOD AND GROUND WOOD.



MANILA HEMP, JUTE AND SULPHITE WOOD.

The large consumer usually purchases his paper in one of three ways. First by description or trade name, that is, ordering a certain paper from a certain manufacturer and paying his price, on the theory that having been satisfactory for a particular purpose in the past it always will be in the future. *But how does a purchaser know that the quality is being maintained?* Tests made periodically as the paper is received from the manufacturer detect much smaller deviations from the standard that has been established than can be found by mere inspection.



A VIEW OF PAPER-TESTING LABORATORY.

The second method of purchase is to obtain bids and samples and to place the order in accordance with an examination of the samples and the price demanded. *Could any method of determining the relative merits of these samples be more reliable and accurate than tests and analyses where the various qualities are expressed numerically?* After the contract has been made, tests of the paper as it is delivered will insure its being equal to the sample originally submitted.

The third method is by specifications with or without competitive bids. *Specifications to be of value, must con-*

Sample No.	(a) Thickness Mils.	(b) Bursting Strength. Lbs.	Ratio. b : a	Fiber Composition.	Price quoted.
1	1.9	31	1.6	Rag 75 Chem. Wood 25	$24.00
2	2.2	23	1.0	Rag 45 Chem. Wood 55	20.00
3	2.1	29	1.4	Rag 55 Chem. Wood 40	21.00
4	2.3	24	1.0	Esparto 5 Rag—trace Chem. Wood 100	27.00

Papers Nos. 1 and 4 were from different dealers. The data show that No. 1, a lighter, stronger and probably more durable paper (rag 75), was $3 cheaper than No. 4 with practically no rag stock — entirely made of chemical wood.

The appearance of these two samples gave no indication of the great difference in quality.

A business house asked several dealers to submit samples of envelopes suitable for mailing catalogues. It was desired to obtain a tough envelope, because complaints had been received about the previous supply reaching their destination in poor condition. Obviously the principal quality necessary was toughness, and tests on a Schopper folding machine would give a very good comparative measure of this property. The results of such tests on the samples submitted were as follows:

Sample No.	(a) Thickness Mils.	(b) Bursting Strength. Lbs.	Ratio. b : a	No. of Folds.*	Price per M.
1	8.9	57.6	6.5	3095	$10.50
2	6.3	45.3	7.2	1785	9.00
3	7.1	45.0	6.3	1445	11.50
4	6.1	41.2	6.7	1455	8.50
5	5.2	34.8	6.7	160	8.00

* Number of folds in a Schopper crumpling machine before rupture while under a tension of 1 kilogram.

These figures show that Sample No. 1 was the toughest, being over twice as tough as No. 3, which was ten per cent higher in price, and that Samples No. 3 and 4 were practically identical in net strength and toughness although the latter was nearly thirty per cent cheaper. It will also be noted that the ratio of bursting strength to thickness was practically the same for all except Sample No. 2, while the results of the folding test vary from 160 to nearly 3,100.

Enormous quantities of wrapping-paper are used by manufacturers and shippers, department stores, etc. In this case strength is the chief factor and such tests as folding endurance, tensile strength and bursting strength would aid greatly in selecting the most suitable paper.

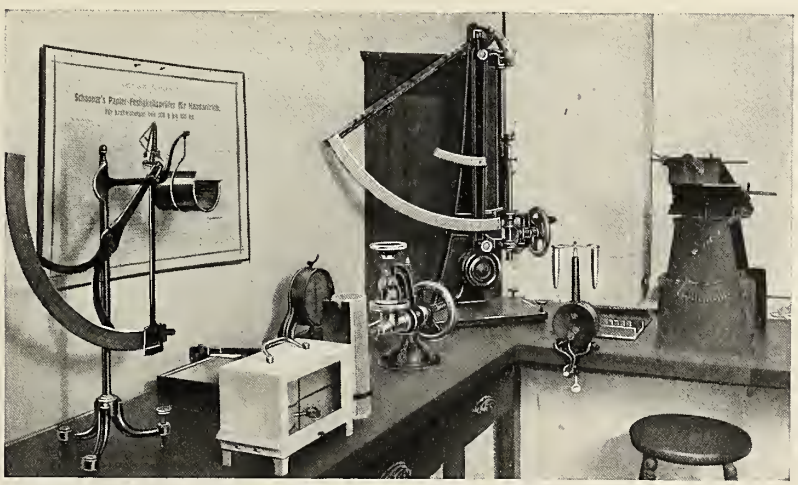


OFFICE AND LABORATORIES.

Many difficulties often arise due to the failure of ink to stick to coated papers, to poor results with half-tones, corrosion of metals wrapped in paper, spots in paper, tearing during binding or soon after use and various other matters. A chemical or fiber analysis will often throw light on special cases such as mentioned above.

Modern paper manufacturing has introduced many new substances into paper, and the most expert buyer to-day confessedly makes selections by guess rather than certainty.

Systematic testing in many cases would result in a money-saving besides enabling the buyer to purchase intelligently and with the satisfaction of knowing he is buying what he wants and not paying for anything too good for the purpose or too poor. The testing of paper is another step toward the conservation and economy necessitated by the keen competition of modern business enterprises.



SOME APPARATUS FOR TESTING PAPER.

Business Notices

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests with the advertiser solely.

TUCKER FEEDER COMPANY MOVES.

Mr. J. V. Leitch, secretary of the Tucker Feeder Company, with headquarters at 1 Madison avenue, New York city, announces the removal of their offices to Suite 603 Pulitzer building, effective May 1.

JACKSONVILLE, ILL., LIKES EDITORS.

On April 18 Jacksonville, Illinois, elected its first mayor under the commission form of government, and George W. Davis, for eight years city editor of the *Illinois Courier*, published at that place, was chosen as the chief executive. H. H. Bancroft, the defeated candidate, and mayor for the past two years, was formerly city editor of the Jacksonville *Journal*. The new mayor was city clerk during Mayor Bancroft's administration.

REDINGTON COUNTER MODEL "D" INFRINGED.

Notices are being sent to the printing trade, advising it that the Gordon-press attachment used in connection with another press counter is an infringement of the Model "D" Redington Counter, patented February 28, 1911, patent No. 985,448, manufactured by F. B. Redington Company, Chicago. The Redington counters and attachments are fully covered by United States patents and the trade is cautioned against purchasing infringements.

GEORGE W. LOOP NOW WITH THE MONOTYPE COMPANY.

George W. Loop, who for many years has been identified with the type and printers' supplies business in New York city and the New England States, has recently become identified with the New York office of the Lanston Monotype Machine Company. Mr. Loop has a rare personality which has made him many friends among the trade in the East, and the Lanston Company is to be congratulated upon securing the services of such an able representative.

THE AUTOPLATE COMPANY OF AMERICA.

The Autoplate Company of America has just been formed, with a capital of $1,200,000, for the purpose of doing a general business in stereotyping and other machinery. It has absorbed the Campbell Printing Press & Manufacturing Company, of New York, and through it obtained possession of the Autoplate and other valuable patents. Henry A. Wise Wood, the inventor of the Autoplate machine, is its president, and his brother, Benjamin Wood, its secretary and treasurer. The offices of the Autoplate Company of America will be at 1 Madison avenue, New York city. Since their introduction Autoplate and Junior Autoplate machines have completely revolutionized the making of plates in the principal newspaper offices of the world, and their manufacture has developed into an industry of great importance. The further development of automatic appliances for the stereotyping foundry is the especial object of this undertaking. As to the certainty of its success the character of the men who comprise it is the best guaranty.

UNIVERSAL SAW TRIMMER, ROUTER AND JIG-SAW.

The Hexagon Tool Company, with factory at Dover, New Hampshire, and general sales office at 321 Pearl street, New York city, in charge of Mr. Webbendorfer, have issued a very attractive and interesting catalogue fully illustrating and describing their Universal Saw Trimmer, Router and Jig-saw. Mr. Webbendorfer will be glad to communicate with or send this booklet to any printer desiring to add to his equipment such machinery as will reduce cost and save time in the composing-room.

THE REGINA COMPANY CONSOLIDATION.

The Regina Company, manufacturers of the New Era Press, of which Mr. Henry Drouet is their general sales agent at No. 1 Madison avenue, New York city, announce the consolidation of their various interests and offices with headquarters second floor of the Marbridge building, Broadway and Thirty-fourth street, New York city. This new location will represent the assembly of all offices, general offices, etc., including Mr. Henry Drouet's staff. Mr. Drouet also represents the Regina Vacuum Cleaner for printers. Printers who use bronzing-powder can realize a great saving by reason of the fact that this vacuum cleaner will pick up the bronze powder so that it can be used again and will also keep the bronzing-room in a clean condition. The Regina Company will be pleased to hear from printers—those desiring to be informed regarding their New Era press and other Regina products.

EXPANSION PLATE-MOUNTING SYSTEM.

Below is shown a one-color reproduction of the title-page of a pretty Expansion-system booklet, recently issued by the Challenge Machinery Company, of Grand Haven, Michigan.

This booklet, in a clear, concise manner, enumerates many of the advantages afforded by an Expansion-system



equipment and advances a trial proposition that the "show-me" fellow can not well refuse. The proposition is extended to any responsible, wide-awake printer who is willing to be shown results. A postal addressed to the Challenge Company will bring it.

A BOOKLET ABOUT OFFSET INKS.

"If Alois Senefelder could only see the specimen-sheets of offset printing which we submit herewith his nimbus would be jolted from its orthodox ecclesiastical angle." So says a circular which accompanies the booklet of offset inks recently issued by Charles Evers Johnson & Co. And the specimens would certainly be some surprise. Printed in various colors of offset inks on various textures of book and cover papers they reveal the attractive possibilities of offset printing in a most satisfactory manner.

NEW FACTORY AND OFFICE ADDITION OF THE MEISEL PRESS & MANUFACTURING CO.

The Meisel Press & Manufacturing Company, with offices and factory at 944-948 Dorchester avenue, Boston, Massachusetts, is now erecting a large two-story fire-proof building in addition to its present plant, the new building to be occupied by its designing and drafting departments. It is interesting to note that this company has for thirty-five years successfully constructed many successful automatic printing-presses for producing practical finished products in one operation of the press. Mr. Francis Meisel, president of the company, is well-known authority on special printing-press designing and construction; he is well known throughout the United States as well as England and other foreign countries for his successful specialty presses. This company manufactures presses for printing one or more colors on one or both sides of the web, with attachments for perforating, numbering, punching and delivering the product, slit and rewound in rolls or cut to size in sheets folded lengthwise or accordeon folded in the endless web; and also presses for printing two or three or more webs for interleaved two or three-color paper products. Specialty printing, where competition is the main factor, can be made profitable and successful through the use of built machinery to meet the special requirement, and printers can be intelligently informed as to cost of any size or style press made to order by writing to the Meisel Press & Manufacturing Company.

MEGILL GAGES POSITIVE PROFIT MAKERS.

The head-line in the Megill advertisement last month was not a question but a positive assertion. Whether the compositor dove headlong into the wrong box, or the question-mark got too inquisitive and jumped into the exclamation box and was so stupefied by the shouting for Megill's goods that he was not able to get back again, is not known. But it is a fact that there was a question-mark put after the head-line, thus: "Your Job Press Slow Without the Megill Gages?" Those who know these gages of course would not be misled, but those who do not are requested to put on the exclamation point.

THE BURRAGE PADDING GLUES.

The distinction of being the only concern of its kind in existence is certainly a novel one, yet this is the case with Robert R. Burrage, manufacturer of Padding Glue, at 83 Gold street, New York.

Mr. Burrage has made a specialty of Padding Glue for over seventeen years, and practically devotes his entire attention to this branch of the glue business, making it the main issue, instead of treating it as a side line as is done by others.

DOUBLETONE INKS AND ULLMANINES.

In its new booklet of Doubletone inks and Ullmanines the Sigmund Ullman Company has made an excellent showing. Printed on medium-priced stock, so that the printer will have no difficulty in equaling, if not surpassing, the effects secured, and gotten up in loose-leaf manner, to allow the insertion of sheets showing new shades to be gotten out from time to time, this book is one which will be of much use in the print-shop.

A special feature of the book is the showing of "Cameo Art" inks in black, brown and green, especially made for the dull-finish papers now so much in demand and giving the soft, atmospheric effect which rival photography.



A. G. STEVENSON, OF THE LINO-TABLER COMPANY, EXTENDING HIMSELF ON ORDERS.

MORRISON "PERFECTION" WIRE STITCHING MACHINES FOR PAPER-BOX MAKING.

The Morrison "Perfection" Wire Stitching Machines for book and pamphlet binding have been in use by the trade for a number of years, giving very general satisfaction, and when the demand arose for machines to stitch paper boxes a year or two ago the Morrison Company took steps to provide machines for this purpose, based upon its standard "Perfection" Stitchers, and embodying the same features of strength and durability. These machines for paper boxes have now been carefully and thoroughly demonstrated by several customers, and the Morrison Company feels justified in presenting the same to the paper-box manufacturers as unquestionably the most satisfactory stitchers that are now on the market for this purpose. These machines are made in several sizes to meet the requirements.

There is also an attachment called an "open head," by

which a folded shipping container can be fed through the machine, not put in and then taken out, as is the case with all other machines for doing this work.

Mr. F. C. Crofts, manager of the J. L. Morrison Company, of Chicago, is giving his personal attention to this paper-box division of the business, and would be pleased to correspond with any one desiring information.

CHARLES S. MILLS, OUT FOR HIMSELF.

Probably no man is more widely or favorably known to the printers, electrotypers, stereotypers and photoengravers of this country than is Mr. Charles S. Mills, who, up to March 1, was the head salesman for the F. Wesel Manufacturing Company.



CHARLES S. MILLS.

Mr. Mills has supplied the needs of the allied trades so long that his ability as a trade-getter in the United States and Canada is recognized by every one.

On March 1, Mr. Mills severed his connections with the above firm, and purchased an interest in the Mecca Machinery Company, of which he is now manager and secretary. The selling department is in the New York World Building, and the factory in Brooklyn, at 85-87 Adams street. The company manufactures the Victor Automatic Newspaper Carriers, All-iron, Iron-and-wood, and Wooden Composing-room Equipments, besides many special stereotype, electrotype and photoengraving machines. Mr. Mills will be actively in the field planning and laying out newspaper and job plants. In this line he is an acknowledged expert, having more of the greater newspaper composing-room plants to his credit than any other man. His most recent work was planning the great equipment of the Pittsburg *Press*, and among other equipments which are peculiarly Millsian in efficiency and economy of space are those of the Atlanta *Journal*, Montreal *Star*, Montreal *La Presse*, Boston *Globe*, New York *Times*, Boston *Traveler*, Philadelphia *Bulletin*, Newark *News* and many others. The Mecca Company has also several specialties for the stereotyping departments of newspapers, electrotyping and photoengraving plants. Mr. Mills announces that consultation and advice relating to labor and space-saving printing-offices, photoengraving and stereotyping equipments are free to prospective buyers. The manufacturing manager of the Mecca Machinery Company and his assistants have had long experience together with Mr. Mills in the manufacture of these special lines of furniture and labor-saving machinery and the plant is well equipped for this class of work.

MECHANICAL CHALK-RELIEF OVERLAY SUCCESSFUL.

The suit of the Gilbert Harris Company, of Chicago, Illinois, against Watzelhan & Speyer, of 183 William street, New York, representing the Mechanical Chalk-relief Overlay Process, for alleged infringement of the metallic overlay, has been decided in favor of the defendants. Thus, as per decision of the United States Circuit Court for the Southern District of New York, the Mechanical Chalk-relief overlay stands preëminent above all known overlay methods, both hand and mechanical.

MONTGOMERY CYLINDER AND JOB PRESS SEATS.

Montgomery Brothers Company, manufacturer of special pressroom equipment, at St. Paul, Minnesota, announces a change just made in its adjustable and removable press seat in that the seat is now adaptable for both cylinder and job presses. The seat was primarily manufactured for the use of job presses only, but owing to demands some slight changes were incorporated whereby the seat can be used for cylinder presses, job presses, also ruling machines. Illustrated literature and full particulars will be forwarded upon request to any printer interested.

IN THE MATTER OF MATRICES.

The most important consideration in buying a typecasting machine is the question of faces. Will the purchaser be enabled to use the machine for any and all classes of work? Can he be supplied with fonts or sorts whenever he requires them and in sufficient variety and quantities for his needs? It all depends.

The Mergenthaler Linotype Company, up to the present time, has completed no less than six hundred different faces of matrix fonts for use with its machine. The flexibility and versatility of the Linotype as at present constructed, together with the immense variety of faces at the command of every user, render it available for the most complicated composition.

These matrices range in size from the smallest five-point, for use in directory and similar work, to the large forty-two-point faces adapted to newspaper display heads, advertisements, etc.

Each individual matrix is a perfect product in itself. Its marvelous accuracy is obtained only through the most careful supervision of every process through which it passes

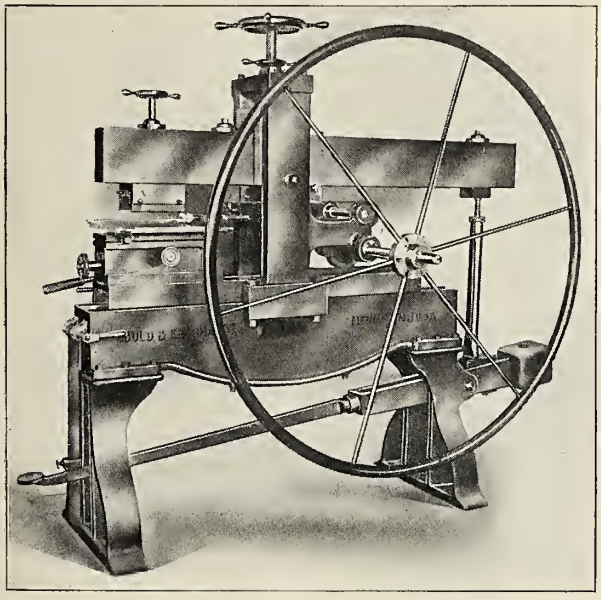
on its way to completion. From the designing of the character until its commercial production, each matrix passes through about sixty distinct processes.

In order to keep the price of the finished product within reasonable bounds, as well as to maintain the absolute accuracy necessary, the work has been so systematized as to reduce manufacturing cost to a minimum. To this end several hundred thousand dollars are invested in special tools and machinery for the making of matrices at the Mergenthaler factory. The economical production of this vital feature of the Linotype has been achieved through the invention of scores of machines, which are the exclusive property of the company, and have been specially constructed for the purpose.

The Mergenthaler Linotype Company has about a hundred million completed matrices in stock in America and Europe. These matrices are practically at the command of every user of a Linotype the world over. The stock of matrices in this country alone represents an investment of more than half a million dollars. This one item alone gives the Linotype a commanding prestige in the field of automatic composing machines.

GOULD & EBERHARDT STEEL-PLATE TRANSFER PRESS.

The accompanying half-tone illustrates a Steel-plate Transfer Press as designed and manufactured by Gould & Eberhardt, Newark, New Jersey. It is used for transferring an original design from a flat plate to a soft-steel roll, which roll is then hardened and used as a master roll for transferring to any number of flat plates, then used for the actual printing. It is also used for transferring separate



GOULD & EBERHARDT STEEL-PLATE TRANSFER PRESS.

designs from original dies to the soft-steel rolls and thence back to the flat plates as a complete design. This effects a wonderful saving in time, as it enables several engravers to work on various parts of a design at one time, which are then assembled by means of the Transfer Press into a complete design.

This Transfer Press has many distinctive features which are the result of many years of experience in building machines of this character. The guiding and alignment of the main work-table are accomplished by the tongue and groove principle in preference to the side-roller frame. This eliminates all chances of inaccuracies and lack of proper registering of lines due to springing of the parts. This also enables us to secure a much stronger construction of table and greater wearing and pressure-resisting surface by making table a channel form its entire length. The ribs are not cut out at the center as was formerly the practice.

The table is supported in front upon six tongue and grooved hardened and ground steel rollers and upon two in back. This gives a very smooth and floating motion to the table. The top of the bed and bottom of the table which come in direct contact with the roller are faced with heavy unannealed tool-steel plates 5¾ inches wide, the tongues of which are planed from the solid. These plates are securely riveted in place, and planed very carefully to size. The main-bed casting has our original elliptical form, giving strength where most needed.

The table may be actuated on one side by a large, delicately designed, yet strong mahogany rim hand-wheel through a steel rack and gear. The latter can be disengaged at will by means of our patented eccentric lever-releasing arrangement, a very convenient method over previous arrangements. When the rack and gear are disengaged the table can be operated by hand through means of the hand-lever and stops on the left side of press.

The fulcrum block at end of main lever may be easily adjusted by revolving counter-weight back or forward, thus avoiding the necessity of removing intermediate connecting bar either increasing or decreasing the amount of leverage.

An accurate squaring-gage is always in position to set roll, and another gage on the table to set the die. The pressure-plate on table is 7 by 11½ inches, made of tool steel and is hardened and ground. It may be adjusted in vertical, lateral, circular and tilted directions. All table parts are unusually large and strongly proportioned and circular index is arranged to avoid all lost motion.

The workmanship and accuracy employed are of the highest character and the total weight is about 3,500 pounds. The Bureau of Engraving and Printing at Washington has installed many of these machines, as have also some of the leading bank-note companies of the United States and foreign countries.

HOE'S GUTENBERG BIBLE BRINGS $50,000.

One of the seven vellum volumes of its kind in the world — the Gutenberg Bible formerly owned by Robert Hoe, the deceased printing-press manufacturer — was recently purchased at sale of the Hoe Library in New York for $50,000. The purchaser is Henry E. Huntington, of California. The bidding for this precious work was attended by the sharpest competition and finally brought, it is said, the biggest price ever paid for a printed volume in the history of man. "The Book of St. Alban," the first English book in which color-printing was used, was also sold to Mr. Huntington, the price paid being $12,000. The total sales of the Hoe Library for a single day amounted to $134,866.

ANOTHER CURE FOR TUBERCULOSIS.

From Consul Ingram, at Bradford, England, comes the report that the local press recently announced the accidental discovery of what appeared to be a cure for consumption. The cure is effected by means of ammoniated gases generated in the production of maggots for fish-bait.

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

PAPER PURCHASERS' GUIDE, by Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY, Chicago.

PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. $1 by mail. THE INLAND PRINTER COMPANY, Chicago.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khâyyâm; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of books, 7¾ by 9¾ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

TO LOVERS OF ART PRINTING — A limited edition of 200 numbered copies of Gray's "Elegy Written in a Country Churchyard," designed, hand-lettered and illuminated in water-colors by F. J. Trezise. Printed from plates on imported hand-made paper and durably and artistically bound. Price, boxed, $2 postpaid. THE INLAND PRINTER CO., Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

"1,000 EMS" gives the accurate measurements of all body-types; price, $1. V. L. R. SIMMONS, Cadillac, Mich.

BUSINESS OPPORTUNITIES.

A MODERN, MEDIUM-SIZED printery and bindery, located in a city of over 400,000 and doing a good and increasing business, is looking for a competent, practical man, with a view of interesting him; although business is not in need of funds, and character and ability are the chief requisites, would insist on satisfactory person making some investment, not as a matter of financial aid, but rather to stimulate his interest. Give full particulars as to experience, age, present occupation and qualifications. E 296.

FOR SALE — Controlling interest in a book, job and stamp plant centrally located in capital city; an exeellent opportunity for parties with the cash; reason for selling — change of business. E 239.

FOR SALE — Electrotype foundry; individual motors on machines; the right equipment for publishing house or large printer. PECKHAM MACHINERY CO., 1 Madison av., New York city.

FOR SALE — The largest and best-equipped steel-die and copperplate printing plant in the city of San Francisco, Cal. Address E. E. CARRERAS, 547 Mission st.

FOR SALE — The only paper (independent) in southeast Missouri town of 1,800; a good proposition for party wanting to buy a first-class newspaper and job office; price, $3,000; $2,000 cash. D. BRIGHT, East Prairie, Mo.

FOR SALE — Whole or part interest in a well-established modern printing business operated by electric motors. For further particulars, address E 314.

FOR THE BEST OF REASONS, two-Gordon Chicago print-shop; fine condition; a "going concern," making money for me — will make it for you; cheap rent; electric power; 12 years in same location; $1,200 cash. E 289.

I HAVE A STEADY, paying job-printing business — without soliciting and practically no opposition — in a city of 10,000 in one of the wealthiest counties in the State; am going to sell; investigate. No agents need apply. L. A. SPRAGUE, Belvidere, Ill.

PRINTING-OFFICE IN CLEVELAND — Established 12 years; invoice $8,000; sell for half for quick sale; going South account health; must sell quick; rare opportunity; don't answer unless you have $2,000 cash and mean business. E 294.

THE BEST PRINTING PLANT in the best place in the country can be bought for less than invoice; this plant has established a reputation for none but the best work; will bear closest inspection; business increasing every day; best of reasons for selling; a splendid money-maker that will grow faster than any other plant in the country; no "hot air" about this, and $5,000 takes it. DC, 1 and 2 Bostic bldg., Muskogee, Okla.

Publishing.

WELL-CONDUCTED MONTHLY — Excellent advertising patronage, makes a good profit; price, $20,000. HARRIS-DIBBLE COMPANY, Masonic bldg., New York.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs at any drug store about 75 cents. Circulars and specimens for stamp. THOMAS M. DAY, Box 12, Windfall, Ind. 6-11

MAKE CUTS — Anybody can make multiplate half-tones easily, quickly and cheaply. Multiplate and revised process, $2; guaranteed; specimens free. M. T. McKINLEY, Winona, Minn.

FOR RENT.

LINOTYPE SPACE FOR RENT — Work sufficient to pay expenses. Apply to Shattock & McKay Co, 167 W. Monroe st., Chicago.

FOR SALE.

BOOKBINDERS' MACHINERY; rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 634 Federal st., Chicago.

FOR SALE CHEAP — One Cottrell, 2-revolution cylinder press, 35 by 52, 4 big form rollers with vibrators, angle rollers and plate distribution, rear delivery (tapeless), has air chambers; this press can be seen in operation; 1 R. Hoe & Co. cylinder press, 21 by 23. THE PENNSYLVANIA SOAP COMPANY, Lancaster, Pa.

FOR SALE — Complete electric-light and power outfit, suitable for printing plant, consisting of one 35-horse Brownell boiler, one 25-horse Troy engine, direct-connected with 15 K. W. Fairbanks-Morse direct-current generator; also one 7½-ampere storage battery and complete equipment of switchboard, etc.; entire outfit is nearly new and was used for operating printing plant until a larger outfit was needed; storage battery can be stored when steam outfit is running, and used for light and power for small machinery when steam outfit is not running; furnishes heat, light and power very cheaply; will sell complete outfit at a bargain. KABLE BROTHERS CO., Mt. Morris, Ill.

FOR SALE — Cylinder press, Whitlock, rear delivery, 4-roller, excellent order, with or without 3 H. P. Lundell motor; make me an offer; also 25 fonts new display type. COCHRANE, 68 West 96th st., New York.

FOR SALE — Nearly new Lanston Monotype keyboard and casting machine; guaranteed perfect condition; low price; reasonable terms. THE OKLAHOMAN, Oklahoma City, Okla.

FOR SALE — No. 10-K special Cottrell press; takes sheet 42½ by 61 inches; 4 form rollers, with vibrator; in first-class condition, doing A-1 work at present time; to be replaced by larger press; can be seen running. Make appointment with H. M. O'BRIEN, care Doubleday, Page & Co., Garden City, N. Y.

FOR SALE — One Fuller 60-inch automatic pressfeeder. For particulars, address GERMANIA PUB. CO., Milwaukee, Wis.

FOR SALE — Seybold Duplex trimmer. H. C. ISAACS, 10 Bleecker st., New York.

RADIAL-ARM ROUTER, ample size, speed, 10,000, almost new, for $80. HANFORD PHOTOENGRAVING CO., Hanford, Cal.

GOLD INK—At Last a Success!

"OROTYP" combines perfect working qualities with a brilliant, smooth, finished appearance. We shall be glad to demonstrate this fact to any interested printer by shipping a one-pound can *on approval.* Light Gold, Deep Gold, Copper and Aluminum — $3.00 per pound. Liberal discounts to jobbers.

Manufactured by THE CANADIAN BRONZE POWDER WORKS
Montreal — Toronto — Valleyfield.

Sole Agent and Distributor in the United States: **JAS. H. FURMAN,** 186 N. La Salle Street, Chicago
100 William Street, New York

HELP WANTED.

All-around Men.

JOB PRINTER — Experienced man not over 35 years; for small industrial plant in country; give full particulars and pay expected. E 275.

Artists.

WANTED — First-class commercial artist, one who can do good retouching Address, stating salary desired, UNITED ENGRAVING CO., St. Paul, Minn.

Bookbinders.

WANTED — Folding-machine operator; steady work and good wages to the right man. E 319.

Compositors.

COMPOSITORS — Competent compositors for all kinds of work, in particular those having experience on ad. and other display work; excellent opportunities for advancement to right men. In reply give age, experience and education. E 313.

FIRST-CLASS job printer wanted; union; steady position; highest wages. R. H. CONNOR & CO., Buffalo, N. Y.

WANTED — Compositor, rapid and thorough, to take charge of growing specialty plant of national reputation; one who will take a small financial interest; reference required and full investigation solicited. E 322.

Designer.

WANTED — An expert designer and maker of dummies for treatment of catalogues; a man of ideas who will plan covers, end-sheet decorations, title-pages, running-heads, and general treatment of size, character, form of binding of catalogue. Address THE REPUBLICAN PUBLISHING COMPANY, Hamilton, Ohio.

Electrotypers.

EXPERIENCED ELECTROTYPER to take charge of small plant; a good opportunity for steady and competent man to become financially interested in a growing concern. E 272.

Engravers.

WANTED — A competent man to take charge of the art and engraving department of a large manufacturing firm in Kansas City; good salary, permanent position. E 301.

WANTED — First-class wood engraver for head of department; a man who can do drafting and sketching; steady position and good salary to the right man. E 302.

Foremen, Managers and Superintendents.

FOREMAN — Large office, employing at times 100, wishes assistant foreman, with prospects of advancement; must be capable man, with all-around experience, a hustler, accustomed to handling men; unusually good opportunity for ambitious man who knows he can make good; in reply state age and experience. E 312.

FOREMAN WANTED — In an up-to-date printing and binding establishment of medium size, located in the State of New York; must have thorough understanding of high-grade printing and be able to handle men; give full particulars as to age, wages, experience and references; information must be complete, which will be treated confidentially. E 297.

PRINTING ASSISTANT SUPERINTENDENT wanted in a New York plant; must be thoroughly practical and up-to-date in fine composition and presswork, with executive ability, capable of handling men and getting out product. Address, giving full particulars as to experience, age, etc., E 283, care INLAND PRINTER, New York city.

WANTED — Foreman for composing-room in non-union office doing general line of book and commercial work, running 4 linotype and 3 monotype machines; must be thoroughly competent, with executive ability to handle a large force; first-class references required; steady position and good wages to right party. BYRD PRINTING CO., Atlanta, Ga.

Operators and Machinists.

EMPIRE MERGENTHALER LINOTYPE SCHOOL, 419 First av., New York. SPECIAL RATES: 6 weeks, $50; 8 weeks, $65; 12 weeks, $80; 30 weeks, $150; good machines, expert instructors; hundreds of graduates. "We Succeed Because Our Graduates Do." Write for interesting prospectus.

WANTED — Experienced Simplex typesetting-machine operators; steady work, highest wages, 8-hour shop. M. M. ROTHSCHILD, 711 S. Dearborn st., Chicago.

Pressmen.

GORDON PRESSMEN WANTED — Good salary. Address WM. HEISE MFG. CO., 355 Union Park court, Chicago.

PRESSMAN — One capable of turning out the very highest class of halftone printing. REPUBLICAN PUBLISHING CO., Hamilton, Ohio.

WANTED — First-class platen pressman to take charge of plant running 12 machines day and night; first-class job for first-class man. E 295.

Rulers.

WANTED — First-class paper ruler; steady position, good wages; open shop. THORNTON-LEVEY CO., Indianapolis, Ind.

Salesmen.

PRINTING-PRESS SALESMEN required by large manufacturing concern in various good territories; high-grade, experienced men, well connected with trade, given preference; give full information, in full confidence, first letter. E 306.

SALESMAN WANTED — Man familiar with newspaper or printing business or having had experience in selling printing machinery, as outside salesman or for office position with large company dealing exclusively with newspapers and printers; splendid opening for the right man. E 282.

WANTED — A printing salesman familiar with high-class illustrated and catalogue work; exceptional opportunity for first-class man. E 308.

WANTED — An experienced man to sell printing and lithographing; to the right man an opportunity will be given to acquire stock in the corporation; here is a chance for a high-grade man to connect with a company having a well-established business that will bear the closest investigation; business is located in one of the best cities of the Middle West within 100 miles of Chicago. E 274.

WANTED — Sales manager for well-equipped lithograph and printing-house located in the Middle West; must have thorough knowledge of the business and come highly recommended; state salary. E 298.

WANTED — Salesman to sell high-grade machine-tool, vehicle and machinery catalogues; must be a man of ideas and versed in printed-matter campaigns, and able to lay out and direct such campaigns. Apply to THE REPUBLICAN PUBLISHING CO., Hamilton, Ohio.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering, state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $4.

N. E. LINOTYPE SCHOOL, 7 Dix place, Boston, Mass. Four-machine plant, run solely as school; liberal hours, thorough instruction; our graduates succeed. Write for particulars before deciding.

SITUATIONS WANTED.

Advertising Men.

ADVERTISING MAN — Can prepare copy and dummies and see work through from printer to postoffice; know type, paper, engravings, and can produce results. E 293.

Electrotypers.

ELECTROTYPERS — Man of good appearance and education, familiar with office details and capable of looking after outside work, with 10 years' experience, desires position in New York city or vicinity; has practical experience as pressman. E 299, care INLAND PRINTER, Tribune bldg., New York.

Engravers.

COMMERCIAL AND LINE PHOTOGRAPHER, also experience in collotype and photogravure negatives; sober and reliable. E 50.

Foremen, Managers and Superintendents.

ATTENTION, MR. MANAGER — A young man of refinement and education, backed by 8 years' practical printing experience with A-1 houses, in all branches of business from cost to mechanical end, is open to engagement; past record; ambitious, competent; now serving as foreman; references; investigate. E 304.

CORRESPONDENCE INVITED with house needing foreman or superintendent for composing-room; excellent references; can come by June 1. E 279.

MAN, experienced in estimating and managing, would like position as manager or superintendent of first-class plant in New England or Middle West. Address MANAGER, 61 Center st., Northampton, Mass.

PRINTER-FOREMAN — Strictly high-grade on catalogue, magazine, blank-book and commercial printing; 9 years foreman, 2 in present position; city shop; best references; union; can estimate. E 309.



PRINTING SUPERINTENDENT, best, successful, widest experience, including costs, efficiency, estimating, sales, invites correspondence. E 222.

SUPERINTENDENT, with a reputation for producing high-class printing at a profit, is open for engagement. E 263.

Operators and Machinists.

A-1 JOB COMPOSITOR-LINOTYPE MACHINIST — Combination man, Mergenthaler factory graduate, all-around man, experienced make-up, jobber and machinist-operator in New York city and Philadelphia offices; full time (if necessary) as competent jobber and ad.-man, book-news make-up; desires permanent situation and advancement in growing town; two or more linotype plant preferred; long distance, send transportation fare. E 284.

LADY LINOTYPE OPERATOR desires change; office with one or two machines preferred; 6 years' experience; non-union; references. E. F., Box 586, Minneapolis, Minn.

OPERATOR-MACHINIST — Fast, clean operator, several years' experience, sober, wants position in Canadian Northwest or Western States; state salary; fare from Chicago. E 273.

Pressmen.

A-1 PRESSMAN, now foreman, wants to change; will go East or West; nothing under $30 considered. E 119.

PRESSROOM FOREMAN desires position with first-class concern in New York or vicinity doing fine cut and process work. E 300.

PRESSROOM FOREMAN, executive ability, reliable, temperate, experienced on all grades of printing, desires position as foreman. E 234.

SITUATION WANTED — Pressman, A-1 cylinder, 7 years' experience on high-grade work, union, sober and reliable. Address, stating particulars, CHAS. FREEDLUND, 930 W. Grove st., Bloomington, Ill.

SITUATION WANTED — Pressman on job presses wishes steady position; city or country; $15. J. P. B., 37 Boyd av., Jersey City, N. J.

Proofreaders.

PROOFREADER, age 33, absolutely reliable, seeks position; accustomed to jobbing and high-class magazine work; experienced in copy editing; nothing under $22 entertained; excellent testimonials; non-union. E 323.

Salesmen.

A THOROUGHLY COMPETENT PRINTING SALESMAN, with a large acquaintance in San Francisco, would like to represent a good printing-house doing business or desiring to do business on the Pacific coast. E 285.

SALES MANAGER for a modern, progressive printing and engraving plant; am married, sober, reliable and thoroughly experienced, having worked in all branches of the business; been on the sales end for ten years; prefer New Orleans or the South, but will consider a good proposition elsewhere if the prospects are right. E 287.

Stock Cutters.

PAPER-STOCK CUTTER-SHIPPING CLERK — Married man, familiar with flats and book papers and all detail work in connection with paper-cutting, packing and shipping-department work, with experience above general average; splendid executive ability; unquestionable reference. E 286.

WANTED TO PURCHASE.

EMBOSSER WANTED — Secondhand Invincible No. 1 or a Standard King hand embosser; also a copper-plate press; must be in good condition. H. E. IRISH CO., Santa Cruz, Cal.

WANTED — Secondhand magazine for No. 1 Linotype; state price and condition. Address MAGAZINE, Box 128, Xenia, Ohio.

WANTED — To buy secondhand half-tone photoengraving plant; would consider purchase of parts. THE TIMES, Portsmouth, Ohio.

BUSINESS DIRECTORY.

Bookbinders' and Printers' Machinery.

DEXTER FOLDER COMPANY, Pearl River, N. Y. Folding machines, automatic feeders for presses, folders and ruling machines. 2-12

Bookbinders' Supplies.

SLADE, HIPP & MELOY, Incpd., 157 W. Lake st., Chicago. Also paper-box makers' supplies. 1-12

Book Dies.

BRASS BOOK STAMPS and embossing dies of all descriptions. CHICAGO EMBOSSING CO., 126 N. Union st., Chicago. tf

Calendar Manufacturers.

COMPLETE AND ARTISTIC LINES of high-embossed calendar subjects, German make excelled, with prices that insure business. CHICAGO EMBOSSING CO., 126 N. Union st., Chicago, Ill. tf

HEAVY EMBOSSED bas-relief calendars. America's classiest line. Black and white, three-color and hand-tinted. H. E. SMITH CO., Indianapolis, Ind. 12-11

Case-making and Embossing.

SHEPARD, THE H. O., CO., 632 Sherman st., Chicago. Write for estimates. 1-12

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER, Chicago. Electric-welded steel chases. 7-11

Chicago Embossing Company.

EMBOSSERS of quality. Calendar backs, catalogue covers, menu tablets, announcement covers, etc. CHICAGO EMBOSSING CO., 126 N. Union st., Chicago. tf

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPERPLATE COMPANY, THE, 116 Nassau st., New York; 610 Federal st., Chicago; Mermod-Jaccard bldg., St. Louis, Mo. Satin-finish plates. 6-11

Cost Systems and Installations.

COST SYSTEMS designed and installed to meet every condition in the graphic trades. Write for booklet, "The Science of Cost Finding." THE ROBERT S. DENHAM CO., 342 Caxton bldg., Cleveland, Ohio. 10-11

Counters.

HART, R. A., Battle Creek, Mich. Counters for job-presses, book-stitchers, etc., without springs. Also paper joggers, "Giant" Gordon press-brakes. Printers' form trucks. 5-11

Cylinder Presses.

BARNHART BROTHERS & SPINDLER, 168 W. Monroe st., Chicago. Babcock drums, two-revolution and fast new presses. Also rebuilt machines. 7-11

Electrotypers and Stereotypers.

H. F. McCAFFERTY CO., nickeltyping and fine half-tone work, 141 East 25th st., New York. Phone, 5286 Madison Square. 3-12

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st. 11-11

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-12

WILLIAMS-LLOYD MACHINERY COMPANY, office and salesrooms, 124-626 Federal st., Chicago. Eastern representatives; United Printing Machinery Company, Boston-New-York. 2-11

Embossers and Engravers — Copper and Steel.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die makers and embossers. Write for samples and estimates. 16-20 East Randolph st., Chicago. (See advt.) 3-11

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies.

EMBOSSING DIES THAT EMBOSS. We are specialists in this line. Every job tested upon completion before leaving the plant. CHICAGO EMBOSSING CO., 126 N. Union st., Chicago, Ill. tf

YOUNG, WM. R., 121-123 N. Sixth st., Philadelphia, Pa. Printing and embossing dies, brass, steel, zinc; first-class workmanship. 6-11

Gummed Papers.

IDEAL COATED PAPER CO., Brookfield, Mass. Imported and domestic guaranteed non-curling gummed papers. 5-11

JONES, SAMUEL, & CO., Waverly Park, N. J. Our specialty is Non-curling Gummed Paper. Stocks in every city. 2-12

"Cramain-Gold"—Non-Tarnishing

A *tested* and *proven* Metal Leaf—soft, pliable, brilliant, easy working, and less than half as expensive as genuine Gold Leaf.

Samples and prices on request

Remember, "Cramain-Gold" has been PROVEN successful.

MANUFACTURED BY
CRAMER & MAINZER - Fuerth, Bavaria

SOLE AGENT AND DISTRIBUTOR IN THE UNITED STATES

JAMES H. FURMAN

186 N. La Salle Street - - - Chicago, Ill.
100 William Street - - - - New York

Reputable representatives wanted in all principal cities

Gummed Tape in Rolls and Rapid Sealing Machine.

JAMES D. McLAURIN & CO., INC., 63 Park Row, New York city. "Bulldog" and "Blue Ribbon" brands gummed tape. Every inch guaranteed to stick. 6-11

Ink Manufacturers.

AMERICAN PRINTING INK CO., 2314-2324 W. Kinzie st., Chicago. 3-12

Job Presses.

GOLDING MFG. CO., Franklin, Mass. Golding Jobbers, $200-$600; Embosser, $300-$400; Pearl, $70-$214; Roll-feed Duplex, Triplex. 8-11

Machine Work.

CUMMINGS MACHINE COMPANY, 238 William st., New York. Estimates given on automatic machinery, bone-hardening, grinding and jobbing. Up-to-date plant; highest-grade work done with accuracy and despatch. 1-12

Machinery.

BARNHART BROTHERS & SPINDLER, Chicago. New; rebuilt. 7-11

Mercantile Agency.

THE TYPO MERCANTILE AGENCY, General Offices, 160 Broadway, New York; Western Office, 108 S. La Salle st., Chicago. The Trade Agency of the Paper, Book, Stationery, Printing and Publishing Trade. 7-11

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC COMPANY, 527 W. 34th st., New York. Electric equipments for printing-presses and allied machines a specialty. 3-12

Paper Cutters.

DEXTER FOLDER CO., Pearl River, N. Y., manufacturers of automatic-clamp cutting machines that are powerful, durable and efficient. 2-12

GOLDING MFG. CO., Franklin, Mass. Lever, $130-$200; Power, $240-$600; Auto-clamp, $450-$600; Pearl, $40-$77; Card, $8-$40. 8-11

OSWEGO MACHINE WORKS, Oswego, New York. The Oswego, Brown & Carver and Ontario — Cutters exclusively. 4-12

SHNIEDEWEND, PAUL, & CO., 631 W. Jackson blvd., Chicago. 7-11

Photoengravers.

BLOMGREN BROTHERS & CO., 512 Sherman st., Chicago. Photo, half-tone, wood engraving and electrotyping. 11-11

SHEPARD, THE HENRY O., CO., illustrators, engravers and electrotypers, 3-color process plates. 632 Sherman st., Chicago. 12-11

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-12

WILLIAMS-LLOYD MACHINERY COMPANY, headquarters for photoengravers' supplies. Office and salesrooms: 626 Federal st., Chicago. Eastern representatives: United Printing Machinery Co., Boston-New York. 2-12

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-12

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-12

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago office, 7 S. Dearborn st. 11-11

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; Fisher bldg., Chicago; factory, Long Island City, New York. 10-11

Pressroom Utilities.

MR. PRINTER — If you are not using a tympan-gauge square you are losing money; 25 cents; all dealers.

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 316-318 S. Canal st., Chicago; also 514-518 Clark av., St. Louis; First av. and Ross st., Pittsburg; 706 Baltimore av., Kansas City; 52-54 S. Forsythe st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas Tex.; 135 Michigan st., Milwaukee, Wis.; 919-921 4th st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa. 3-12

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia. 10-11

BUCKIE PRINTERS' ROLLER CO., 714 S. Clark st., Chicago; Detroit, Mich.; St. Paul, Minn.; printers' rollers and tablet composition. 6-11

MILWAUKEE PRINTERS' ROLLER CO., 372 Milwaukee st., Milwaukee, Wis. Printers' rollers and tablet composition. 1-12

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850. 2-12

Printers' Supplies.

BARNHART BROTHERS & SPINDLER, 168-170 W. Monroe st., Chicago. 7-11

Proof Presses for Photoengravers and Printers.

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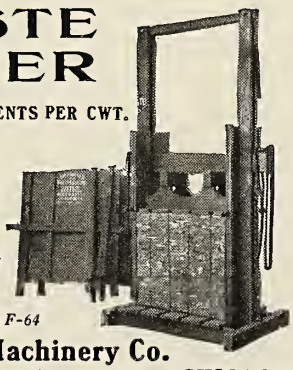
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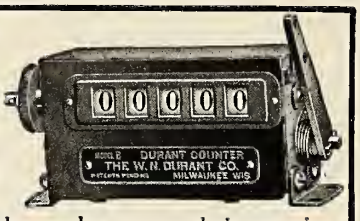
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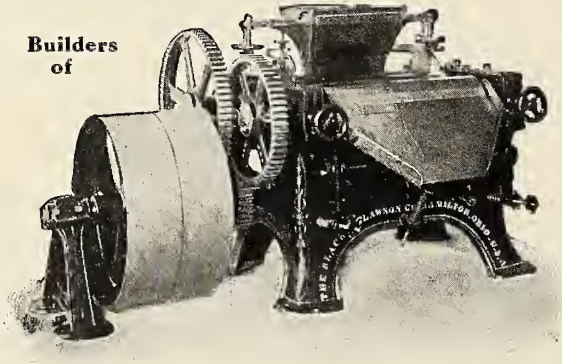
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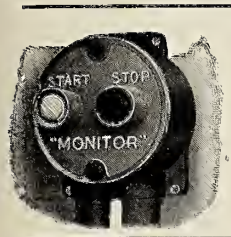
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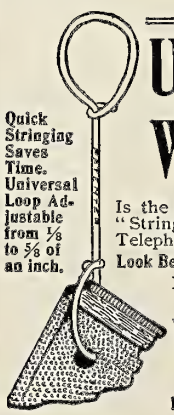
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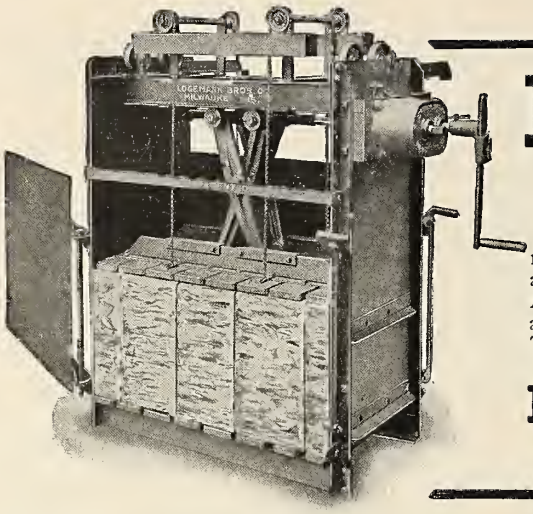
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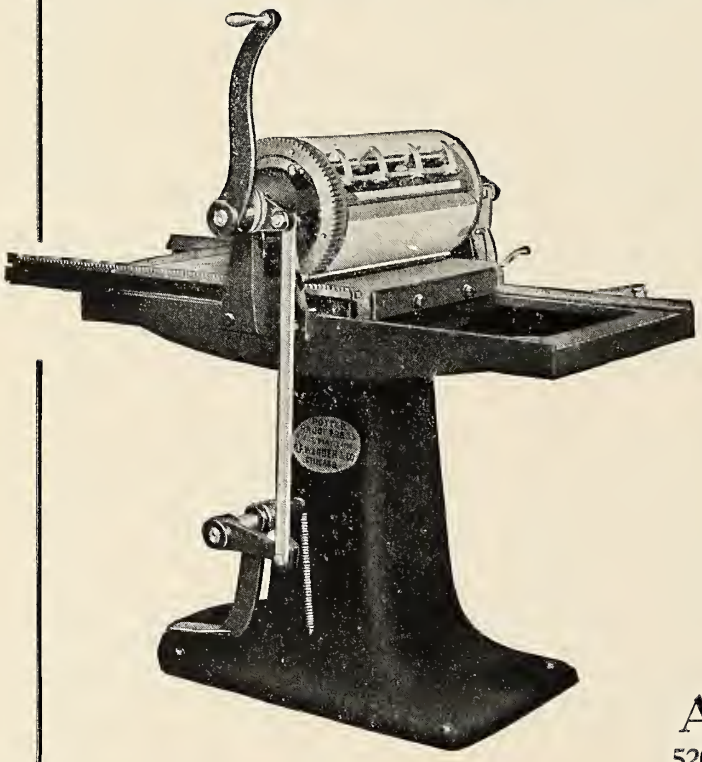
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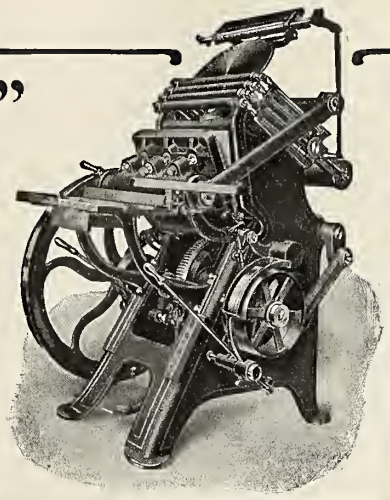
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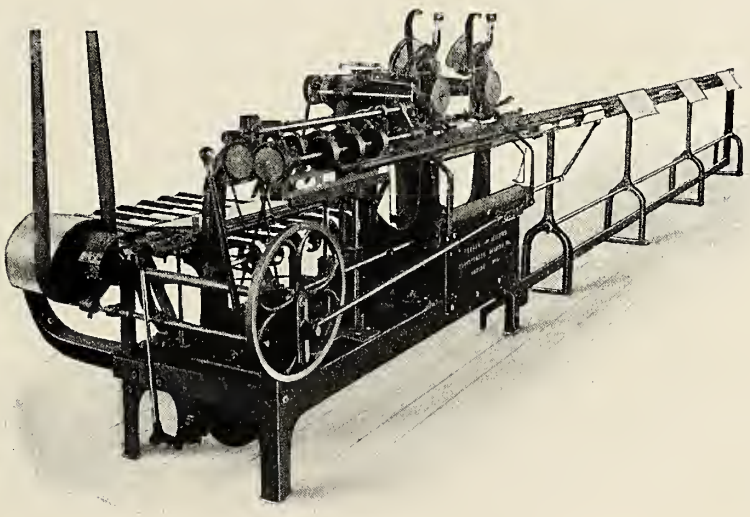
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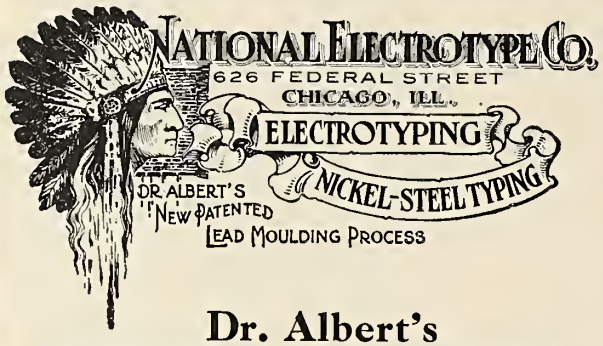
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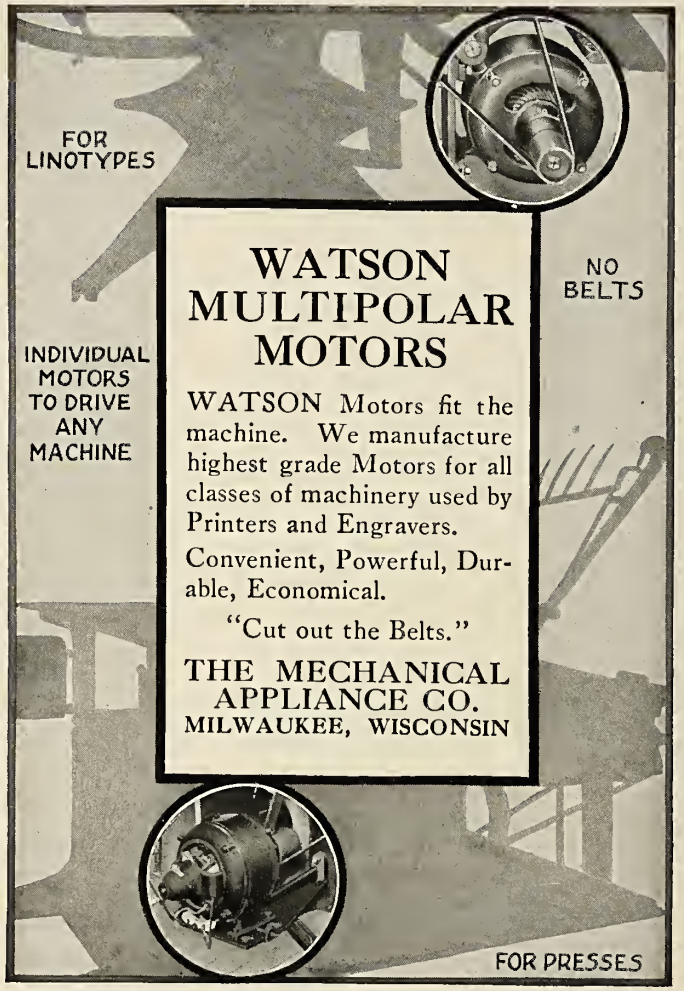
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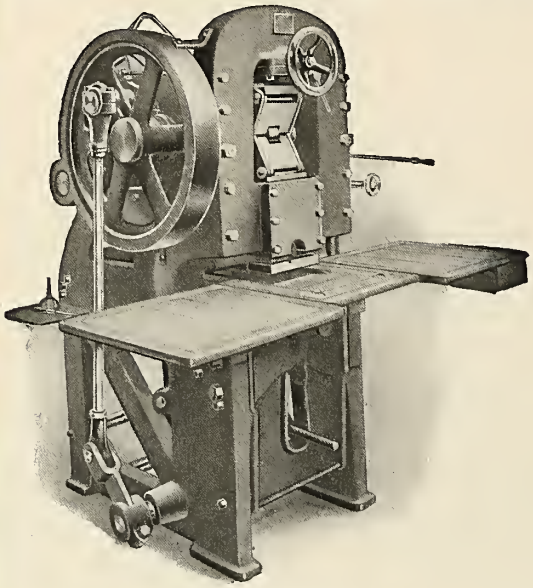
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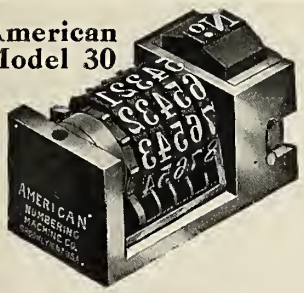
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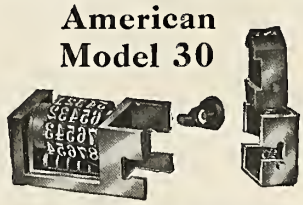
AMERICAN Numbering Machine Co.

291-295 Essex Street
BROOKLYN, N.Y.

169 W. Washington Street
CHICAGO, ILL.

For Sale by Dealers Everywhere

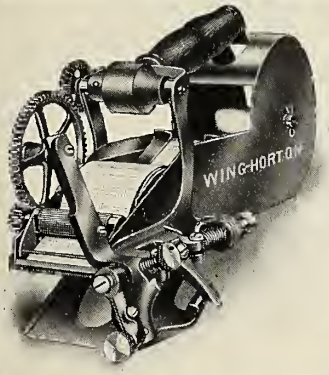
American Model 30



Parts Released for Cleaning and Oiling.

Steel Throughout

Model 31—6 wheels . . $6.00



"They Are Going Some"

Six hundred and twenty-two **Wing-Horton Mailers** were sold in 1910.

They were all sold subject to approval, but not a Mailer was returned.

They are carried in stock at printers' supply houses throughout the United States and Canada.

Full particulars supplied on request to any agency, or

CHAUNCEY WING, Mfr., Greenfield, Mass.

Carnation Bond

White and Colors

An Exceptional Quality for 5½c per lb.

Send for Samples

Parker, Thomas & Tucker Paper Co.

514 to 522 Sherman Street, Chicago, Ill.

100 Boston Wire Stitchers

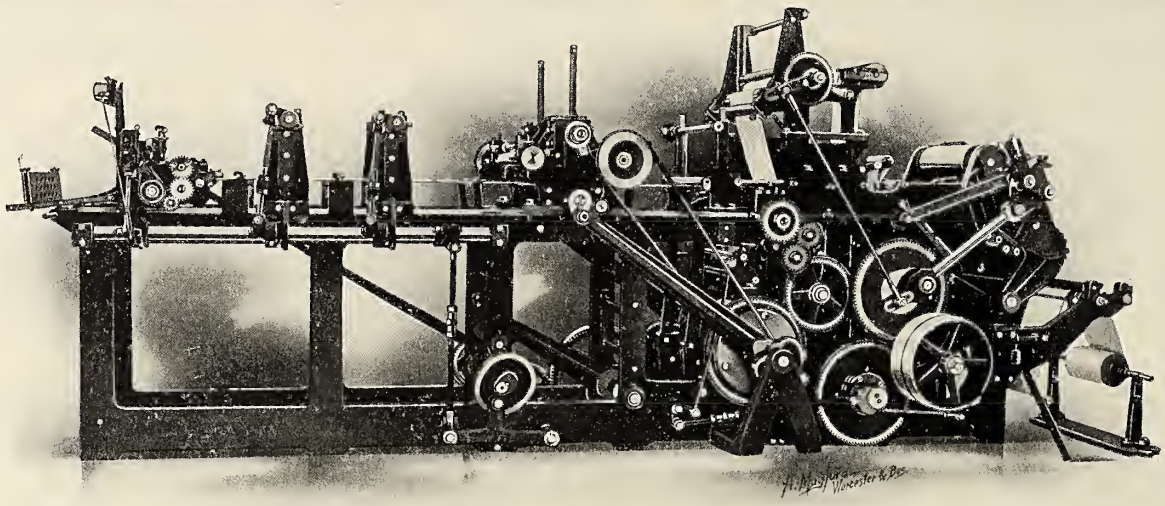
For somebody, and, if a user of wire stitchers, or about to be, **why not one of them for you?**

This is a good time of year to investigate the "Boston." Learn of its exclusive single adjustment, superior quality work, and, if you order, the machine will be ready. Anyway, investigate!

American Type Founders Company, General Selling Agent

"Kidder" Self-Feed Bed and Platen Presses

They Print from the Roll. They Print from Plates. They Print on One or Both Sides of the Paper in One to Four Colors



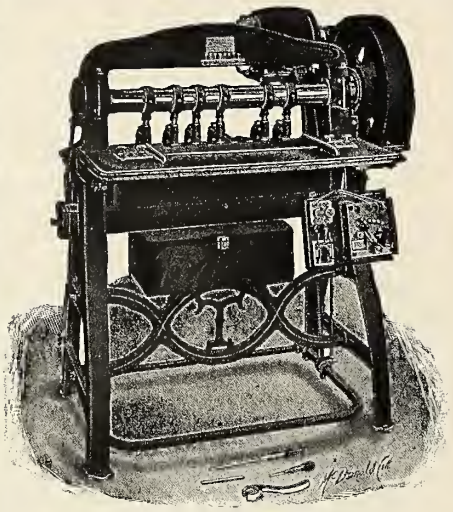
ONE OF OUR STANDARD STYLES — BUILT IN FOUR SIZES — WRITE FOR INFORMATION

KIDDER PRESS COMPANY, *Main Office and Works:* DOVER, N. H.

NEW YORK OFFICE: 261 BROADWAY

CANADA: The J. L. Morrison Co., Toronto
GREAT BRITAIN: John Haddon & Co., London

GIBBS-BROWER Co., Agents



Style D — With Direct-connected Motor.

For Careful Work, USE

Tatum Punches

They cut every hole absolutely clean, no matter what the material used. Tremendously powerful — no vibration.

Last Long — Require Few Repairs — Consume Little Power.

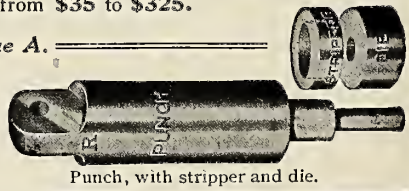
The Tatum Punch with direct-connected motor represents the highest achievement in paper punches.

Adjustment to any multiple may be made without removing the idle heads.

Round shapes all interchangeable. Nineteen stock sizes. Special shapes quickly furnished.

Be sure to get **"TATUM"** when buying a punch — any user is a good reference. Five styles. Prices from **$35** to **$325.**

Write for Catalogue A.

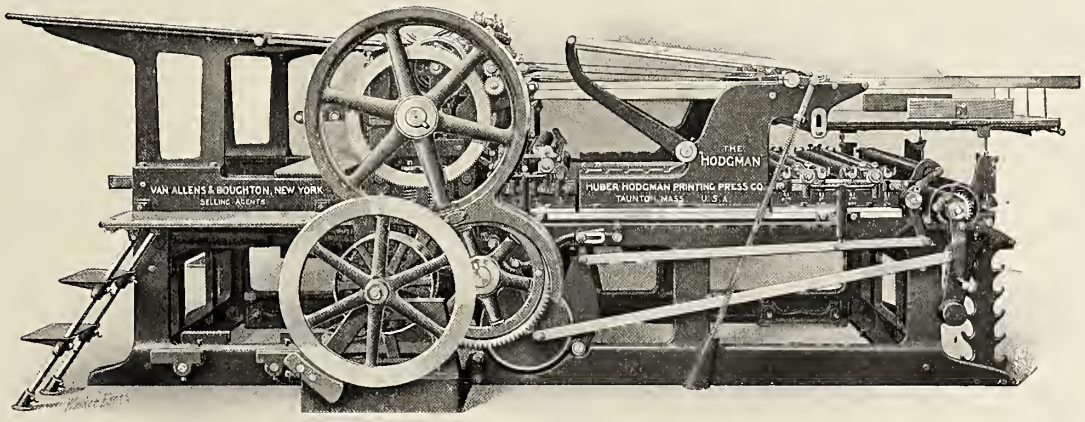


Punch, with stripper and die.

THE SAM'L C. TATUM CO.

3310 Colerain Avenue . . . . . CINCINNATI, OHIO

THE HUBER-HODGMAN PRINTING PRESS



PRINT-SIDE-UP DELIVERY IN OPERATION

ARE YOU GOING TO NEED A NEW PRESS SOON? If so, we desire to show you the new product of our factory. We have a new driving mechanism that will produce at least 20 per cent more than any other machine of the same size. This press has no shoes or heavy rack-hangers, makes very little noise and no vibration. The bed is only 35 inches from the floor, any size; the cross-stay is solid. It has every labor-saving device needed. When you trip the cylinder the fountain-roller is also tripped. The good printer will readily see the merit of this feature. The register is perfect; the cylinder-lifting mechanism is so rigid the press will never gutter. The size can be changed from a four-roller to a three-roller in a few minutes. We have a number of these machines in operation. Let us give you the names of some of the users, and write them and get an opinion from a printer. We only ask you to examine it—your own judgment will be salesman enough for us.

This machine is unequaled for speed, durability, lightness of power required, smoothness of reversing mechanism, simplicity of construction. The new features are too many to enumerate. Let us show them to you.

VAN ALLENS & BOUGHTON

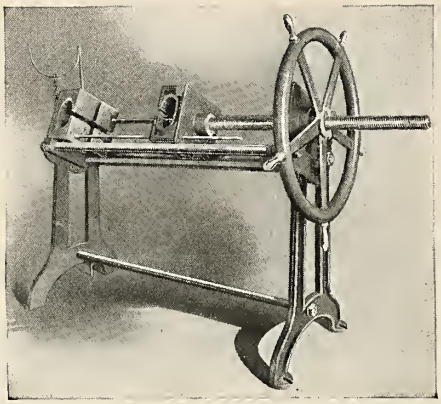
17 to 23 Rose St. and 135 William St., New York.

FACTORY—TAUNTON, MASS.

AGENT, ENGLAND,
P. LAWRENCE PRINTING MACHINERY CO., Ltd.
57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street,
H. W. THORNTON, *Manager*,
Telephone, Harrison 801. CHICAGO

Hand Bundling Press



Write for Prices

HICKOK
Paper-Ruling Machines
AND
Ruling Pens
Bookbinders' Machinery

The W. O. HICKOK MFG. CO.
HARRISBURG, PA., U. S. A.
ESTABLISHED 1844 INCORPORATED 1886

We Manufacture Printers' Roller Machinery

on the basis of knowing the *actual requirements* of to-day. If you contemplate installing a plant, large or small, we want to figure with you.

Our New System

will interest you, and, mark you — at the right prices.

Our machinery embraces improvements on weak features of others — therefore, the life and satisfactory service of *Roller-making Machinery* depends upon how built.

We also build and design special machinery. We carry, ready for quick shipment, repair parts for the Geo. P. Gordon Presses.

Louis Kreiter & Company
313 South Clinton Street : Chicago, Ill.

Inks that are used in every country where printing is done.

Kast & Ehinger
Germany

Manufacturing Agents for the United States, Canada, Cuba, Mexico

Charles Hellmuth

Printing and Lithographic

INKS

DRY COLORS, VARNISHES

SPECIAL OFF-SET INKS

New York
154-6-8 W. 18th Street
Hellmuth Building

Chicago
New No. 605-7-9 S. Clark St.
Poole Bros. Building

The World's Standard Three and Four Color Process Inks

Gold Ink worthy of the name

Originators of Solvine

Bi-Tones that work clean to the last sheet



THE "SIMPLE" GUM TAPE SEALER

SIMPLE, PERFECT, FOOL-PROOF

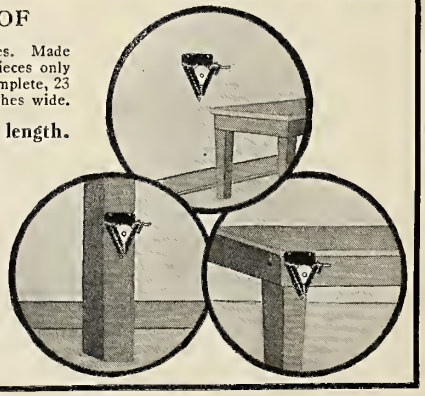
DESCRIPTION — Size of Gum Tape Holder, 9½x13 inches. Made of 22-gauge steel, black enameled and gold striped. 3 pieces only (tape holder, moistener box and felt pad). Weight, complete, 23 ounces. Holds 800-foot rolls tape, any width up to 2 inches wide.

Moistens and cuts cloth or paper tape to any required length. Nothing to get out of order, no screws or parts to lose.

Price, $1.50 AT ALL WHOLESALE PAPER HOUSES OR STATIONERS

or sent express paid, to any address, with roll of 800-foot 1½-inch Kraft tape, for $1.90. Cash with order.

FRANK G. SHUMAN, Inventor and Mfr.
337 River Street, CHICAGO

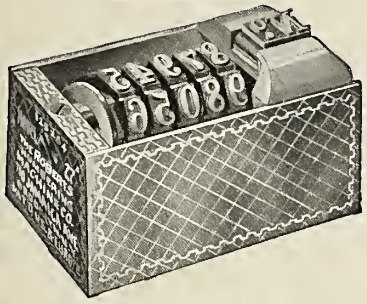


Roberts Numbering Machine Co.

Successor to The Bates Machine Co.

696-710 Jamaica Ave., Brooklyn, N. Y.

MODEL 27A



FOR GENERAL JOB WORK

ABSOLUTELY ACCURATE

FULLY GUARANTEED

SIDE PLATES WITHOUT SCREWS

ALWAYS IN STOCK

FIVE-FIGURE WHEELS

No. 12345

FAC SIMILE IMPRESSION

Size $1\frac{1}{2} \times \frac{15}{16}$ inches

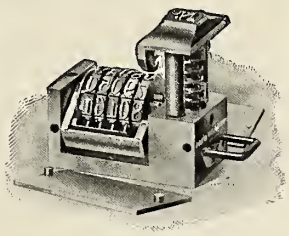
ROBERTS' MACHINES

UNEQUALLED RESULTS — MAXIMUM ECONOMY

View Showing Parts Detached for Cleaning

NO SCREWS

To Number Either Forward or Backward



Adver-types "print up" Ask any advertiser

WE MANUFACTURE and guarantee *Newspaper* and *Magazine advertising plates. Booklet* and *Catalog printing plates* that print up sharp and clear.

We ship direct to publications and care for patterns.

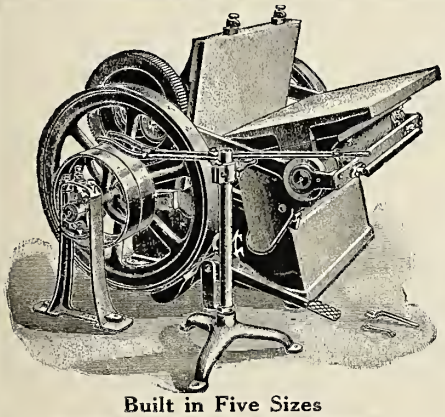
Our capacity, 60,000 column inches plate matter a day.

Adver-types cost no more than the ordinary kind of printing plate.

Advertisers' Electrotyping Co.

501 to 509 Plymouth Place **Chicago, Ill.**

GALLY "UNIVERSAL"



Built in Five Sizes
From 20 x 30 in. to 30 x 44 in.

Cutters and Creasers

are universally known and accepted as reliable "cost reducers" and high character of product.

For Cutting and Creasing

the M. Gally "Universal" stands at the head of its class.

Adapted for either stamping or paper-box cutting. Is so constructed as to insure economical maintenance and operation, therefore must necessarily be a satisfactory press.

☞ SUPPOSE YOU ASK FOR OUR ILLUSTRATED CATALOGUE. THERE ARE MANY OTHER MACHINES MENTIONED THAT WILL LIKELY INTEREST YOU

THE NATIONAL MACHINE COMPANY

MANUFACTURERS HARTFORD, CONN.

Sole Canadian Agents: MILLER & RICHARD, Toronto and Winnipeg.

To the Printer or Publisher—
These Facts Are Important!



Addressing Machines Have Been on the Market for a Number of Years, and at the Present Time There Are About a Dozen Concerns Manufacturing Them

Addressing Machine Facts Worth Knowing

Have You Investigated These Points?

The prominent addressing machines have all used either metal cards or metal or rubber type in some form from which to print their addresses.

These metal cards and metal plates have in recent years been adapted to be filed in card trays, and for this purpose special cards have been attached and the printing plate made as readable as possible, for the purpose of combining card-index features with the addressing-machine system.

Very recently the Elliott Company, of Boston, have put on the market a fiber card, which they furnish in colors and which are arranged with tabs for index purposes.

These cards are 4½ inches long by 2 inches wide, and are about 1-16 inch thick.

They are filed 250 in a tray, and this tray is indexed, arranged, handled and referred to for index purposes.

In fact, this fiber card is nothing more nor less than an index card in texture, color, index, printability, legibility, etc.

When concerns who use this fiber card as an index card wish to print addresses, they simply slide a tray of the cards into the Elliott Addressing Machine and by means of a foot lever or an electric motor print addresses on their envelopes, statements, office forms, etc., at the rate of sixty addresses per minute.

The machine automatically inks itself, changes addresses at each impression, and it is simply necessary for the operator to sit and feed the printed articles.

These fiber cards are so inexpensive that when an address is changed it is not worth while to save the card, and therefore a new card is used on which the corrected address is made.

The Elliott Company are now running a single automatic machine in their factory turning out 50,000 of these cards each day, and are selling these cards to their customers at the list price of $.004 each.

Every Claim We Make We Will Back Up to the Letter

THE ELLIOTT ADDRESSING MACHINE CO.

We Have Offices All Over the World

101 Purchase Street, BOSTON, MASS.



Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

$15.50 a Week Increase in Wages

A Chicago hand compositor got tired of working for the then job scale of $19.50.

Within the last four years he made the plunge and became a student at

The Inland Printer Technical School

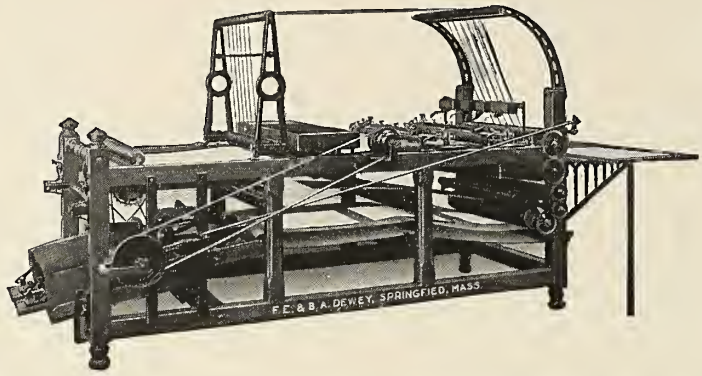
Since that time his wages have risen steadily until now he is earning $35 a week.

Not everybody can do so well. But any compositor can go part of the road this man has traveled. There will be more machines than ever. Make up your mind to catch on. This is the School that will show you how. It has the endorsement of the International Typographical Union.

Send Postal for Booklet "Machine Composition"
and learn all about the course and what the students say of it.
The Thompson Typecaster taught without extra charge.

Inland Printer Technical School

632 Sherman Street, Chicago, Ill.



A THOROUGHLY GOOD RULING MACHINE

made better by adding many new attachments. One of the main features—the slack of cloth always at bottom, making top perfectly tight. Any user of Piper ruling machine can add this improvement at little cost.

These machines are guaranteed to do perfect work in every respect

Manufactured since 1863, but with improvements since 1910

WRITE FOR CATALOGUE

F. E. AND B. A. DEWEY

SPRINGFIELD, MASS.



When you can be assured of an ACCURATE COUNT with a saving of time and money, DON'T DELAY,

BUY A

Redington Counter

Model D for Gordon Presses
Model A for Cylinder Presses

PRICE $5, U. S. A.

Address your dealer or write direct

F. B. REDINGTON CO.

CHICAGO

"RICHMOND" 2 AND 3 PHASE A. C. MOTORS



There is a Richmond Motor to meet every requirement of print-shop or bindery. Our line of constant and variable speed A.C. Motors is the most complete in this country. *Send for Bulletin.*

The Richmond Electric Company.

RICHMOND, VA.

145 Chambers Street, NEW YORK CITY
176 Federal Street, BOSTON, MASS.
322 Monadnock Block, CHICAGO, ILL.
1011 Chestnut St., Room 626, PHILA., PA.



Danish Ledger

WRITES WELL
RULES WELL
ERASES WELL

To those who desire a high-grade ledger at a moderate price, we recommend DANISH LEDGER. Send for new sample-book.

LIST OF AGENTS

Miller & Wright Paper Co., New York City.
Donaldson Paper Co., Harrisburg, Pa.
The R. H. Thompson Co., Buffalo, New York.
O. W. Bradley Paper Co., St. Louis, Mo.
Tileston & Livermore Co., Boston, Mass.
B. F. Bond Paper Co., Baltimore, Md.
Crescent Paper Co., Indianapolis, Ind.
The Chope Stevens Paper Co., Detroit, Mich.
Wilkinson Brothers & Co., Philadelphia, Pa.
The Hudson Valley Paper Co., Albany, N. Y

MANUFACTURED BY

B. D. RISING PAPER CO.

HOUSATONIC, BERKSHIRE COUNTY, MASSACHUSETTS.

INKS THAT MAKE DIVIDENDS

The printer must look out for cost of production, and the *greatest value* in ink at the *least price* is the first step toward true economy and profit.

Jaenecke's Printing INKS

have a known value—an established standard for *quality*, and the "ANCHOR" trade-mark appearing on any package, barrel or can means a guarantee that it contains ink of the very highest quality.

HAVE YOU OUR SPECIMEN BOOK?

It will interest you. Write for it.

NEW YORK
PHILADELPHIA



ST. LOUIS
DETROIT
PITTSBURG

Main Office and Works—NEWARK, N. J.

THE JAENECKE PRINTING INK CO.

CHICAGO OFFICE: New Number, 531 S. Dearborn Street
Old Number, 351 Dearborn Street

EMBLEMATIC CARDS—INVITATIONS AND FOLDERS



We can supply you with a complete line of steel die Embossed Emblematic Cards, etc. Any combination of emblems, from the Blue Lodge to the Shrine in the Masonic orders, also of various other Lodges, stamped in a rich gold and illuminated in the correct colors.

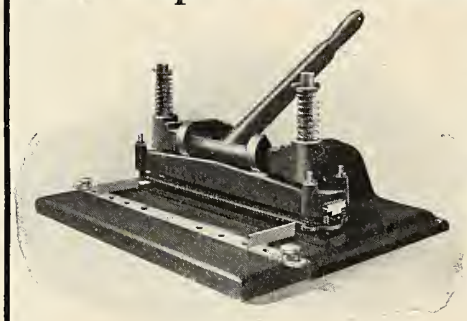
COMMENCEMENT PROGRAMS AND INVITATIONS

Our largest and most complete line of COMMENCEMENT SAMPLES is now ready. If you have not sent for it DO IT NOW; it will assist you in securing the order from your local schools.

Makers of Embossed Commercial Stationery, Wedding Invitations, Announcements, Business and Visiting Cards, Fancy Stationery, Menu and Party Cards, Dance Programs.

A. STAUDER & CO., Trade Engravers and Stationers
231 N. Fifth Avenue, Chicago, Ill.

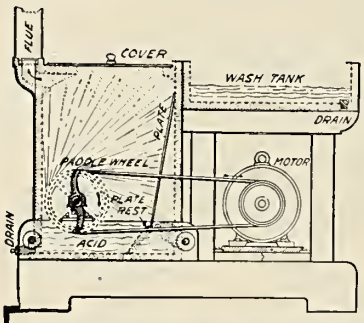
The Rapid Punch and Stabber



Punches holes up to ⅜-inch diameter from one to ten inch centers. The price is just right. Workmanship and material the best. The machine you have been looking for.

Ask for Circular.

Commercial Sales & Manufacturing Co.
Oberlin, Ohio



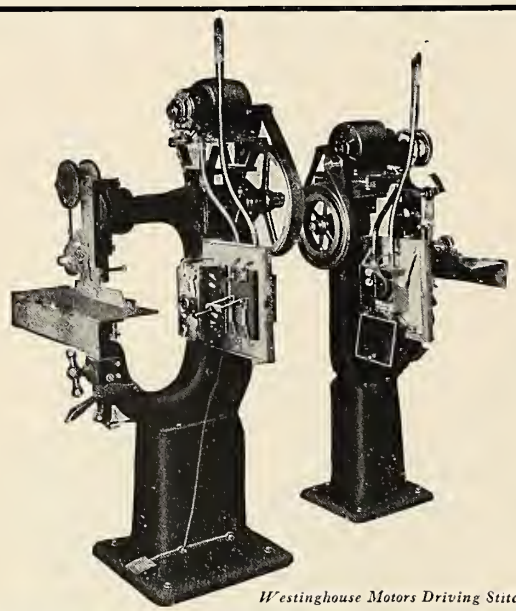
S. H. Horgan

IS SELLING
For the American Agents

Axel Holmstrom ETCHING MACHINES

"The greatest improvement that has come into the photo-engraving business since the introduction of half-tones."

Ask him or write him about it at The Inland Printer Office, Chicago, or Room 1729, Tribune Bldg., New York.



Westinghouse Motors Driving Stitchers

With every machine in the printing shop individually driven by a Westinghouse Motor

there is no waste of power, as is the case when driving a large amount of shafting and a large number of machines that are doing no work. With individual drive when a machine is not working it is not running, and when working consumes only the power sufficient to run it. Furthermore, you can place your machines exactly where wanted. We make motors specially adapted to printing machinery, and can tell you just how to apply them.

Send for Circulars 1068 and 1118

Westinghouse Electric & Mfg. Co.
Pittsburg, Pa.



STUDENT AND MASTER

THE AMERICAN PRINTER is read with avidity by students of good printing, ambitious journeymen, enterprising proprietors, men and women who are interested in learning more about good printing and how to produce it. The masters of the printing business treasure every number. The men who have achieved distinct supremacy in every branch of the printing and allied trades and are looked up to as authorities, write us that they would not be without this magazine for many times its price.

THE AMERICAN PRINTER

teaches by precept and example. Ten or more departments on practical features of printing and its fellow arts are regularly conducted by experts. Hundreds of specimens of printing, photo-engraving and photogravure are shown in its pages every year. Subscribers are urged to send in their own work for reproduction and criticism.

Being the organ of the employing element in the printing business, THE AMERICAN PRINTER is a most valuable advertising medium for firms making and handling printer's supplies of any description.

Advertisers declare that it pays them better than any other publication.

Write us for rate card. You will find the cost of advertising in THE AMERICAN PRINTER remarkably low when compared with results secured from its use. Send 20c for sample copy, or better yet, send $2 for a year's subscription; foreign $3.

OSWALD PUBLISHING CO.
25 CITY HALL PLACE
NEW YORK CITY

Wanner Machinery Co.

A. F. WANNER, Proprietor

Printers' and Binders' Machinery

AUTOMATIC MACHINES	Falcon		
JOBBERS	Golding Chandler & Price	Challenge Gally Universal	
CUTTERS	Diamond Chandler & Price	Advance Reliance	
STITCHERS AND PUNCHES	Monitor	Southworth	
PERFORATORS	National	Monitor	Burton
PROOF PRESSES	Shniedewend Vandercook	Challenge Potter	
BLOCKS	Rouse Wilson	Wesel Challenge	Meisel
MOTORS	Croeker-Wheeler	Kimble	
FOLDERS	Mentges Brown	Anderson Hall Job	
WOOD GOODS WOOD TYPE	Hamilton Composing-room Furniture		
CYLINDERS	Swink Diamond	Stonemetz Rebuilt	
VIBRATOR	Allen Job Press Vibrator		

215-223 W. Congress St., near Fifth Ave. CHICAGO, ILL.

Printers Can Meet Competition and Make Money

if they will equip their plants with special machinery capable of "quantity-runs" and "quality-work." Printers who make money in *specialty* printing are those who equip their plants with machinery for that purpose. No printer can compete with the "big fellows" and use an ordinary press.

Tell Us Your Printing Troubles

the kind of specialty printing you are interested in producing. One of our adjustable Automatic Presses may do your work in one operation. We build presses to suit any requirements.

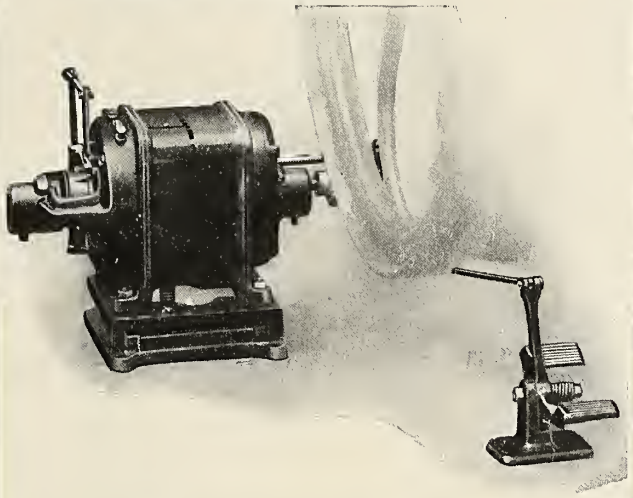
Meisel Press & Mfg. Company

Factory, 944 to 948 Dorchester Avenue

BOSTON, MASSACHUSETTS

Again We Say It:

"Kimble-ize Your Shop"—and PARALYZE Your Power Bill



"Kimble" Printing Press Motors

Are the only variable speed A. C. Motors in the world that require no such hungry "juice-eaters" as resistance coils or other contrivances.

"A Touch of the Toe to Go Fast or Slow"

Stop or reverse—all with one lever and all without wasting a cent's worth of power.

KIMBLE A. C., VARIABLE SPEED, REVERSIBLE MOTORS cut off or reduce the current BEFORE it is metered, not afterward.

They deliver MORE POWER for LESS MONEY than is possible with the best of ordinary motors, and they give you a degree of *efficiency* from *alternating* current that is supposed to belong only to direct current.

THE RIGHT MOTOR FOR EACH MACHINE:

Variable speed, *single phase*, A. C., friction drive, ¼ h. p. to ½ h. p. for jobbers.

Same type, belt drive, ¾ h. p. to 2 h. p. for extra large jobbers or ponies.

Variable or constant speed, *polyphase*, A. C., up to 10 h. p. for cylinder presses, cutters, folders, linotypes, stitchers, etc.

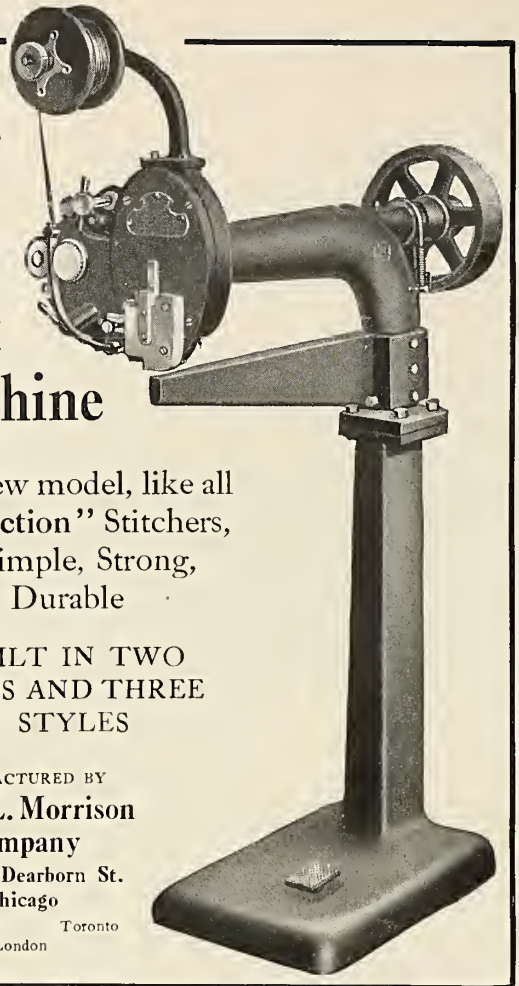
All made specially for the printer and all GUARANTEED FOR TWO YEARS

Send for our proposition. We take all the risk; but we *KNOW*

Kimble Electric Co.

1125 Washington Blvd. Chicago

No. 4 Box Machine



This new model, like all "Perfection" Stitchers, is Simple, Strong, Durable

BUILT IN TWO SIZES AND THREE STYLES

MANUFACTURED BY
The J. L. Morrison Company
534 So. Dearborn St.
Chicago
New York Toronto
London

Every Printer should have our Free Samples of

COMMENCEMENT

Programs, Invitations, Diplomas, Class Pins For 1911

The Samples are now ready for distribution and will be sent PREPAID FREE upon request. These samples will enable you to secure the orders from the GRADUATING CLASSES of the high schools, etc.

Send your request to-day, even though you do not need the Samples until a later date, and we will reserve a set for you.

CALENDARS THAT SELL FOR Advertising Purposes

Here is the opportunity you are looking for. It will increase your earnings. Your ***Advertising Merchant*** will buy if you show him ***our*** samples, because they are carefully designed for ***advertising purposes.*** NOW is the time to solicit Calendar business. Write for our ***Proposition*** if interested.

MURRAY ENGRAVING COMPANY
154 LAKE STREET CHICAGO, ILL.

Calendars for 1912

Now Is the Time to Take Orders



There is a large field and a good profit, but has been overlooked by most printers.

Why let strangers come in your home town and get the cream, right in your own line.

We supply you with the samples and you sell direct to your regular customers.

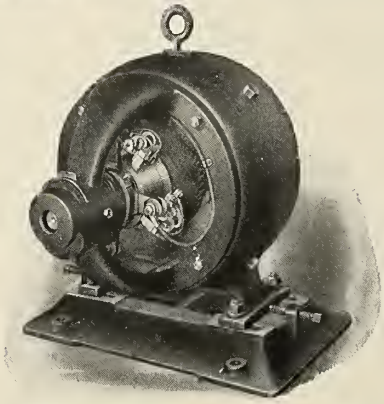
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Fans and Post Cards too.

National Colortype Co.
Cincinnati, Ohio

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Careful investigation will convince any printer that "PEERLESS MOTORS" are the best adapted for all makes and sizes of printing presses.



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MANUFACTURERS OF

PRINTERS' ROLLERS

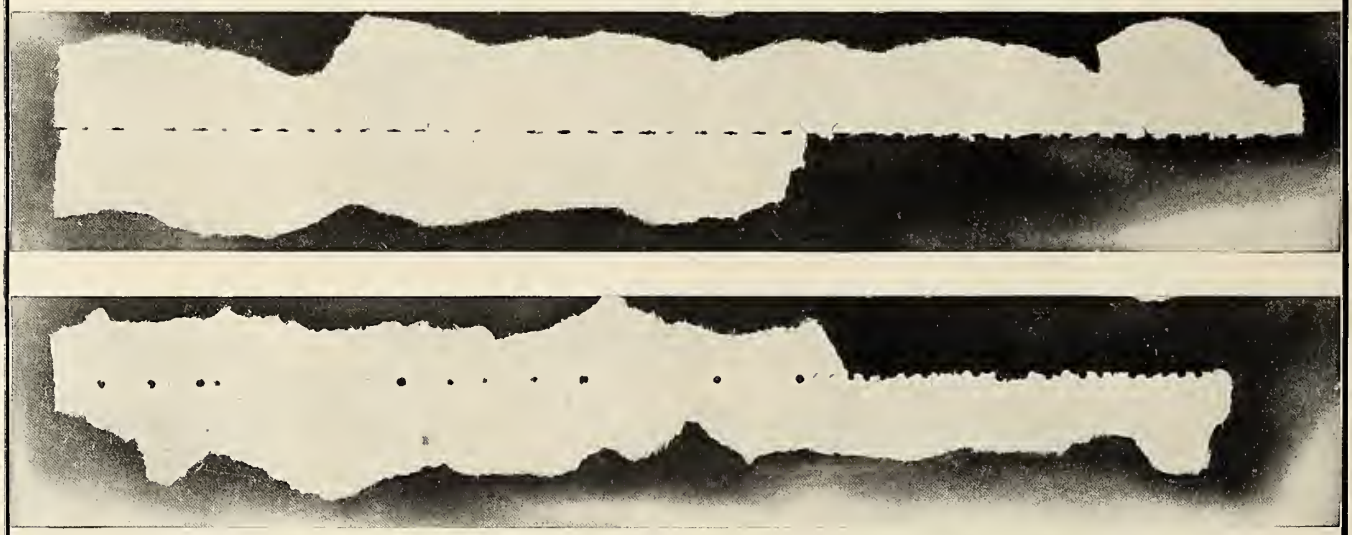
618-620 SHERMAN ST., CHICAGO, ILL.

Does the Character of Your Work Please Your Customers?

On this page are reproduced half-tone engravings made from actual exhibits of original perforations—each illustration representing magnified views, bringing out the superiority of the "NATIONAL" perforation over that done on other perforating machines that claim to be just as good.



Note the smooth, perfect perforations as executed by the "NATIONAL"



Then note the irregular and imperfect perforations as produced by other machines

These self-evident exhibitions can not be questioned—therefore how can you, Mr. Printer, produce satisfactory perforating work and hope to command the respect and continued patronage of your customers? By installing a "NATIONAL," of course. It will not cost you any more to buy a "NATIONAL." In fact, it will cost you less if your work is adaptable to a smaller-sized machine, as they are made in four sizes—20, 24, 28 and 30 inch, taking stock up to the full width. Being equipped with a crimping, scoring and slitting attachment you have several machines occupying the floor space of only one.

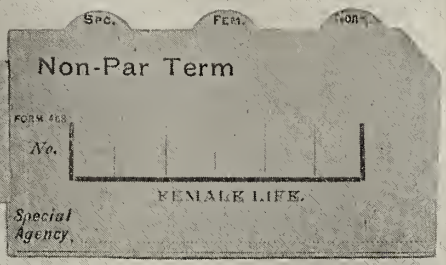
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National Printing Machinery Co., *Inc.*

Athol, Mass.







Wake Up! Mr. Printer, and Specialize

You can get plenty of this class of work and a New Era Press to do it with

The New Era Press

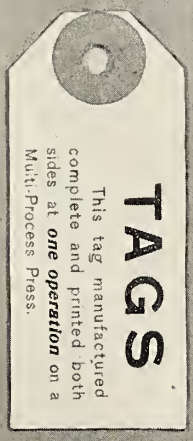
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THE REGINA CO.

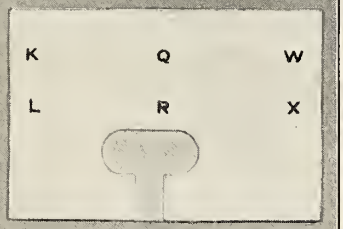
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1 Madison Ave., New York

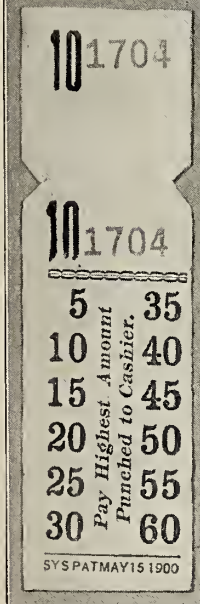
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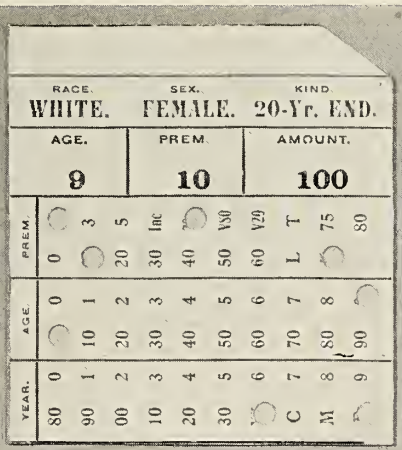


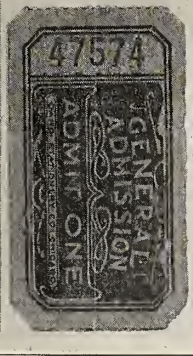






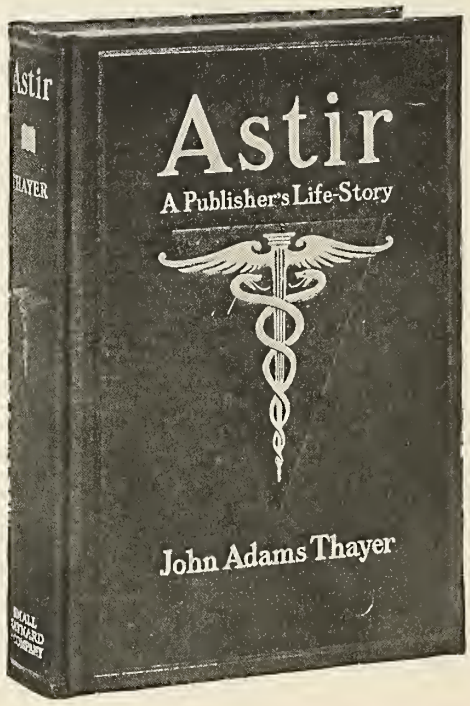








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CHICAGO

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The I·T·U Course

helps the accomplished compositor and is a godsend to the inexperienced

The I·T·U Course

Find out all about it by addressing a postal to

The I·T·U Commission

632 Sherman Street, Chicago, Ill.

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After years of experimenting we have succeeded in making such a paper in

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Made in 7 Distinct Colors
Every Sheet Water-marked

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Our extensive advertising is influencing thousands of business firms to ask for Tokyo Bond. An examination of samples instantly convinces every practical printer of the worth, possibilities and economy of Tokyo Bond. You can give your customers better letter-heads, do a larger business, and make greater profits without increasing your prices, by using Tokyo Bond.

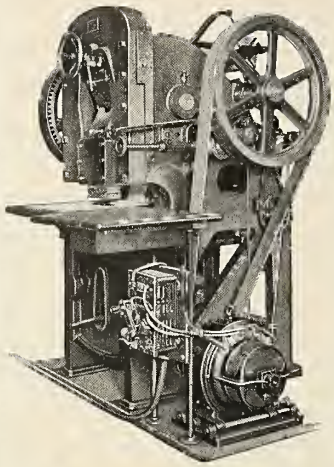
If your jobber can not supply you, a note to us on your letter-head brings samples and name of nearest distributing agent.

Tokyo Bond Department

CROCKER-McELWAIN CO.

HOLYOKE, MASS.

Our Engineers Will Work for You Free



Let Them Solve Your Power Problems

This embossing press is driven by one of our variable speed motors. Its operation requires a wide range of speed, which is easily obtained by means of the controller shown in the illustration. The press may be run at any speed required between 200 and 400 r. p. m. of the fly-wheel.

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Write us.

Robbins & Myers STANDARD Motors

(Direct Current, All Purposes, 1/30 to 15 H. P.)

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Every Printer Knows

the absolute necessity of using the very best quality of paper to produce a thoroughly satisfactory job. The printer can not execute good work on cheap or flimsy bond paper, nor can he satisfy his customers with such quality.

Marquette Bond

is a quality made up under our own special requirements from our knowledge of what the printer must have, both in quality, finish, price, etc. MARQUETTE BOND is made for various high-grade purposes, having the proper surface and wearing body, is therefore specially adaptable for lithographic or general offset printing. It is far better than the ordinary and should not be classed as the cheap grade, but our price for this thoroughly good bond stock will surprise you when you consider its high quality. If you have never examined our line, let us submit samples.

We carry a full line in all sizes and weights, white and eight colors, for immediate shipment, including a 13-lb. folio, also white and in eight colors.

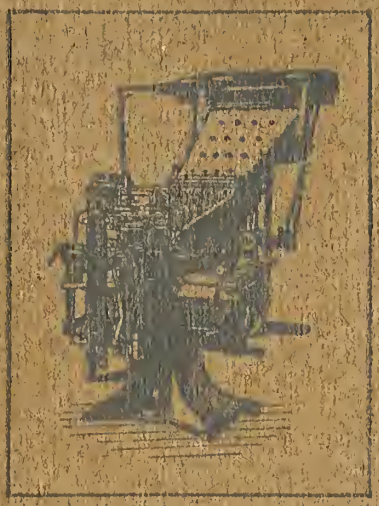
Swigart Paper Company

653-655 South Fifth Avenue, Chicago, Ill.

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2,000 Printing Offices



in the United States and Canada, each operating more than one

LINOTYPE

or a gross total of some **11,000** machines, have each given us one or more repeat orders after the first machines were installed. If repeat orders are what count, then this is overwhelming evidence that

The Linotype Way Is the Only Way!

¶ There are also 3,000 offices each operating a single Linotype in the United States and Canada.

MERGENTHALER LINOTYPE COMPANY

TRIBUNE BUILDING, NEW YORK

CHICAGO: 1100 S. Wabash Ave. SAN FRANCISCO: 638-646 Sacramento St. NEW ORLEANS: 332 Camp St.

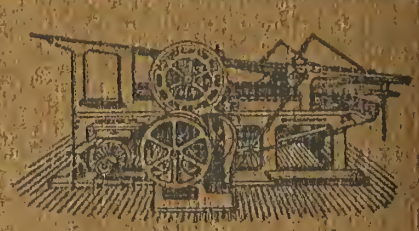
MELBOURNE
SYDNEY, N. S. W.
WELLINGTON, N. Z.
MEXICO CITY, MEX.
} Parsons Trading Co.

TORONTO—Canadian Linotype, Ltd., 35 Lombard Street
STOCKHOLM—Ab. Sol. Gummellas & Komp.
ST. PETERSBURG—Leopold Heller
COPENHAGEN—Lange & Rasschou

BUENOS AIRES—Hoffmann & Stockar
RIO JANEIRO—Emile Lembert
HAVANA—Francisco Arredondo
TOKIO—Teijiro Katoaya

The Miehle

The following is a list of Miehle Presses shipped during the month of *March . . . 1911*



THIS LIST SHOWS THE CONTINUED DEMAND FOR MIEHLE PRESSES.

MacGregor-Cutler Printing Co	Pittsburg, Pa	1
Previously purchased one Miehle.		
National Colortype Co	Portland, Ore	1
Felton, Hert & Koehn Co	Detroit, Mich	1
Previously purchased one Miehle.		
A. Marechal	Paris, France	1
Previously purchased five Miehles.		
The National Printing & Publishing Co	Chicago, Ill	1
Previously purchased two Miehles.		
Generalitus & Komp	Stockholm, Sweden	3
Previously purchased forty-six Miehles.		
Western Newspaper Union	New York City	6
Previously purchased for this and other Branches eighty-three Miehles.		
E. H. Plimpton & Co	Norwood, Mass	1
Previously purchased seventeen Miehles.		
William N. Jennings	New York City	3
Previously purchased two Miehles.		
E. J. Schuster Printing Co	St. Louis, Mo	1
Catholic Publication Society	Little Rock, Ark	1
Verne E. Joy	Centralia, Ill	1
New Amstel Magazine Co	Wilmington, Del	1
Previously purchased one Miehle.		
Eberrerd Brothers	Philadelphia, Pa	1
Van Been Press	New York City	1
Previously purchased three Miehles.		
Chas. S. Murray	Toronto, Ont	1
R. G. McLean	Toronto, Ont	1
Previously purchased seven Miehles.		
Landers, Frary & Clark	New Britain, Conn	1
Previously purchased one Miehle.		
Regan Printing House	Chicago, Ill	1
Previously purchased eighteen Miehles.		
A. W. Pratt Stationery Mfg. Co	New Orleans, La	1
American Insurance Co	Newark, N. J	1
The Unique Press	Chicago, Ill	2
Previously purchased two Miehles.		
Crane & Company	Topeka, Kan	1
Previously purchased one Miehle.		
John Macfarlane & Co	Lynn, Mass	1
J. W. Clement Co	Buffalo, N. Y	1
Previously purchased twelve Miehles.		
Schwab Printing Co	Portland, Ore	1
Previously purchased one Miehle.		
The Schilling Press	New York City	1
The American Label Mfg. Co	Baltimore, Md	1
Previously purchased eight Miehles.		
Government Printing Bureau	Victoria, B. C	1
Previously purchased three Miehles.		
Nevins-Church Press	Bloomfield, N. J	1
Previously purchased for this and other Branches eleven Miehles.		
News Publishing Co	Huntington, Ind	1
Maryland Color Printing Co	Baltimore, Md	1
Previously purchased twenty-five Miehles.		
Southern Christian Advocate	Spartanburg, S. C	1
Reynard Press	San Francisco, Cal	1
Birmingham Publishing Co	Birmingham, Ala	1
Previously purchased two Miehles.		
The American Envelope Co	West Carrollton, Ohio	1
Previously purchased three Miehles.		
Kalamazoo Stationery Co	Kalamazoo, Mich	1
Previously purchased four Miehles.		
The Armstrong Press Co	Cincinnati, Ohio	1
Houghton-Mifflin Co	Cambridge, Mass	2
Previously purchased three Miehles.		
Boyer-Schrack Company	Portland, Ore	1
Merwin-Hughes Co	Lowell, Mass	1
Previously purchased one Miehle.		
The Moore Print Shop	Toronto, Ont	1
Previously purchased one Miehle.		
M. Rotollini	Rome, Italy	1
Binner-Wells Co	Chicago, Ill	3
Previously purchased eight Miehles.		
The DeVinne Press	New York City	1
Previously purchased twenty-one Miehles.		
The Lowe-Martin Co	Ottawa, Ont	1
Previously purchased one Miehle.		
Winship Co	Chicago, Ill	1
American Type Founders Co	Portland, Ore	1
Co-Operative Press	Indianapolis, Ind	1
F. O. Peterson & Sons	Aurora, Ill	1
The Caslon Press	Chicago, Ill	2
Previously purchased three Miehles.		
Baltimore & Ohio R. R. Co	Baltimore, Md	1
Previously purchased three Miehles.		
Publishers Printing Co	New York City	2
Previously purchased eighteen Miehles.		
The A. H. Wyers Printing Co	St. Louis, Mo	1
Previously purchased one Miehle.		
Riddle & Wunderle Co	Chicago, Ill	1
The Hobson Printing Co	Easton, Pa	1
Alexander Anderson	Toronto, Ont	1
The Daily News	Chatham, Ont	1
Previously purchased one Miehle.		
Hurt-Haywood Co	La Fayette, Ind	1
E. R. Andrews Printing Co	Rochester, N. Y	3
Previously purchased nine Miehles.		
Hendricks Brothers	Logansport, Ind	1
Davis Printing Works	Chicago, Ill	1
American Issue Publishing Co	Westerville, Ohio	1
Previously purchased three Miehles.		
The Desbarats Printing Co	Montreal, Que	1
Previously purchased three Miehles.		
A. H. Anderson Printing Co	Streator, Ill	1
Richmond Press	Richmond, Va	1
Previously purchased one Miehle.		
Ward & Shaw	Cleveland, Ohio	1
Previously purchased five Miehles.		
The Douglas Co	Edmonton, Alberta	1
Fred Klein Co	Chicago, Ill	1
Previously purchased three Miehles.		

Shipments for March, 1911, 85 Miehle Presses

For Prices, Terms and Other Particulars, address

The Miehle Printing Press & Mfg. Co.

Factory, COR. FOURTEENTH AND ROBEY STREETS

(South Side Office, 326 S. Dearborn Street)

CHICAGO, ILL., U. S. A.

New York Office, 38 Park Row. Philadelphia Office, Commenwealth Bldg. Boston Office, 164 Federal Street.
San Francisco Office, 401 Williams Bldg., 693 Mission St. Dallas Office, 411 Juanita Building.
6 Grossgrwnadairesse, Steglitz-Berlin, Germany. 179 Rue de Paris, Charenton, Paris.

VOL. 47, No. 3

PRICE 30 CENTS

The Inland Printer for June 1911

F. J. TREZISE

COST ESTIMATES

Like weather predictions,
Occasionally prove correct.
But when a storm-center
Starts from that "just-as-good" ink
The job will crack in the middle
Trying to make both ends meet.
The best friends of Ullman's Inks
Are those who have tried others.



Sigmund Ullman Co.

New York

Philadelphia
Chicago

Cleveland
Cincinnati

THE COVER SUBJECT

THE "Butler" line of Covers is the greatest at your command. It is replete with tasty, serviceable, commonsense Covers, embracing twenty-six distinctly different qualities, infinite variety of colors, many sizes, finishes and thicknesses, affording a complete range to meet all demands.

There is nothing in our stock so freakish or expensive that it is impractical. We prefer not to burden you or ourselves with a lot of papers which lead to extravagance and ill judgment. Our prices are based on stock that sells which means that you are not obliged to pay an extra overhead charge on "dead" goods.

We will welcome a letter or postal from you expressing a desire to learn more about "Butler" Covers.

J. W. BUTLER PAPER CO

CHICAGO.

ESTABLISHED 1844

DISTRIBUTORS OF "BUTLER BRANDS"

STANDARD PAPER CO.,	Milwaukee, Wis.
INTERSTATE PAPER CO.,	Kansas City, Mo.
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SIERRA PAPER CO.,	Los Angeles, Cal
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CENTRAL MICHIGAN PAPER CO.,	Grand Rapids, Mich.
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AMERICAN TYPE FOUNDERS CO.,	Vancouver, Br. Col.
NATIONAL PAPER & TYPE CO. (Export div.),	N.Y. City
NATIONAL PAPER & TYPE CO.,	City of Mexico, Mex
NATIONAL PAPER & TYPE CO.,	City of Monterey, Mex
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BUTLER·BRANDS PAPER THE BEST

AZTEC BORDER

Smithsonian Institution, JUN 5 1911 National Museum.

Kamargo Quality Plus Kamargo Advertising Brings You More Business

By establishing your reputation for distinctive catalog work you can easily increase the volume of your business and make greater profits. Even the most skilled art printer, with the most completely equipped plant, cannot produce rich, attractive and durable catalogs and booklets by using ordinary, flimsy, unserviceable cover stocks. Kamargo Mills Covers enable you to attain unusually beautiful effects, impossible with any other covers. They make your work better and easier—your estimates lower, and your profit larger—please your customers and reflect credit upon you. ¶ Kamargo Advertising is educating catalog buyers to use Kamargo Mills Covers. In "SYSTEM" alone we are using twelve full pages in 1911—reaching over 100,000 executives—probably 300,000 cover-paper purchasers. This advertising brings you new customers, and Kamargo Mills Quality enables you to hold them.

Kamargo Mills

FOUNDED 1808

Catalog Covers

The wide variety of wonderfully rich tones, shades and colors of Kamargo Mills Covers, makes easy, unique, striking, printed and engraved effects. ¶ For big service catalogs, for dainty brochures, for small or large folders—any booklet where artistic display *plus* permanence and durability are desired. Long experience has demonstrated the value of Kamargo Mills Covers to banks, railroads, publishers, art dealers, jewelers, and large corporations—your most exacting and particular customers. ¶ You can not use more economical and more satisfactory covers than Kamargo Mills Covers. It is not mere surface attractiveness that constitutes Kamargo value. It is *attractive quality* backed up by sterling *service quality*—an unequaled combination of beauty and strength that is absolutely unique in cover-papers.

You Need Our Sample Book

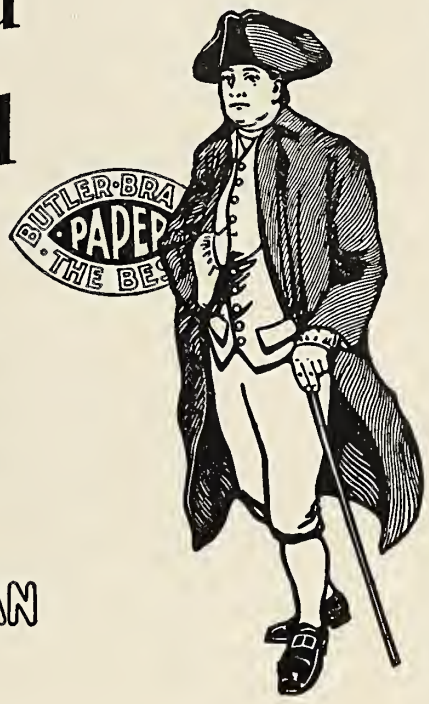
Don't take our word about Kamargo Mills Covers. It is impossible to describe them adequately. They must be seen, felt, handled. Our Kamargo Mills Samples de Luxe form an interesting exhibit of quality cover schemes. Their treatment shows you how various colors and inks can be blended, giving striking effects to your catalog work. Get your full share of the new business we are creating for printers who use Kamargo Mills Covers. ¶ This beautiful, helpful, Sample Book is yours upon request. It will pay you to write for it on your business letterhead TO-DAY.

Knowlton Bros., Inc.

Cover Dept. B

Watertown New York

The Paper Ahead
by
The House Ahead



That's the story in a few words. BROTHER JONATHAN BOND is *ahead* in quality and everything which makes for fine commercial stationery producible at minimum cost. No paper is so successfully made for the express purpose. No paper is so completely satisfactory in every respect.

(WATERMARKED)
BROTHER JONATHAN BOND

has been accepted and recognized as the standard paper for high-class business stationery ever since it was first placed on the market, over twenty-six years ago.

PRINTERS *and* STATIONERS

will gain the approval and confidence of their customers by recommending and supplying the paper that they know about—BROTHER JONATHAN BOND.

This paper is to be had in white and eleven beautiful tints in plain and linen finish; envelopes to match. Write for samples and prices.

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Standard Paper Co. . . . Milwaukee, Wisconsin	Mutual Paper Co. . . . . Seattle, Washington
Interstate Paper Co. . . . Kansas City, Missouri	American Type Founders Co. . Spokane, Washington
Southwestern Paper Co. . . . . Dallas, Texas	American Type Founders Co. . Vancouver, British Col.
Southwestern Paper Co. . . . . Houston, Texas	National Paper & Type Co. . . . New York City (Export only)
Pacific Coast Paper Co. . San Francisco, California	
Sierra Paper Co. . . . . Los Angeles, California	National Paper & Type Co. . City of Mexico, Mexico
Oakland Paper Co. . . . . Oakland, California	National Paper & Type Co., City of Monterey, Mexico
Central Michigan Paper Co. . Grand Rapids, Michigan	National Paper & Type Co. . . . Havana, Cuba

Address Division 1

J. W. BUTLER PAPER COMPANY

Established 1844

CHICAGO



¶ "*Listen!*" When a competitor is nothing but an imitator he should be a "Jap" and steal name-plate and all.

¶ "*Listen!*" Those who imitate and never originate are simply back numbers. They are never up with the procession.

¶ "*Listen!*" We have *originated* all up-to-date improvements in paper-folding machinery during the past *thirty years.* It is our *one* and *only specialty.*

Brown Folding Machine Company

Erie, Pa.

NEW YORK, 38 Park Row CHICAGO, 345 Rand-McNally Bldg.

ATLANTA, GA., J. H. Schroeter & Bro.

There is a certain rustle in the true Bond Paper---Something that makes you realize that you have found what you are after---*you find it in*

Old Hampshire Bond

A rustle with a *call* in it---to the man who buys his own stationery---to the man who buys the firm's---to the printer who buys for somebody else---

a *call* to *own* our new sample-book containing the fourteen colors and white of Old Hampshire, showing fine examples of Modern Business Stationery, lithographed, printed and engraved---

and a *call* to *buy* Old Hampshire Bond when stationery is needed

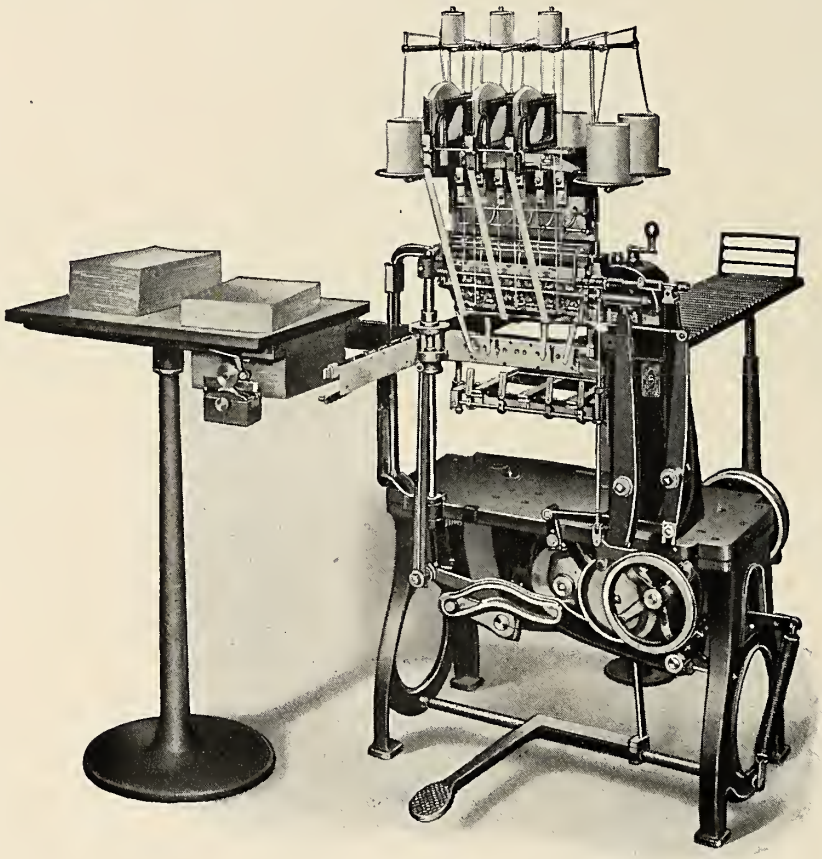
Hampshire Paper Company

We are the only Paper Makers in the world making Bond Paper exclusively

South Hadley Falls, Massachusetts



New Model No. 3 Smyth
Book-Sewing Machine



THE popular machine for edition work, catalogues, school books, pamphlets, etc. Performs several styles of sewing — will braid over tape, sew through tape with or without braiding, or sew without tape or twine. No preparation of the work necessary before sewing.

Its fine construction, interchangeable parts, simplicity and rapid operation, have made it the most popular machine for Bookbinders the world over. Will produce from 25 to 40 per cent more work than any other make of machines.

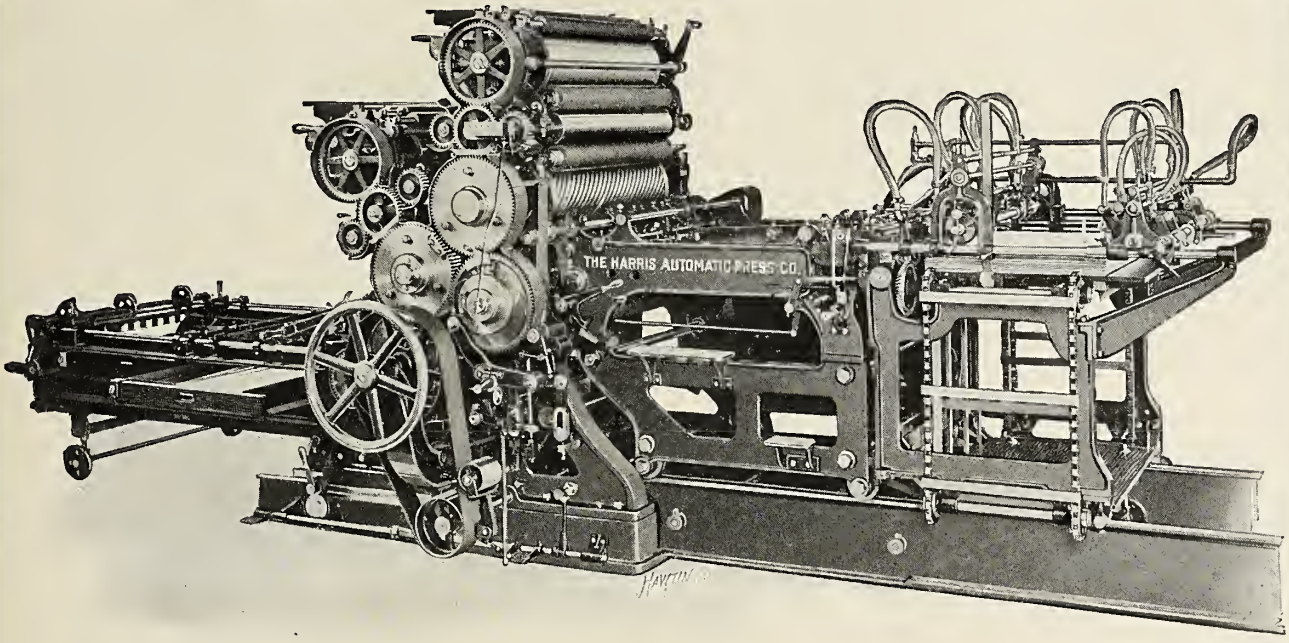
Other sizes to suit every requirement.

WRITE FOR PARTICULARS

E. C. FULLER COMPANY

FISHER BUILDING, CHICAGO · 28 READE STREET, NEW YORK

The 28x42 Two-Color Harris



WHY buy a large single-color, fifteen hundred per hour flat-bed cylinder press, when you can buy a two-color Harris Automatic, four thousand per hour rotary press which will enable you to turn out as good a job of printing as you can get off of any printing press built and at more than double the speed, with four times the output?

Harris Automatic Printing Presses

Now Built in:

28x42 Two-color
28x42 Single-color

25x38 Two-color
25x38 Single-color

28x34 Two-color
28x34 Single-color

22x30 Two-color
22x30 Single-color

15x18 Two-color
15x18 Single-color

Thirty Other Models for Special Purposes

Write for Particulars to

THE HARRIS AUTOMATIC PRESS CO.

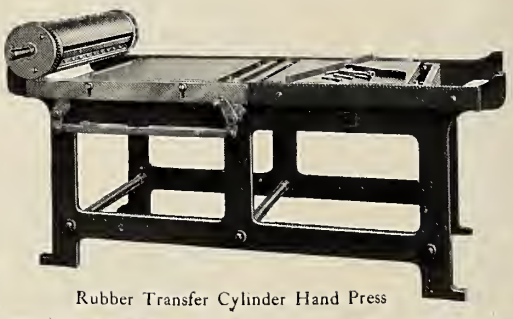
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Manhattan Building

FACTORY
NILES, OHIO

NEW YORK OFFICE
1579 Fulton
Hudson Terminal Building



Art Printing Inks

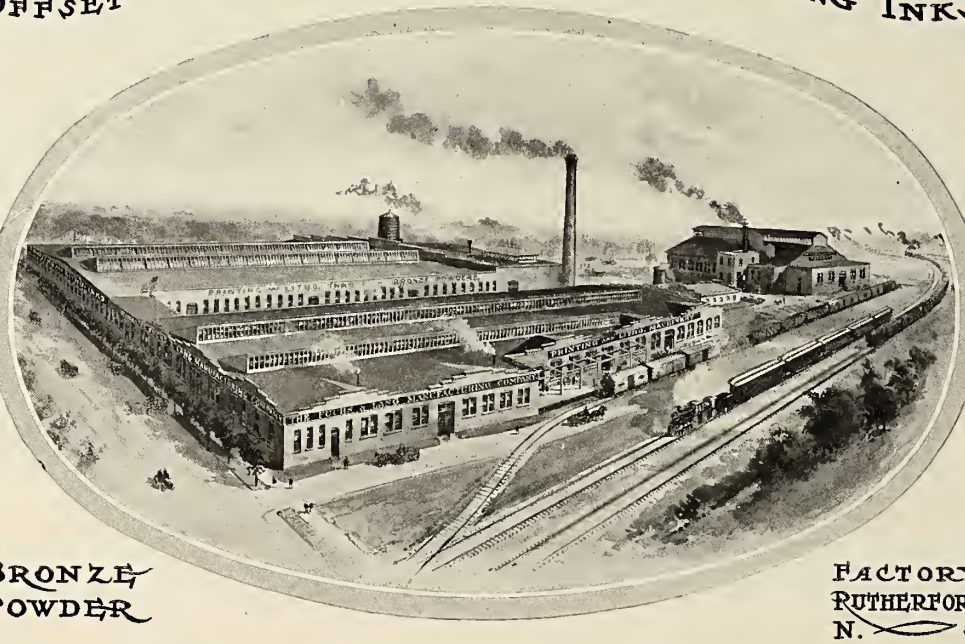


Rubber Transfer Cylinder Hand Press

LITHOGRAPHIC SUPPLIES AND INKS

OFFSET SUPPLIES

PRINTING INKS



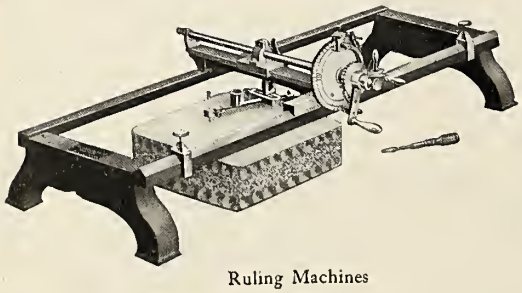
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FACTORY
RUTHERFORD
N. J.

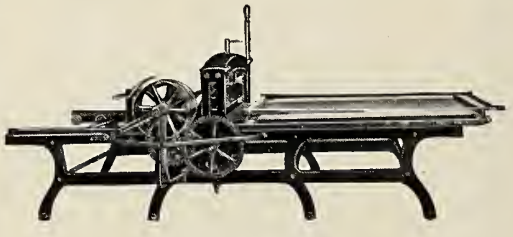
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The FUCHS & LANG M'F'G Co.

150 N. FOURTH ST. PHILADELPHIA / 29 WARREN ST. NEW YORK / 328 DEARBORN ST. CHICAGO



Ruling Machines



Giant Hand Press

SPEEDLIMIT

BLACK-INK

(MEANS ALL THE NAME IMPLIES)

A MARVELOUS QUEEN CITY PRINTING INK CO. PRODUCT

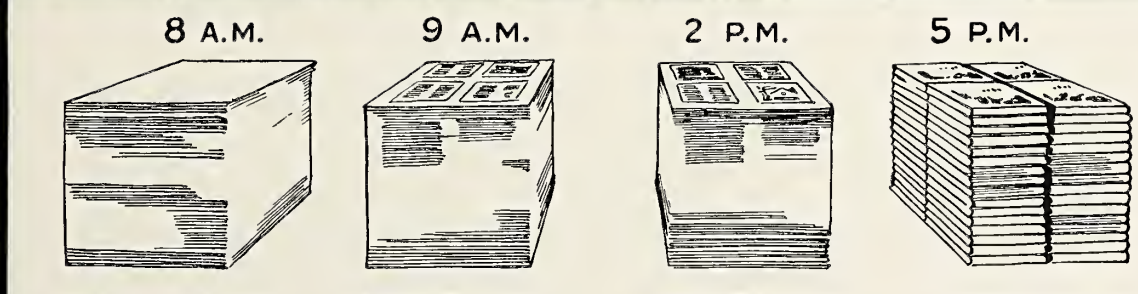
FOR USE ON ENAMELED AND COATED PAPERS

SETS ALMOST INSTANTLY

DOES NOT REQUIRE SLIP SHEETING

DOES NOT DRY HARD ON THE PRESS

PERMITS OF PRINTING, TURNING, PRINTING AND BINDING — ALL THE SAME DAY.



THE QUEEN CITY PRINTING INK CO.

CINCINNATI CHICAGO BOSTON PHILADELPHIA
KANSAS CITY MINNEAPOLIS DALLAS

$250.00 in Cash Prizes

THIS IS YOUR OPPORTUNITY

$100 To those in the State of Pennsylvania, or any state on the Atlantic Coast.

$50 To those in any state west of the Mississippi River.

$100 To those in any state west of the first mentioned states and east of Mississippi River.

To be eligible to secure any of these prizes, you must be in some way identified with the printing trade or allied industries.

The prizes will be awarded to the first one from the sections mentioned to send the correct solution to the list below.



THE ONLY OTHER CONDITION IS THAT YOU [illegible] AND ADDRESS OF TWO USERS OF PRINTING INK, OTHER THAN PRINTERS AND NEWSPAPER PUBLISHERS (SUCH AS ADVERTISING AGENCY PUBLISHERS OR OTHERS) AND THAT YOU GIVE THE NAME OF THE CONCERN WITH WHICH YOU ARE CONNECTED, OR THAT WITH WHICH YOU WERE CONNECTED AT SOME TIME DURING PAST TWO YEARS.

THE KEY PLATE TO THIS WILL APPEAR IN AT LEAST ONE OF THE PRINTING TRADE JOURNALS SEPTEMBER, 1911.

If you figure out before THEN the correct wording of this page, it will give you a tremendous advantage.

For your guidance, [illegible] is SPEEDLIMIT, when properly filled in.

Address, SPEEDLIMIT INK DEPARTMENT

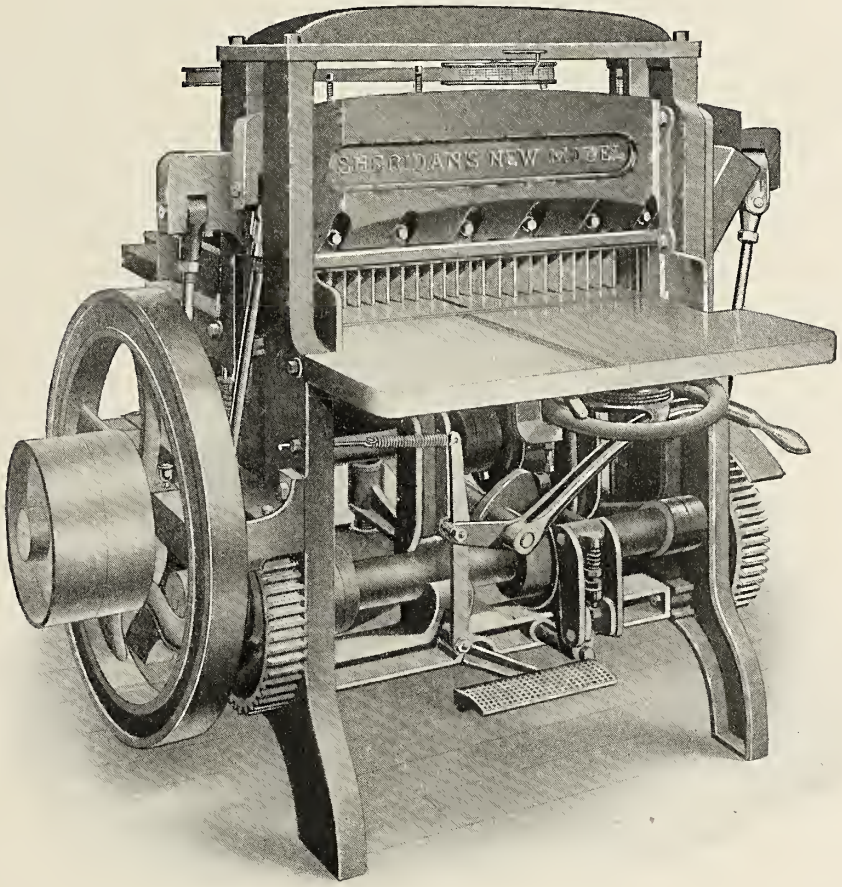
THE QUEEN CITY PRINTING INK CO.

1925 South Street, CINCINNATI, OHIO

Canceled because in contravention of lottery statutes

Sheridan's New Model

Automatic Clamp—Improved—Up to Date



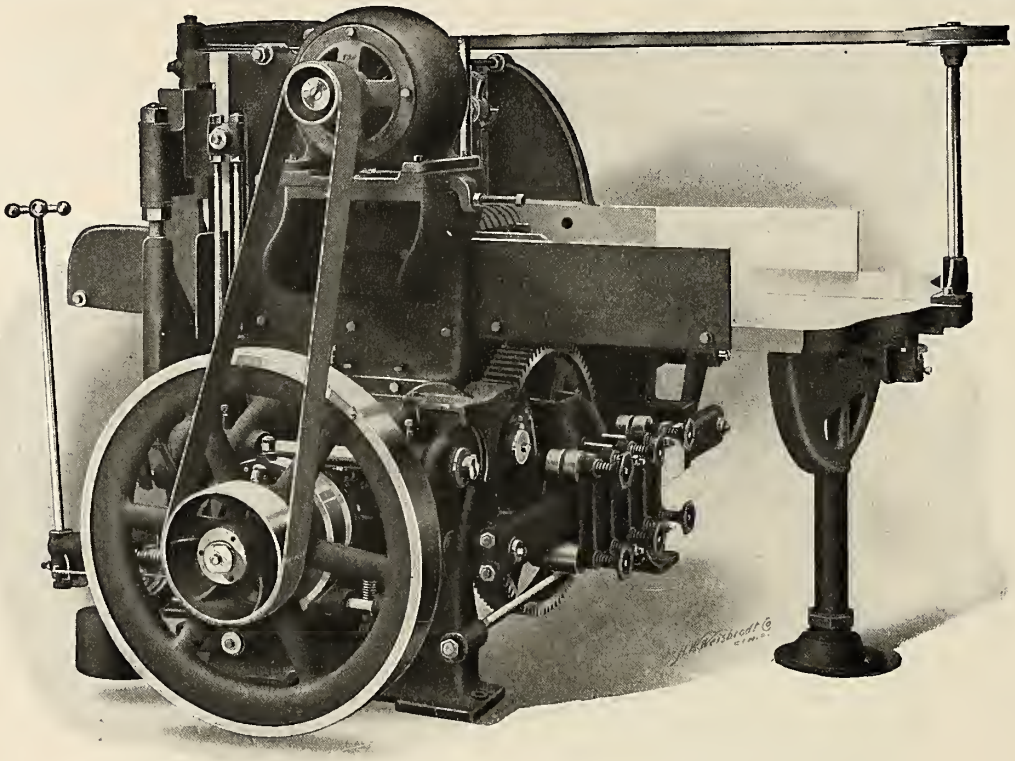
Write for Particulars, Prices and Terms

T. W. & C. B. SHERIDAN CO.

Manufacturers of Paper Cutters, Book Trimmers, Die Presses, Embossers, Smashers, Inkers, and a complete line of Printers' and Bookbinders' Machinery

NEW YORK . . . 56 Duane Street
CHICAGO . . 17 So. Franklin Street
LONDON . . 65-69 Mount Pleasant

The Seybold 20th Century Automatic Cutting Machine



SEYBOLD PATENTS

REAR SIDE VIEW — 38-in., 44-in. and 50-in. Sizes.

The above illustration affords an excellent idea of the Automatic Clamp Friction Device, one of the many *original* Seybold construction features contained in the Twentieth Century Cutter. Extending, as it does, the full width of the machine and driving both ends of the clamp simultaneously from a central position, absolutely uniform pressure throughout the entire surface of the clamp is assured and guaranteed.

Simple and convenient provision for adjusting the friction device and regulating the clamping pressure to meet actual requirements, is an incidental but desirable feature.

Please ask for our little booklet "Testimony" and full particulars.

THE SEYBOLD MACHINE CO.

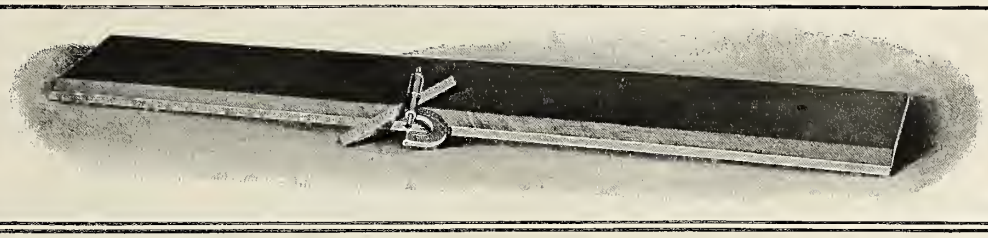
Makers of Highest Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Houses, Paper-Box Makers, etc.

Embracing — Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

Home Office and Factory, DAYTON, OHIO, U.S.A.

BRANCHES: New York, 70 Duane Street; Chicago, 426 S. Dearborn Street.
AGENCIES: J. H. Schroeter & Bro., Atlanta, Ga.; J. L. Morrison Co., Toronto, Ont.; Toronto Type Foundry Co., Ltd., Winnipeg, Man.; Keystone Type Foundry of California, 638 Mission St., San Francisco, Cal.
Barnhart Type Foundry Co., 258 Commerce St., Dallas, Tex.

ESTABLISHED 1830



"COES" MICRO-GROUND

TRADE-MARK REG. U. S. PAT. OFFICE.

Paper Knives

are just enough better to warrant inquiry if you do not already know about them.

"New Process" quality. New package.

"COES" warrant (that's different) better service and

No Price Advance!

In other words, our customers get the benefit of all improvements at no cost to them.

LORING COES & CO., Inc.
DEPARTMENT COES WRENCH CO.
WORCESTER, MASSACHUSETTS.

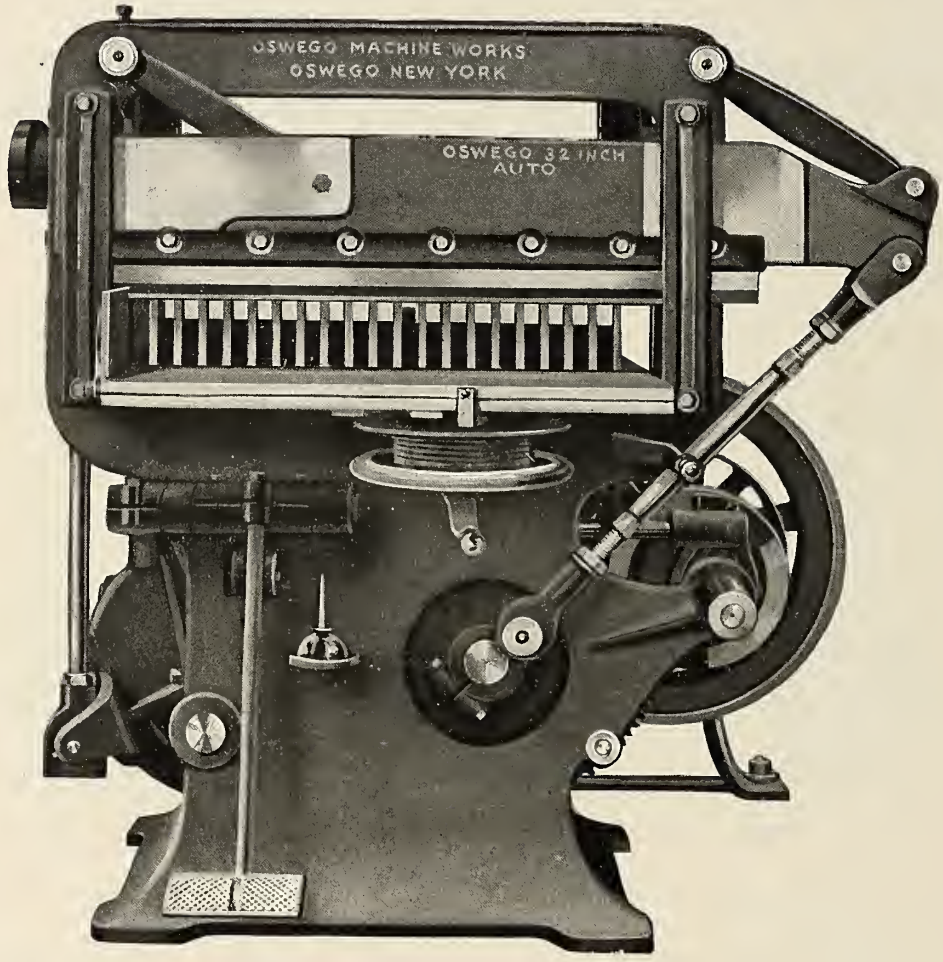
NEW YORK OFFICE—W. E. ROBBINS, 21 Murray Street
Phone, 6866 Barclay

COES RECORDS

First to use Micrometer in Knife work	1890
First to absolutely refuse to join the Trust	1893
First to use special steels for paper work	1894
First to use a special package	1901
First to print and sell by a "printed in figures" Price-list	1904
First to make first-class Knives, *any kind*	1830 to 1905

COES is Always Best!

OSWEGO CUTTING MACHINES



THE HIGH SPEED OSWEGO AUTOMATIC CLAMP

Making 27 cuts a minute, is another one of the BROWN & CARVER line that has a reliable clamp, and cuts fast and accurately

---

This pictures only one of the *ninety* sizes and styles of cutters that are made at Oswego as a specialty. Each Oswego-made Cutter, from the little 16-inch Oswego Bench Cutter up to the large 7-ton Brown & Carver Automatic Clamp Cutter, has at least three points of excellence on Oswego Cutters only. Ask about the Vertical Stroke Attachments for cutting shapes.

It will give us pleasure to receive your request for our new book No. 8, containing valuable suggestions derived from over a third of a century's experience making cutting machines exclusively. Won't you give us that pleasure?

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

OSWEGO, N. Y.

CUTTING MACHINES EXCLUSIVELY

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 168-172 WEST MONROE ST., CHICAGO
Great Western Type Foundry, Kansas City, Missouri; Great Western Type Foundry, Omana, Nebraska; Minnesota Type Foundry Co., St. Paul, Minnesota; St. Louis Printers Supply Co., St. Louis, Missouri; Southern Printers Supply Co., Washington, District Columbia; The Barnhart Type Foundry Co., Dallas, Texas; National Paper & Type Co., City of Mexico, Vera Cruz, Monterrey, and Havana, Cuba. On the Pacific Coast—Pacific Printers Supply Company, Seattle, Wash.

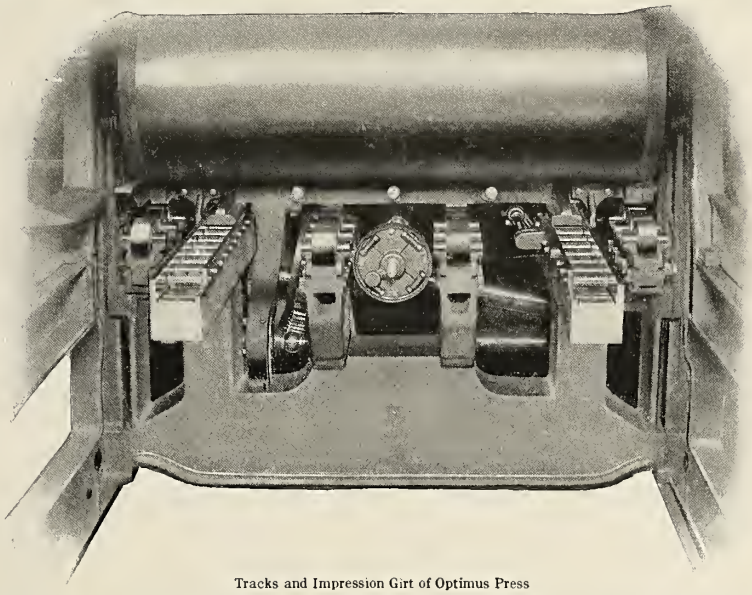
The Babcock Optimus

The Babcock Optimus

The faults of the four-track arrangement bar it from the Optimus. Every four-track press we ever saw gutters on heavy work. The Optimus is the only two-revolution that does not gutter no matter what the form.

Presses gutter because they are weak. Though not always done, it is not very difficult to make the cylinder and its supports sufficiently strong. The bed support is the real problem, wherein the tracks figure importantly. Only the Optimus has solved it.

One need not go far to find an old Optimus that today is doing better work on heavy forms than any other press made much later, and supposedly especially to meet the condition. The reason is in the perfection of the Optimus bed supports. These are, mainly, the heaviest and strongest impression girt in use, and six tracks better calculated to enforce and maintain rigidity than any others.



Tracks and Impression Girt of Optimus Press

At no other point in the press is equality of bearing of more vital concern than in the tracks. The usual practice is the use of four tracks, each as long as the full travel of the bed. It is impossible to accurately adjust these tracks to compensate for wear. The middle tracks wear faster than those outside; even if little, it is enough to make trouble for the form and add time to make-ready. As the wear cannot be corrected it must grow worse. The condition is always aggravated by a weak center-girt, and guttering is set up to ruin forms and degrade work.

All Optimus presses, except ponies, have six tracks under impression line—two long roller tracks and four short wheel tracks. Each wheel track contains three five-inch wheels, each wheel almost instantly adjustable; and the two long tracks are more quickly and effectively corrected for wear than if they were a part of a four-track device. The steel used is of our own special analysis, a high grade, best for the purpose quality that gives stubborn resistance to wear in this trying service. There is nothing better to be used; it fits the duty exactly.

The wheel track is far more durable than the same length of roller track, and will retain adjustment longer. The wheels have three times the wearing surface of a straight track as long as their diameters. Three wheels five inches in diameter are equivalent to a track four feet long. Four feet of straight track cannot be concentrated under the impression line; but it is easily possible to place at this point of intense strain a track of wheels having four feet of track surface on their circumferences. Why a wheel track is more durable than any other device is quickly seen. In fact, the advantage of wheels for this purpose has been recognized at all times by press builders; but the difficulty in their use has been lack of accurate adjustment, and this we have successfully accomplished, positively, quickly, and simply.

The massive impression girt and the six patented tracks, in conjunction with details of construction calculated to render all of supreme rigidity, give the Optimus a six-track support of sturdy structural integrity, wholly unique in its matchless strength. The machine is beyond the weakness of guttering, and does not grow old as others do.

The Babcock Optimus

SET IN AUTHORS ROMAN

ELAPSED TIME



is what you buy from your employees. Do you *know* that you get what you pay them for?

ELAPSED TIME

enters into every operation of every product of your plant. Do you know what it costs you?

Knowledge—accurate information—not someone's guess—of the *Elapsed Time* you receive and distribute will enable you to stop leaks, increase production without an increase of expense, and enlarge your profits.

THE CALCULAGRAPH

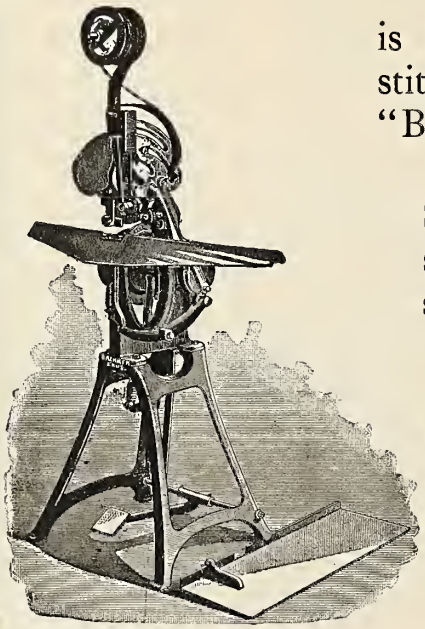
records *Elapsed Time*. It also records the time-of-day, but that is of lesser importance.

Ask for our booklet, "Accurate Cost Records"—it's free.

Calculagraph Company

1460 Jewelers Building
New York City

ACCURACY AND SPEED



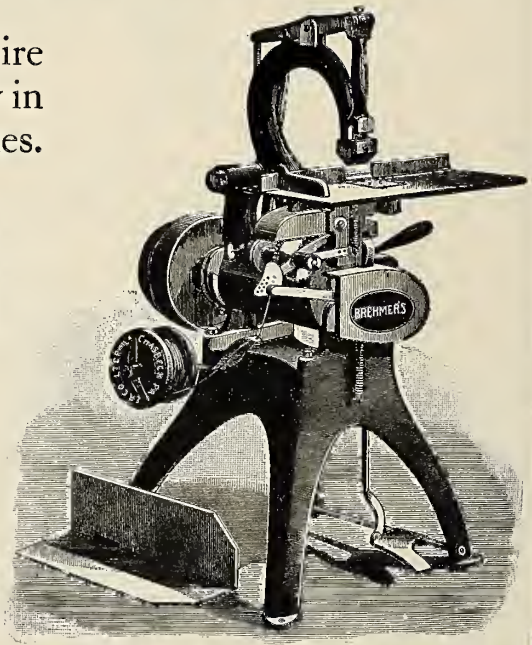
No. 33. For Booklet and other General Printers' Stitching.

is a combination in wire stitchers to be found only in "BREHMER" machines.

SIMPLICITY of construction explains the small cost of renewal parts.

Over 30,000 in use

WRITE OUR "SERVICE BUREAU"

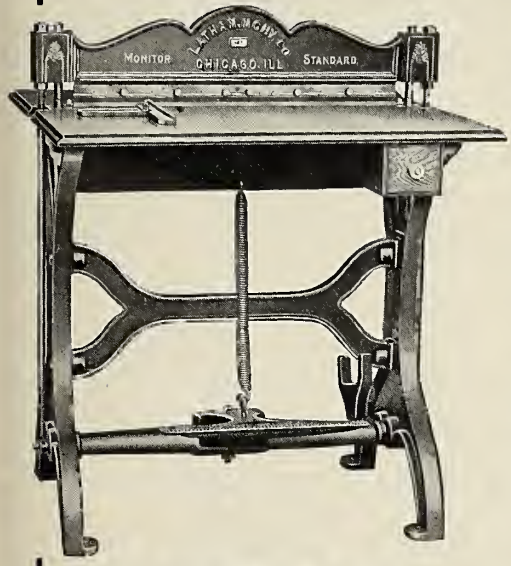


No. 58. For heavier work up to ¾-inch. Can be fitted with special gauge for Calendar Work.

CHARLES BECK COMPANY

609 CHESTNUT STREET PHILADELPHIA

Are You Thinking of Installing a Bindery?



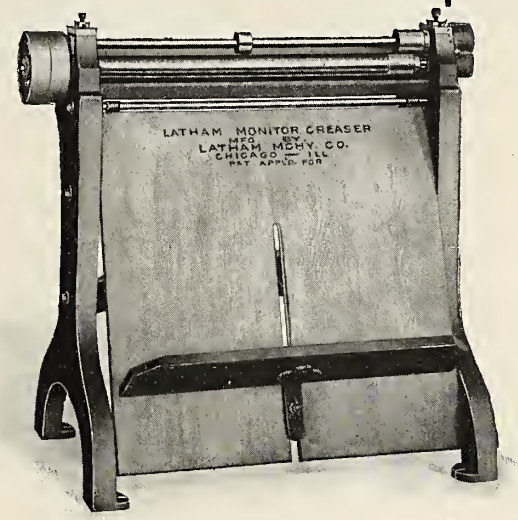
Monitor Standard Foot-Power Perforator.

Let Latham Figure with You

Complete Bindery Outfits

Write for Estimates

Wire Stitchers Perforators
Punching Machines
Box Stitchers
Paging and Numbering Machines
Embossers
Standing Presses
Creasers
Job Backers Table Shears
etc., etc.



Monitor Rotary Creasing and Scoring Machine.

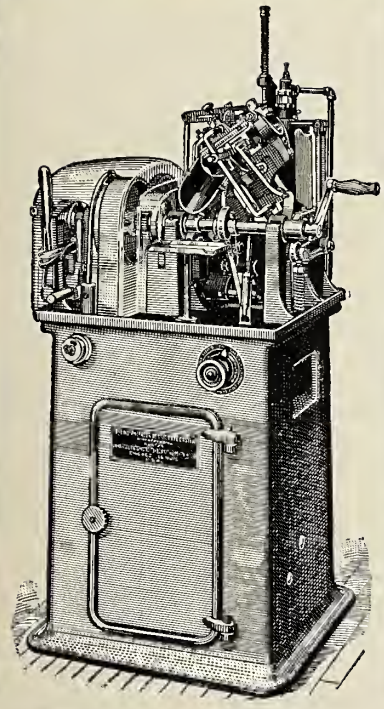
LATHAM MACHINERY COMPANY

306-312 So. Canal Street, CHICAGO

NEW YORK, 8 Reade Street

BOSTON, 220 Devonshire Street

Thirty Thousand Pounds of Type


Nuernberger-Rettig Typecaster

For One Chicago Printery was cast by them on one NUERNBERGER-RETTIG TYPE-CASTING MACHINE. Most of the above was small sizes and was old foundry type recast.

What was it worth as old metal?
What is it worth as new usable type, equal to foundry quality?

WHY NOT RECAST YOUR DEAD TYPE INTO TYPE SPACES—QUADS—LOGOS—BORDERS
SIX TO FORTY-EIGHT POINT **SEND FOR SAMPLES**

COMPOSITYPE MATS CAN BE USED

Universal Automatic Type-Casting Machine Company

321-323 North Sheldon Street :: :: CHICAGO



Danish Ledger

WRITES WELL
RULES WELL
ERASES WELL

To those who desire a high-grade ledger at a moderate price, we recommend DANISH LEDGER. Send for new sample-book.

LIST OF AGENTS

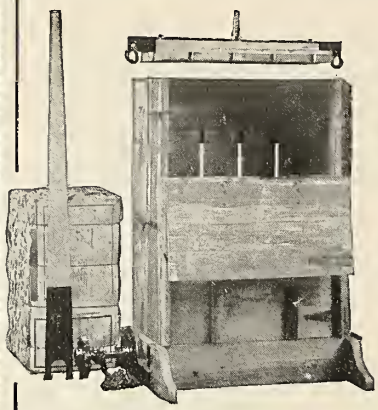
Miller & Wright Paper Co., New York City
Donaldson Paper Co., Harrisburg, Pa.
The R. H. Thompson Co., Buffalo, New York.
O. W. Bradley Paper Co., St. Louis, Mo.
Tileston & Livermore Co., Boston, Mass.
B. F. Bond Paper Co., Baltimore, Md.
Crescent Paper Co., Indianapolis, Ind.
The Chope Stevens Paper Co., Detroit, Mich.
Wilkinson Brothers & Co., Philadelphia, Pa.
The Hudson Valley Paper Co., Albany, N. Y

MANUFACTURED BY

B. D. RISING PAPER CO.

HOUSATONIC, BERKSHIRE COUNTY,
MASSACHUSETTS.

Sell Your Waste Paper *to* the Mills



They want it, and are willing to pay a good price for it.

Selling waste paper is 100% profit. It costs you nothing and brings you enough to practically pay your rent.

"The Handy" Paper Baling Press

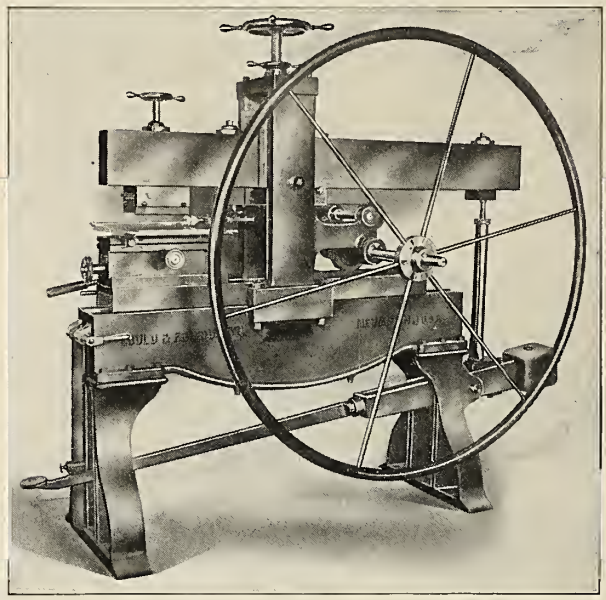
is the greatest little money-maker for retailers ever devised. It bales your waste quickly, easily, economically. An office boy can operate it.

It is built of the best kiln-dried maple, natural finish. Makes a bale weighing from 100 to 750 lbs. Perfectly easy to remove bale. Press occupies minimum floor space. Made in five sizes, $40, $50, $65, $75 and $85.

Write for full particulars

The Handy Press Co.

251-263 So. Ionia St., Grand Rapids, Mich.



STEEL PLATE TRANSFER PRESS

For Transferring Impressions from Hardened Steel Plates or Rolls

USED BY THE FOLLOWING CONCERNS

Bureau of Engraving & Printing, Washington	20 Machines
American Bank Note Co., New York	12 "
John A. Lowell Bank Note Co., Boston	1 "
Western Bank Note Co., Chicago	2 "
Thos. MacDonald, Genoa	2 "
E. A. Wright Bank Note Co., Philadelphia	1 "
Richter & Co., Naples	1 "

GOULD & EBERHARDT
"HIGH DUTY" SHAPERS
AUTOMATIC GEAR AND RACK CUTTING MACHINERY
ESTABLISHED 1833 NEWARK, N.J. U.S.A.



THE AULT & WIBORG CO.

Manufacturers of

Letterpress and Lithographic

PRINTING INKS

CINCINNATI NEW YORK CHICAGO
ST. LOUIS BUFFALO PHILADELPHIA
MINNEAPOLIS SAN FRANCISCO
TORONTO HAVANA CITY OF MEXICO
BUENOS AIRES PARIS LONDON

If you
are not using
Wonder
Black
We are both
Losing Money!
The Auto Ribbon Co.
Hic Et Ubique.

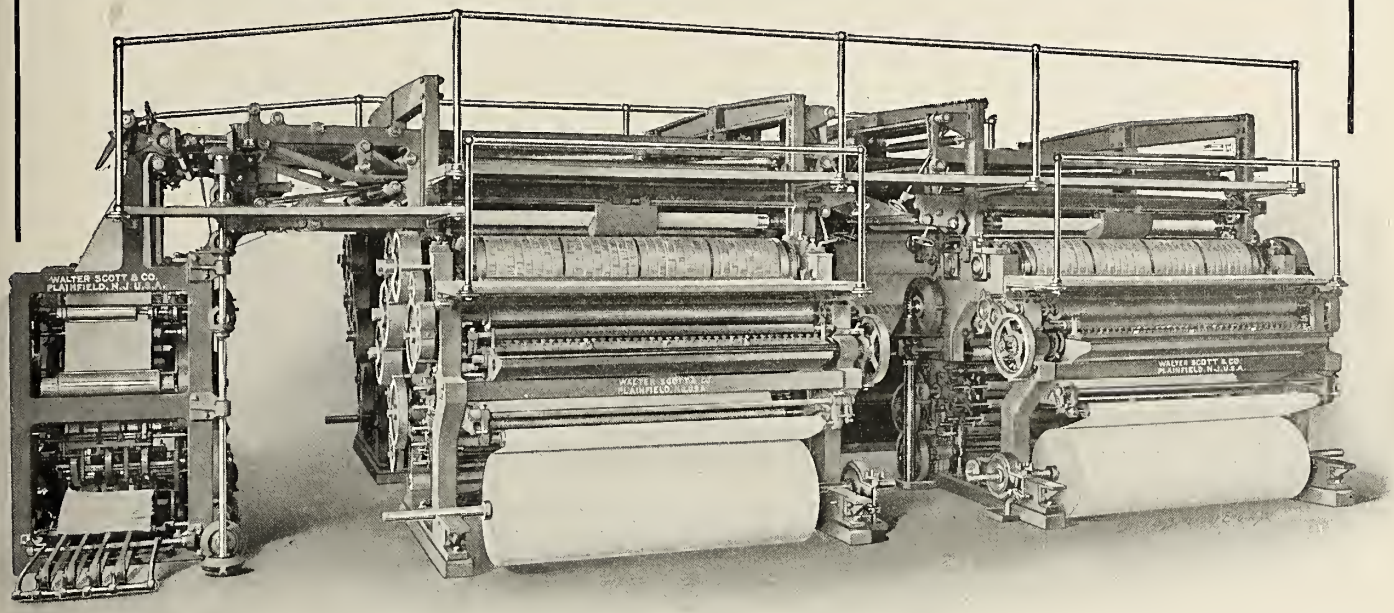
The Greatest Newspaper Press Ever Built

Go and see this new machine in operation in the new plant of

THE WORCESTER TELEGRAM
WORCESTER, MASS.

you have no idea how fine a newspaper press can be built until you have inspected the new

SCOTT "*Multi-Unit*" PRESS



SCOTT "MULTI-UNIT" DOUBLE-QUADRUPLE COMBINATION OCTUPLE PRESS

THE SACRAMENTO BEE
SACRAMENTO, CAL.

after a 15 months' thorough investigation of every make and style of newspaper press, and after watching every run of the WORCESTER TELEGRAM for a week, placed their order with us for a duplicate. Mr. V. S. McClatchy, the publisher (who is also a director of the Associated Press) and Mr. W. H. James, the business manager, who inspected the press, stated that it is the most perfectly designed, most carefully and accurately constructed, and finest newspaper press built.

SEND FOR DESCRIPTIVE CIRCULARS, DETAILS, ETC., OF THIS NEW MACHINE TO

WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

PLAINFIELD, NEW JERSEY, U. S. A.

NEW YORK OFFICE, 41 Park Row — CHICAGO OFFICE, Monadnock Block



New Ideas in Attractive Advertising

The printer should examine this big line of BLOTTING PAPERS.

The WORLD, HOLLYWOOD and RELIANCE suggest big advertising possibilities.

VIENNA MOIRE (in colors) and *Plate Finish*, the acme of art basis.

Our DIRECTOIRE, a novelty of exquisite patterns.

ALBEMARLE
HALF-TONE BLOTTING

a new creation, having surface for half-tone or color process printing and lithographing. Made in white and five colors.

Samples of our entire line will be mailed upon request.

The Albemarle Paper Mfg. Co.

Makers of Blotting — Richmond, Virginia

Edwards, Dunlop & Co., Ltd., Sydney and Brisbane, Sole Agents for Australia

We Manufacture Printers' Roller Machinery

on the basis of knowing the *actual requirements* of to-day. If you contemplate installing a plant, large or small, we want to figure with you.

Our New System

will interest you, and, mark you — at the right prices.

Our machinery embraces improvements on weak features of others — therefore, the life and satisfactory service of *Roller-making Machinery* depends upon how built.

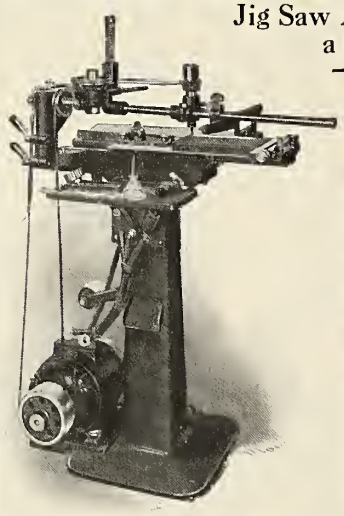
We also build and design special machinery. We carry, ready for quick shipment, repair parts for the Geo. P. Gordon Presses.

Louis Kreiter & Company

313 South Clinton Street : Chicago, Ill.

The HEXAGON

Universal Saw and Trimmer with Router and Jig Saw Attachment Makes a Complete Machine



A CIRCULAR SAW and Trimmer with gauge from 1 to 50 picas and our linotype slug holder to cut plates, furniture, rules and linotype slugs to accurate point measure.

A Jig Saw for inside mortises for insertions and all regular sawing.

A Radial Arm Router for routing out plates for color work and cutting out high parts of electrotypes.

A Beveling Attachment for beveling plates on edges for tacks and patent plate hooks or undercut bevel.

Furnished as individual machines or in a complete combination the attachments of which are readily and quickly taken off or swung to one side, enabling the printer to do many kinds of work.

Our confidence in this machine is so great that we are prepared to give you a thirty days' free trial. If at the end of that time you are not fully satisfied with it, you can return it at our expense. Send for booklet.

HEXAGON TOOL COMPANY

DOVER, N. H.

NEW YORK: 321 Pearl St. — CHICAGO: 1241 State St.

A Special Motor for Every Machine in Your Print-Shop

Our "STANDARD" Motors are now being used with great success on Linotype machines, presses, cutters, binders, staplers and similar machines.

Hundreds of printers have secured *more efficient power service* and at a *much lower cost* by installing

Robbins & Myers STANDARD Motors

We have specialized on small motors — $\frac{1}{30}$ to 15 horse-power — for more than 16 years. The entire output of our big factory is centered on this type of motors, making it possible to quote the *lowest prices* consistent with *superior quality*. We carry a big stock of "STANDARD" Motors and can *fill rush orders* with dispatch from our big factory or our eight branch houses.

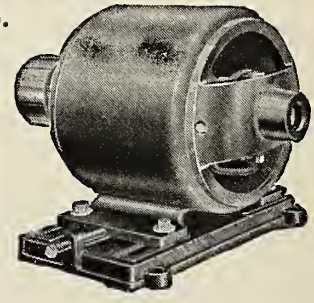
Special booklet on "STANDARD" Motors will be sent you for the asking. *Write for it.*

The Robbins & Myers Co.

Factory and General Offices:
1325 Lagonda Avenue
Springfield, Ohio

BRANCHES:

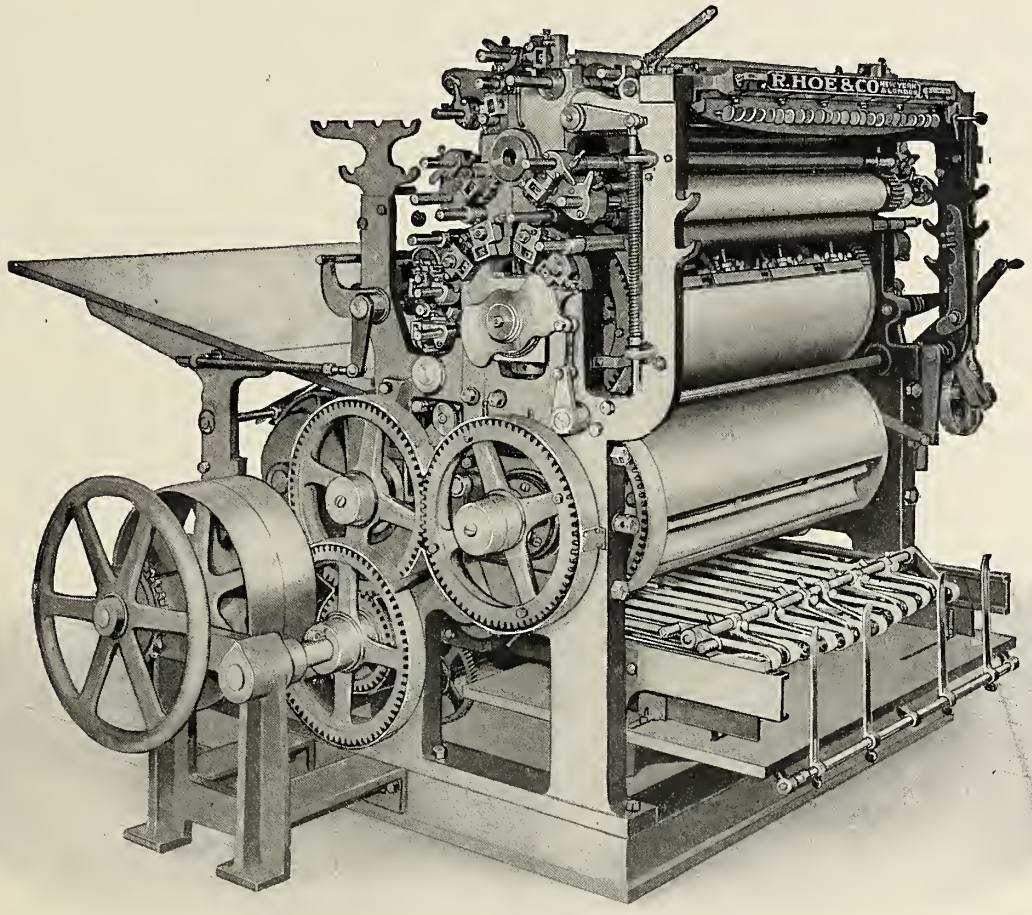
New York, 145 Chambers street; Chicago, 320 Monadnock block; Philadelphia, 1109 Arch street; Boston, 176 Federal street; Cleveland, 1408 West Third street, N. W.; New Orleans, 312 Carondelet street; St. Louis, 1120 Pine street; Kansas City, 930 Wyandotte street.



OFFSET PRINTING

AND THE

HOE ROTARY OFFSET PRESS



SUITED FOR ANY MAKE OF AUTOMATIC FEEDER

OFFSET printing is the newest product of the printer, and the Hoe Rotary Offset Press is, like all other Hoe machines, the finest product of the manufacturer's skill in meeting the printer's demands. This we can prove to you, and that it will produce more and better work at less cost than any other machine of the kind made.

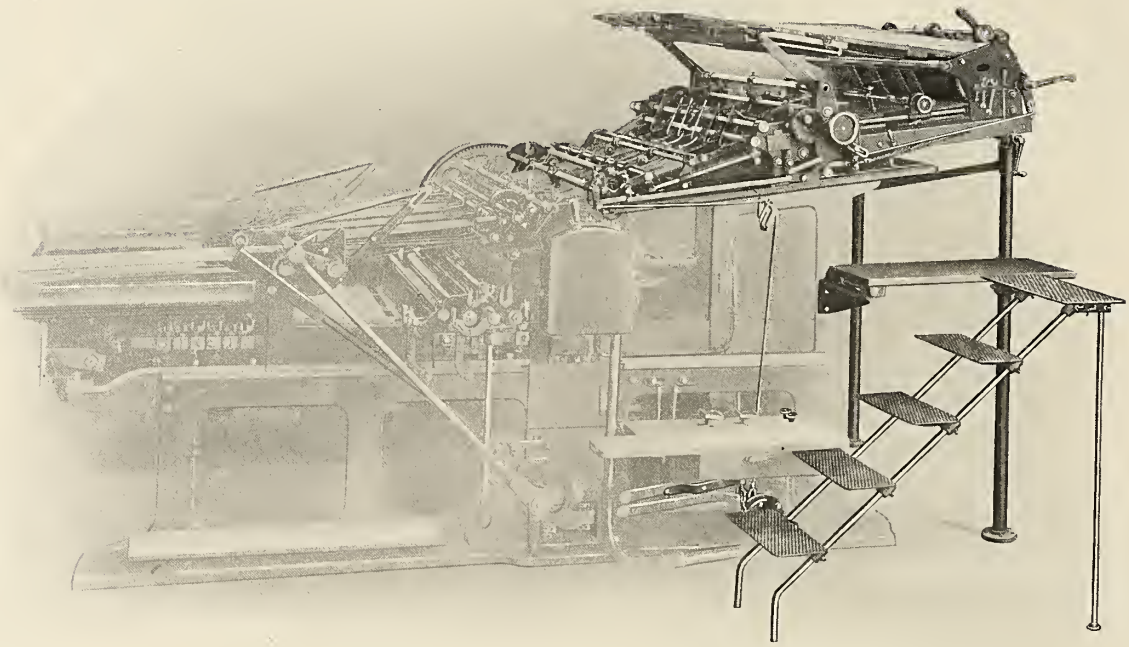
You Take No Risk with a Hoe

R. HOE & CO., 504-520 Grand Street, New York City

7 Water St Boston, Mass.	143 Dearborn St. Chicago, Ill.	160 St. James St. Montreal, Can.	109-112 Borough Road London, S. E., Eng.	8 Rue de Chateaudun Paris, France

CROSS
CONTINUOUS FEEDERS

They Run While You Load



The number of machines sold in 1910 was twice the record of sales in 1909 and sixty per cent. were REPEAT orders—from those who were already users and who *knew* their value. This tells the efficiency story.

Presses and folders are fed economically by Cross Continuous Feeders because of their ready adjustment to size changes and their adaptability to all kinds of stock.

Write us for Booklet

DEXTER FOLDER COMPANY

200 Fifth Avenue
NEW YORK

431 South Dearborn Street
CHICAGO

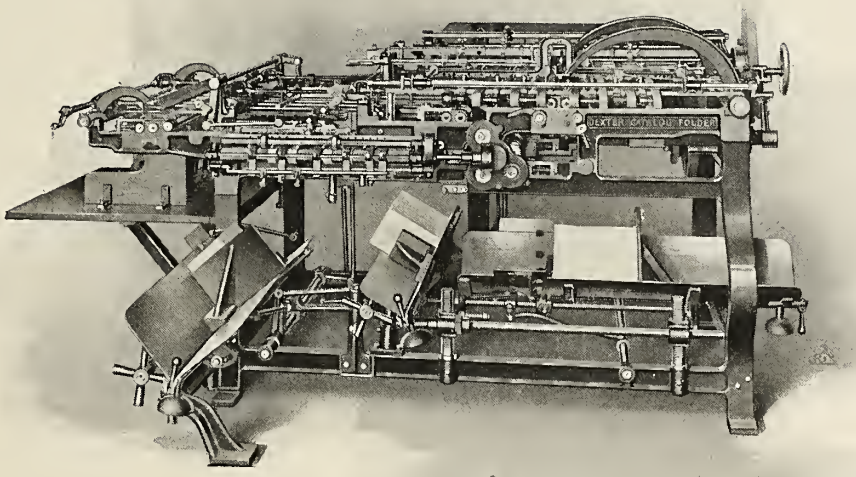
Fifth and Chestnut Streets
PHILADELPHIA

Brintnall & Bickford, 568 Howard Street
SAN FRANCISCO

185 Summer Street
BOSTON

Dodson Printers' Supply Co.
ATLANTA, GA.

The J. L. Morrison Co.
TORONTO, CANADA



A PROFIT-PRODUCER

CATALOG BOOK PARALLEL FOLDER

Twenty-three distinct forms—6 to 32 pages—including Right Angle, Parallel and Oblong work—can be folded on this machine.

You can take bindery business "as it comes" and keep a No. 290 Type of Folder busy *all* its time. When your special types of machines are overloaded, the No. 290 will help them—its Profit-making time is *all* the time.

Write us for Booklet

DEXTER FOLDER COMPANY

200 Fifth Avenue
NEW YORK

431 South Dearborn Street
CHICAGO

Fifth and Chestnut Streets
PHILADELPHIA

185 Summer Street
BOSTON

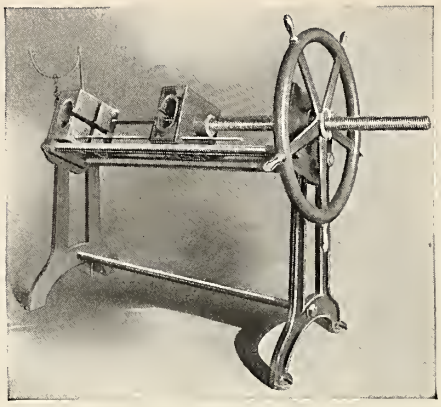
Brintnall & Bickford, 568 Howard Street
SAN FRANCISCO

Dodson's Printers Supply Co.
ATLANTA, GA.

T. W. & C. B. Sheridan
LONDON, ENG.

The J. L. Morrison Company
TORONTO, CANADA

Hand Bundling Press



Write for Prices

HICKOK
Paper-Ruling Machines
AND
Ruling Pens
Bookbinders' Machinery

The W. O. HICKOK MFG. CO.
HARRISBURG, PA., U. S. A.
ESTABLISHED 1844 INCORPORATED 1886

Every Printer should have our Free Samples of
COMMENCEMENT
Programs, Invitations, Diplomas, Class Pins For 1911

The Samples are now ready for distribution and will be sent PREPAID FREE upon request. These samples will enable you to secure the orders from the GRADUATING CLASSES of the high schools, etc.

Send your request to-day, even though you do not need the Samples until a later date, and we will reserve a set for you.

CALENDARS THAT SELL FOR Advertising Purposes

Here is the opportunity you are looking for. It will increase your earnings. Your ***Advertising Merchant*** will buy if you show him ***our*** samples, because they are carefully designed for ***advertising purposes.*** NOW is the time to solicit Calendar business. Write for our ***Proposition*** if interested.

MURRAY ENGRAVING COMPANY

154 LAKE STREET CHICAGO, ILL.

Suit Dismissed

The United States Circuit Court for the Southern District of New York dismissed the suit instituted against Watzelhan & Speyer, representing the

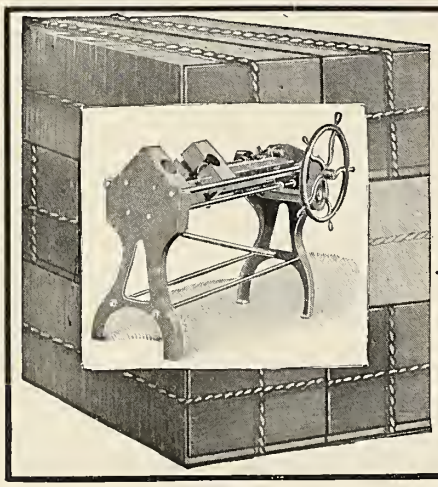
Mechanical Chalk Relief Overlay Process

for alleged infringement of the Gilbert, Harris Co.'s metallic overlay, rendering decision decidedly against the Gilbert, Harris Co.

The Mechanical Chalk Relief Overlay Process now stands pre-eminent over all known overlay methods, both hand and mechanical.

For Further Information, Samples, Etc., Address

WATZELHAN & SPEYER
183 William St., New York



As to the value of other things, most men differ. Concerning the

Anderson Bundling Press

all have the same opinion.

The high pressure produced and the ease of obtaining it, is ONE reason why so many ANDERSON BUNDLING PRESSES are used. Many binderies have from two to twelve.

Write for List of Users in your locality

C. F. ANDERSON & CO. 394-398 Clark St., CHICAGO

The Feeder Question Solved

THE KAVMOR

High-speed Automatic Platen Press

Built in Two Sizes, 11 x 17 and 14 x 20.

FEEDS, PRINTS and DELIVERS all grades of paper from French Folio to Boxboard at speeds up to

5,000 Impressions per Hour!

Flat Type Forms

—

Electros not necessary

—

Ordinary Flat Electros when desired (not curved)

—

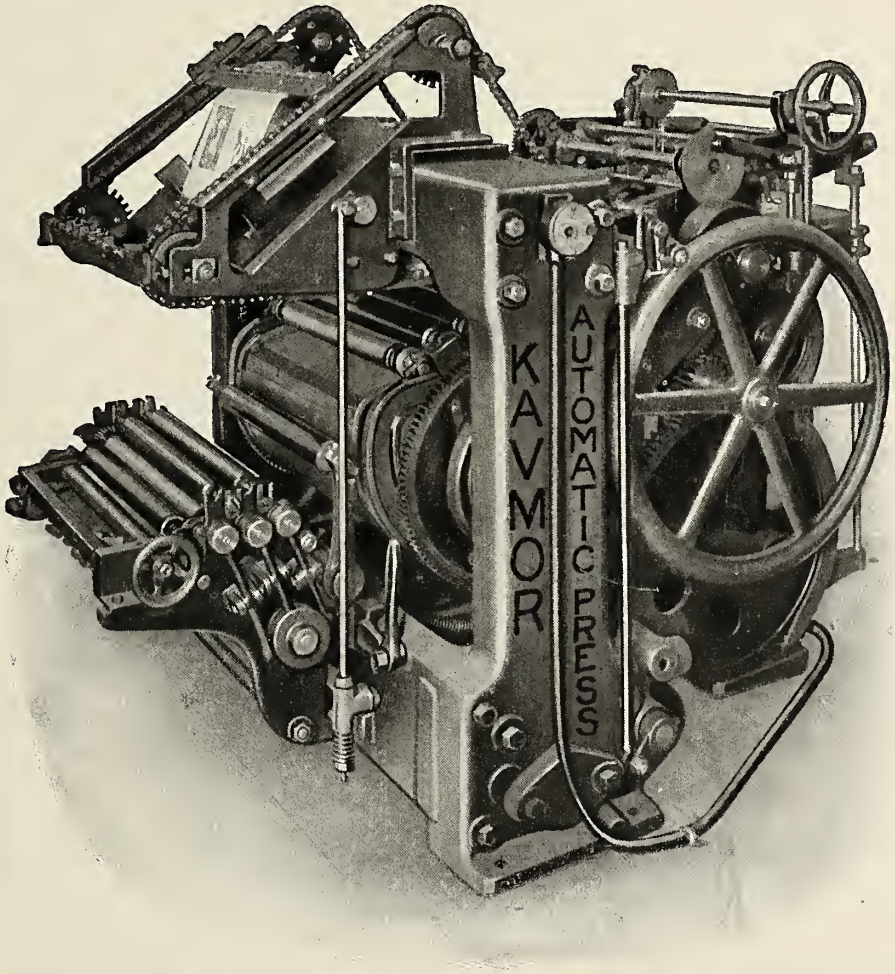
Perfect Registry

—

Requires only two horse-power.

—

Requires no machinist



Short runs handled quickly

—

Self-Feeding

—

Self-Delivering

—

Less Wages

—

Less Waste

—

Inking Distribution unsurpassed

—

Costs no more to operate.

PRODUCES MORE WORK THAN FIVE JOBBERS.

The Kavmor Automatic Press Company

Office and Showrooms, 346 Broadway, New York

Western Agency — JOHN C. LASSEN, Monadnock Building, Chicago, Ill. Eastern Agency — RICHARD PRESTON, 167 Oliver St., Boston, Mass.
Southern and Southwestern Agency — DODSON PRINTERS' SUPPLY CO., Atlanta, Ga.
Canadian Agents — MILLER & RICHARD, Toronto, Can. Pacific Coast Agents — BRINTNALL & BICKFORD, San Francisco, Cal.

THE GOLDING ART JOBBER

Sizes 12 x 18 and 15 x 21 inside chase

PRINTERS, users of this style of the Golding Jobber, tell us the press will give a daily, weekly or monthly average product of high-grade work—⅓ greater than the best other platen press of our contemporaries.

The Golding Art Jobber's *increased product* alone pays for the press in a year's time. They are actually the best investment in the line of job presses on the market.

Our booklet, "For the Man Who Pays," should be read by every printer interested in the question of *Cost* and *Profit*. It is free—ask us for a copy.

The Golding Jobber is made in four sizes and three styles.

Art Jobbers—*April Sales*—

Styles Nos. 18 and 21

1	P. L. Abbey Co., Detroit, Mich.
2	Cleveland-Akron Bag Co., Cleveland, Ohio.
1	F. H. Brown & Co., Greenfield, Mass.
1	F. W. Gourlay, Athol, Mass.
1	Boston Rubber Shoe Co., Boston, Mass.
1	H. C. Miner Litho. Co., New York, N. Y.
1	International Ticket Co., Boston, Mass.
2	McMillan Ptg. Co., Monroe, Mich.
2	W. L. Packard, Geneva, N. Y.
1	J. C. Hall, Providence, R. I.
1	Jno. M. Betsch, Dayton, Ohio.
1	Attleboro Press, Attleboro, Mass.
1	W. F. Caldwell, Piqua, Ohio.
1	Arthur A. Allen, Greenfield, Mass.
1	Interstate Ptg. Co., St. Louis, Mo.
3	Hailman Ptg. Co., Kansas City, Mo.
1	Ocean Grove *Times*, Ocean Grove, N. J.
1	H. E. Wright, Chicago, Ill.
1	Langston Press, Chicago, Ill.
1	North Chicago Ptg. House, Chicago, Ill.
1	Miller & Richard, Hamilton, Ont.
1	Miller & Richard, Toronto, Ont.
1	Gintzler Ptg. Co., Buffalo, N. Y.
1	American Brake Co., St. Louis, Mo.
1	Review Ptg. & Emb. Co., Chicago, Ill.
2	Thompson-White Co., Chicago, Ill.
1	Daniels Ptg. Co., Boston, Mass.

MANUFACTURED AND FOR SALE BY

GOLDING MANUFACTURING CO., FRANKLIN, MASS.

FOR SALE BY ALL DEALERS

PEARL PRESS ∴ OFFICIAL PRESS ∴ GOLDING AND PEARL PAPER CUTTERS ∴ TOOLS, ETC.

"Globetypes"

Halftones and Electros From Halftones

The Best the World Has Ever Seen

The evidence of a 400-line **"Globetype"** (160,000 dots to the square inch) the halftone and electro printed on the same sheet for comparison, is yours for the asking.

GLOBE ENGRAVING & ELECTROTYPE COMPANY

701-721 South Dearborn Street, - - CHICAGO

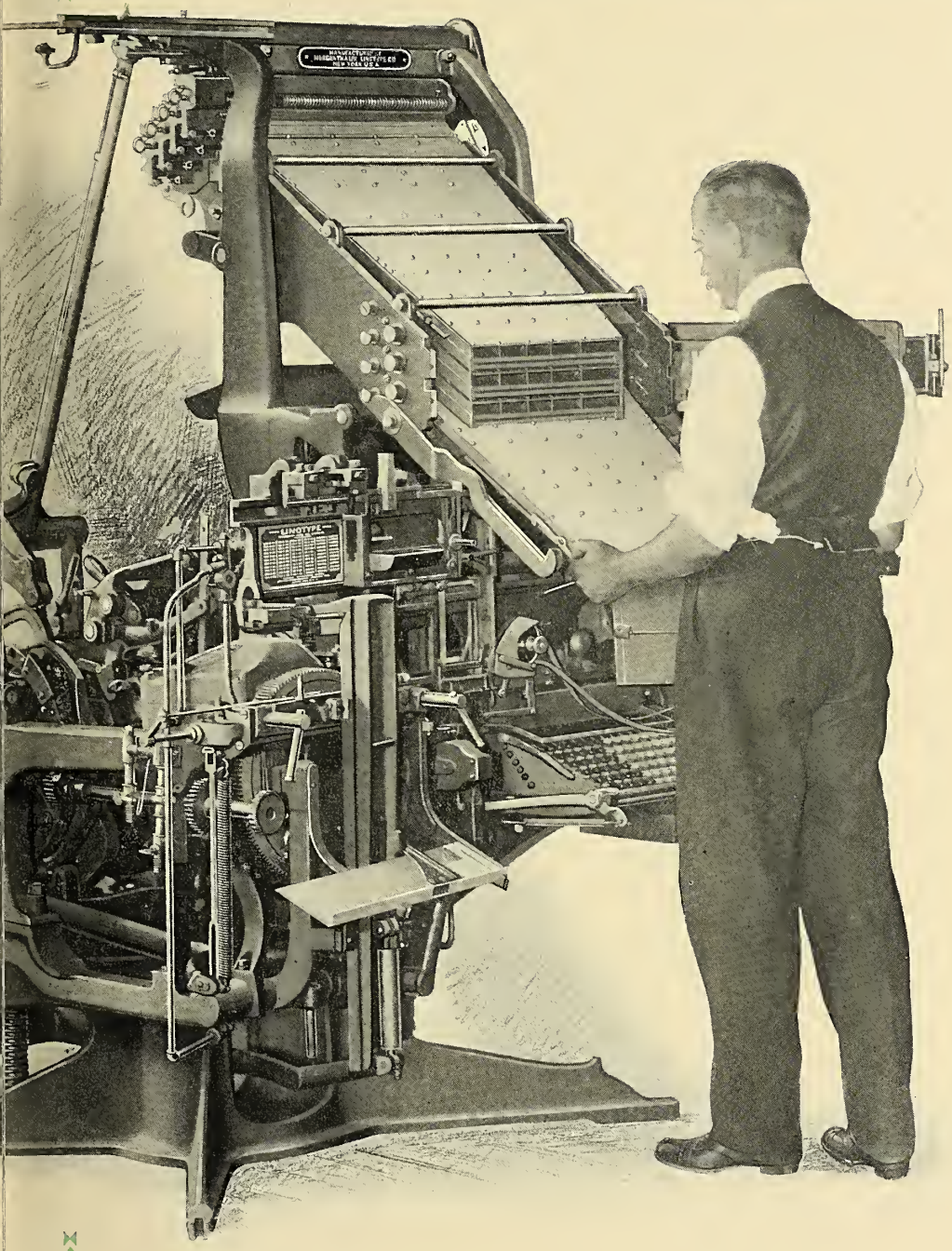
We make designs, drawings, halftones, zinc etchings, wood and wax engravings, copper, nickel and steel electrotypes—but we do no printing. Our scale of prices is the most complete, comprehensive and consistent ever issued. With it on your desk the necessity for correspondence is practically eliminated.

This advertisement is printed from a steel "GLOBETYPE."

The

Four Magazine Linotype

QUICK CHANGE MODEL 9



FOUR MAGAZINES, all interchangeable.

EIGHT FACES, four fonts of two-letter matrices.

720 CHARACTERS from a Standard Keyboard of only 90 keys.

ALL FACES mixed at will in the same line.

ALL BODIES, 5 to 36 point; all measures, 4 to 30 ems.

UNIVERSAL KNIFE BLOCK.

UNIVERSAL EJECTOR.

WATER COOLED MOLD DISK.

PRICE $4,000

(F. O. B. New York)

MERGENTHALER LINOTYPE COMPANY

TRIBUNE BUILDING, NEW YORK

CHICAGO SAN FRANCISCO NEW ORLEANS TORONTO: CANADIAN LINOTYPE LIMITED

ANNUAL LIST
OF
NEW AND IMPORTANT PUBLICATIONS
SELECTED FROM THE
MONTHLY BULLETINS
1906-1907.

REFERENCE BOOKS.

Encyclopedias. Directories. Guide Books. Atlases. Dictionaries. Anthologies. Quotations.

Each year the Library adds many handbooks, annuals, and other works of a similar character, but most of them are not entered here because they are serial publications. They are, however, valuable additions to the year's literature. Most of the titles of such works will be found in the List of Periodical Publications currently received (1903).

Allen, Charles Grant Blairfindie, 1848-1899, and George Charles **Williamson.** 1858–.
Cities of northern Italy. Boston, 1906. 2v. Portraits. Plates. [Travel lovers' library.] 2769.120
Contents. — 1. Milan. 2. Verona. — Padua. — Bologna. — Ravenna.
A guide-book dealing with the art of the cities.

American directory, The, of the hosiery and knit goods manufacturers of the United States and Canada, with mill-towns, selling agents, jobbers . . . Compiled by the Textile World Record. 24th year. 1906. Boston, 1906. Illus. Maps. *8039a.121

Annuaire des gens de lettres et des dessinateurs, 1905. [Paris, 1905.] Portraits. *2639a.128

Automobile Official A. A. A. 1906 Blue Book, The. A touring guide to the best and most popular routes in the eastern and northern states, with a Canadian section. New York, 1906. Illus. Maps. *2386.63

Baedeker, Carl.
Great Britain. Handbook for travellers. 6th edition. Leipzig, 1906. Maps. Plans. = B.H.Ref.273.21(2469a.166)
Palestine and Syria. Handbook for travelers. 4th edition. Leipzig, 1906. Plates. Maps. B.H.Ref.273.1(*5049a.123)
Southern France including Corsica. Handbook for travellers. 5th edition. Leipzig, 1907. Maps. Plans. 2639a.29
Southern Germany (Wurtemburg and Bavaria). Handbook for travellers. 10th edition. Leipzig, 1907. Maps. Plans. B.H.Ref.273.15(2839.81)

Bailey, Liberty Hyde, editor.
Cyclopedia of American agriculture. Vol. 1. New York, 1907. Illus. Portraits. Maps. Plans. B.H.Ref.82.8(*3991.180)

Bailey, Liberty Hyde, and Wilhelm **Miller.**
Cyclopedia of American horticulture. 4th edition. New York, 1906. 6 v. Illus. Portraits. Maps. Plans. B.H.Ref.452.6(*5983.11)

Bancroft, W. B.
Bancroft's Americans' guide to London and the places thereabouts . . . London, 1906. Illus. 2499a.184

Betchel, John Hendricks.
Proverbs. Maxims and phrases drawn from all lands and times. Philadelphia, 1906. 6259a.64

Boston Medical Publishing Company.
Medical directory of Greater Boston. Boston, 1906. B.H.Centre Desk(*3786.76)

Bouillet, Marie Nicolas.
Dictionnaire universel d'histoire et de géographie . . . Refondu sous la direction de L.-G. Gourraigne. 32e édition. Paris, 1901. B.H.Ref.223.4(*7385.45)
A dictionary of history, biography, mythology and geography.

The above page was set on a Model 9 Four Magazine Linotype without the operator leaving his seat. Faces used: 6 point Old Style No. 1 with Italic and Small Caps, 8 point Old Style No. 1 with Antique No. 1, 10 point Old Style No. 1 with Antique No. 1, 14 point Old Style No. 1 with Antique No. 1.

DIAMONDS AND JEWELRY AT BUYERS' PRICES

The grandeur, the magnificence and the surprisingly great variety of the hundreds upon hundreds of beautiful gems justly entitle this establishment to its world-wide fame as the greatest diamond house in America. We import the finest diamonds from the cutters on the Continent, mount them in our own shops on the premises, and sell direct to our patrons at importer's prices. Our prices range from **$10.00** up to **$10,000.**

NOTE THIS EXTRAORDINARY OFFER

Ladies' extra large white diamond in platinum tipped gold mounting. Three-eighth karat pure white stone, absolutely flawless and guaranteed. Sale price $85.50

GRAND, THOMPSON & COMPANY

38 CENTRAL SQUARE, NEW YORK CITY

Phone, 1896 Madison **All Stones Warranted**

JOHN SELBY, *President* JAMES NALLY, *Treasurer*

WARREN MACHINERY COMPANY

MANUFACTURERS OF

PRESSES, STEEL CHASES, WRENCHES
DIES AND BRASS GALLEYS

THE MACHINERY
WITH A GUARANTEE

1283-1285 Willow Avenue
BUFFALO, N. Y.

W. MARSH, *President* J. MILLER, *Treasurer*

Central Mining Company

Main Office, Fox Building
NEW YORK

H. WILTSE,
Chief Accountant

Leading Mines
ILLINOIS, INDIANA

STATEM

West Kingsl

M.....

JOSEPH M. DRUCKEMILLER

IMPORTER OF

LACES AND FINE WOOLENS

249 Sinclair Avenue.

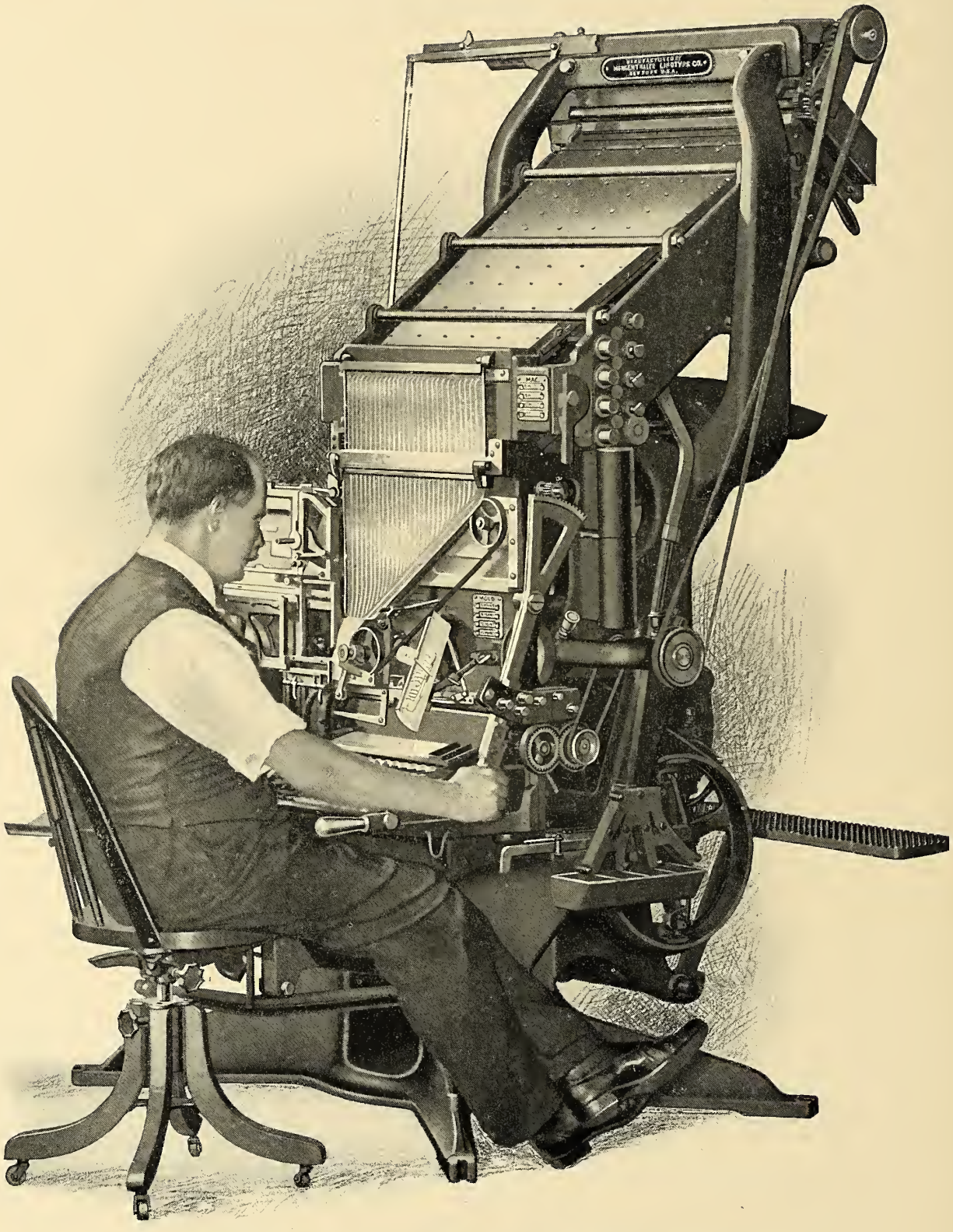
TERMS
Cash Thirty Days

TELEPHONES
1468 and 1469 Springfield

The above page was set on a Model 9 Four Magazine Linotype without the operator leaving his seat. Faces used: 6 point Classic with Italic and Small Caps, 8 point Classic with Century Bold, 10 point Classic with Century Bold, 14 point Classic with Century Bold.

The Four Magazine Linotype

QUICK CHANGE MODEL 9

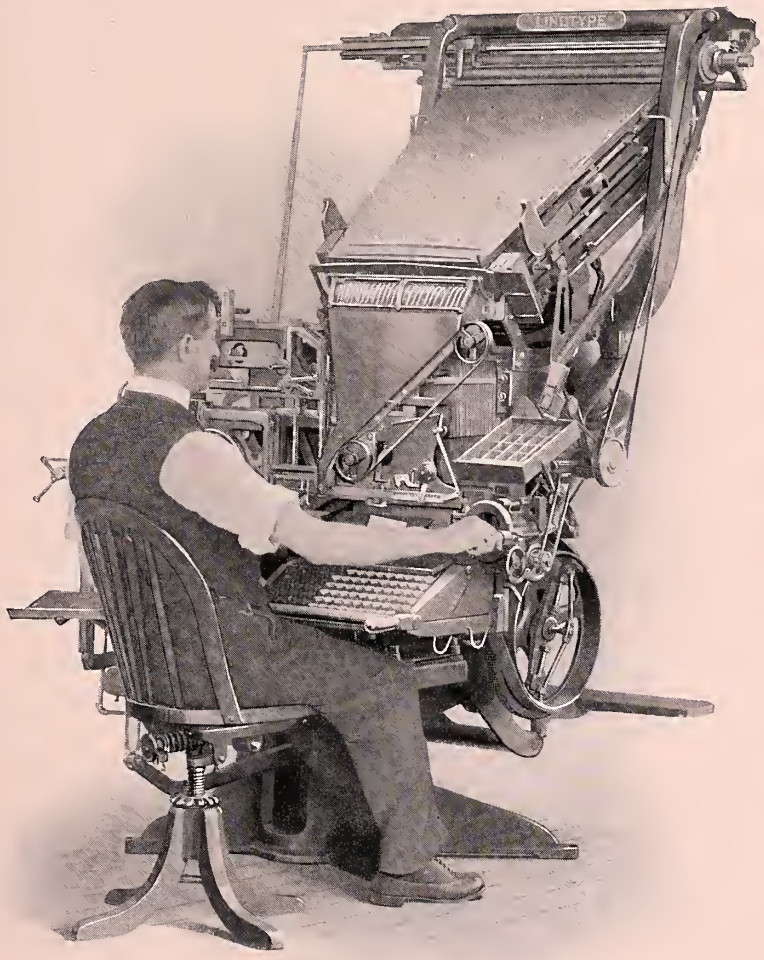


The operator in the act of changing from one magazine to another.

The

Three Magazine Linotype

QUICK CHANGE MODEL 8



¶ A machine for rapid change of face, body, and measure, carrying six different faces, and having the simplicity of the Model 5 Single-Magazine Linotype.

Illustrated Catalogue sent on request.

PRICE, $3,500

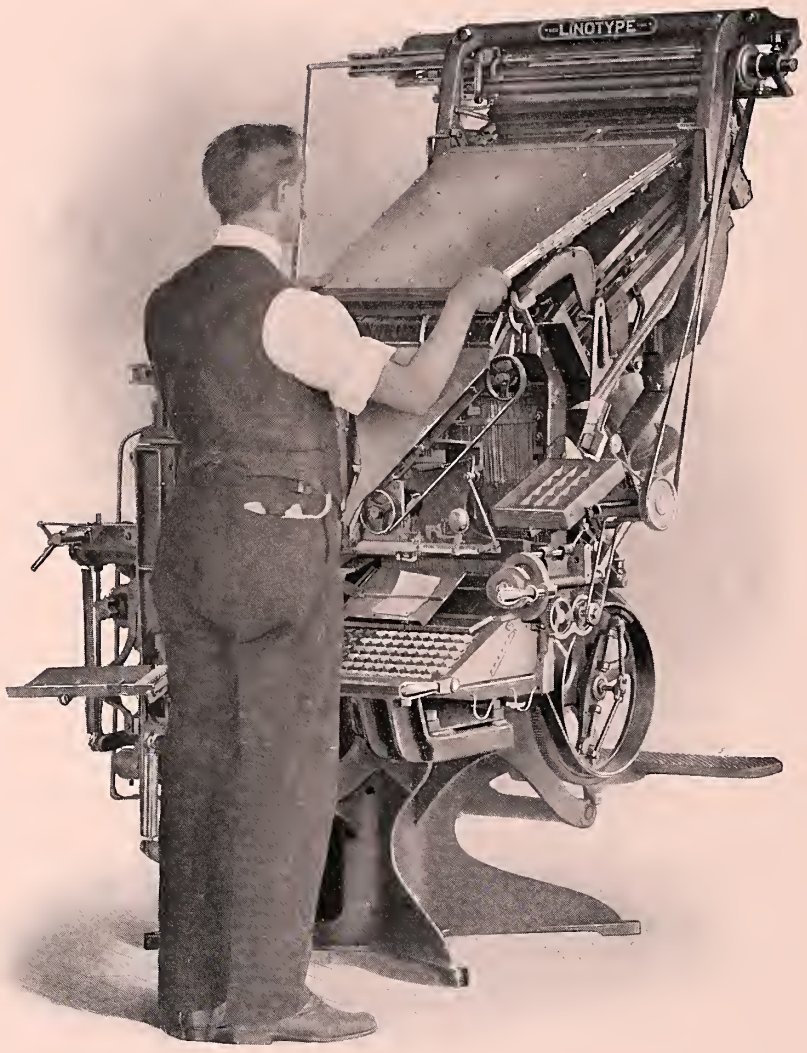
MERGENTHALER LINOTYPE COMPANY

TRIBUNE BUILDING, NEW YORK

CHICAGO SAN FRANCISCO NEW ORLEANS TORONTO: Canadian Linotype Limited

The Three Magazine Linotype

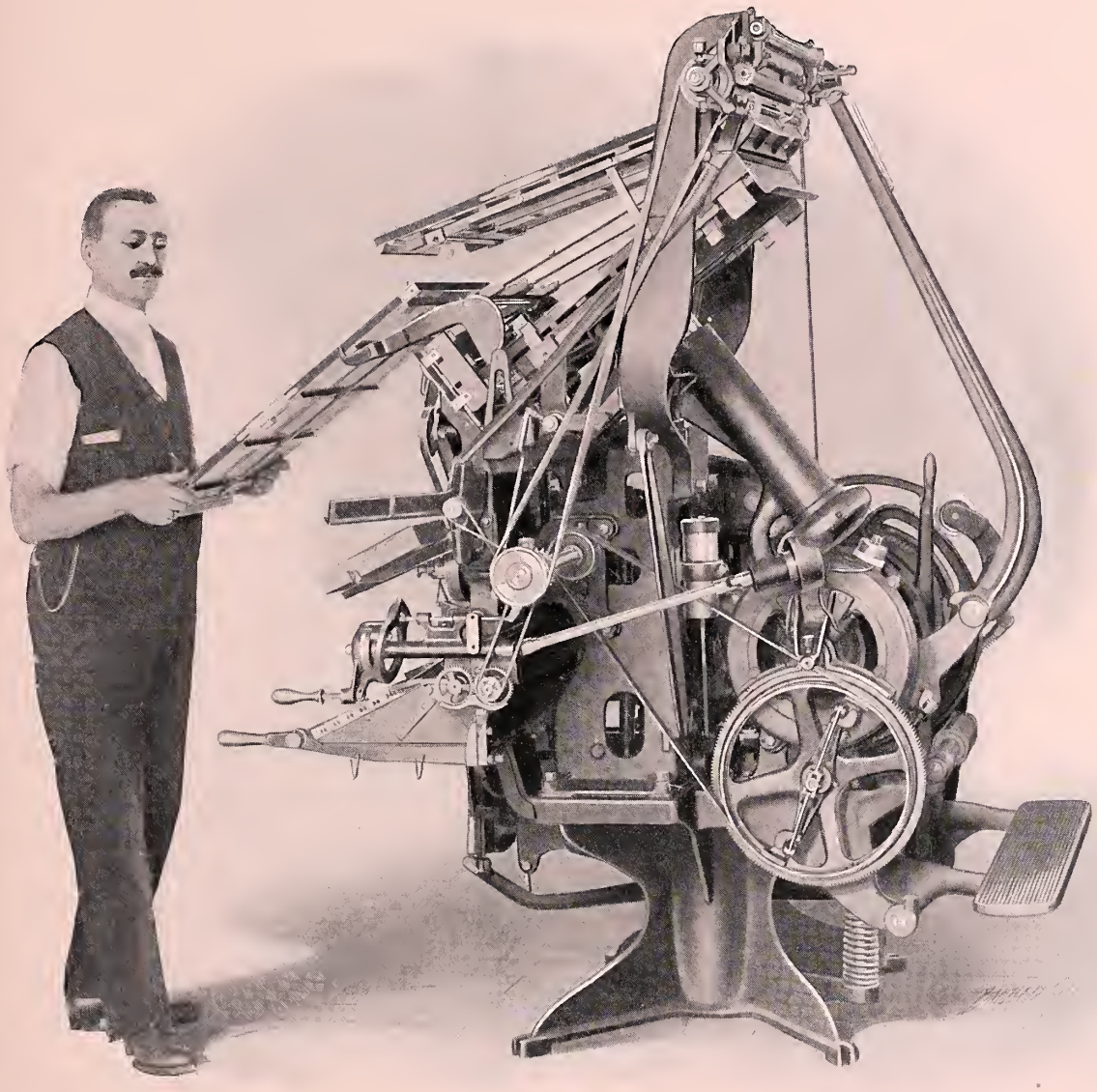
QUICK CHANGE MODEL 8



The upper magazine is removed in the same manner as the magazine on the Model 5 Single-Magazine Linotype.

The Three Magazine Linotype

QUICK CHANGE MODEL 8



By raising the front end of the upper magazine, as shown above, the middle magazine can be removed in the ordinary way.

Features of the

Three Magazine Model 8 LINOTYPE

Three superimposed magazines.

All magazines removable from the front, and interchangeable with magazines of Model 5 and upper magazines of Model 4 Linotypes.

540 characters from Standard Linotype Keyboard of 90 keys.

One assembling and distributing mechanism for all magazines.

Water cooled mold disk.

Universal ejector for all bodies and measures.

Faces, 5 point to 42 point.

All Bodies, 5 point to 36 point.

All Measures, 4 ems to 30 ems.

All fonts of matrices made by this company will run, without change, in any magazine.

ILLUSTRATED CATALOGUE SENT ON REQUEST

MERGENTHALER LINOTYPE COMPANY

TRIBUNE BUILDING, NEW YORK

CHICAGO SAN FRANCISCO NEW ORLEANS TORONTO: Canadian Linotype Limited

No. 6

By the Press-Tester

Stonemetz Two-Revolution

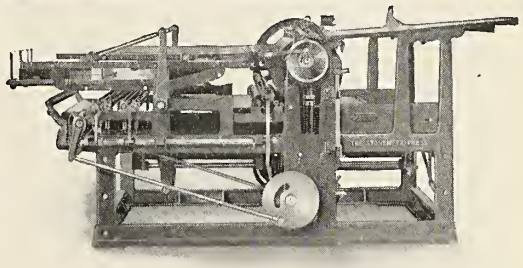
WISE up to this, fellows — just because I haven't made a big "noise" about ink distribution, don't think for a minute that the STONEMETZ is weak on the ink stuff — no, siree! You old stagers at the game know from experience that to *print right*, a press must have the distribution, and take it from me right here, there's none of 'em got anything on the STONEMETZ when it comes to "*spreading the color.*"

To start with, the fountain's RIGHT — holds a lot of ink, is easy to get at and easy to take apart — a nice little wrinkle when it comes to cleaning up. The ductor roller can be set to a full quarter-turn contact with fountain cylinder, thus taking on an ample supply of ink without picking it up in "chunks" — you know what that means. The ductor roller starts to rise while the fountain cylinder is still turning — don't let that get away from you. A small thing, perhaps, but it sure does overcome that kick-up caused by the ductor roller being suddenly pulled away from a dead fountain cylinder when a stiff, tacky ink is used.

After rising from the fountain cylinder the ductor roller is carried a trifle higher than the surface of the ink table and *allowed to drop lightly* onto the table, making two complete revolutions. The ink is then carried to the four table or distributing rollers, which are vibrated in pairs in opposite directions. These table rollers are regularly furnished two inches in diameter, but two and one-half inch rollers may be used if desired.

Running in contact with the two three-inch form rollers is a two and three-quarter inch steel vibrating roller, which is surmounted by a non-vibrating two-inch rider roller. The steel roller vibrates in *one direction only* during each stroke of the bed, changing *direction of travel when the rollers are off the form* — you know what an end shift of rollers on the form will do.

This dope will put you "hip" to one thing at least — the STONEMETZ ink distribution is a simple, sane, safe proposition from fountain to form — no complications, no multiplicity of rollers — features that save time in making roller adjustments and cleaning up, as well as saving a few "jingles" in the cost of rollers.



As far as "delivering the goods" is concerned, don't let it worry you a bit. The "proof's in the printing" and the printing stunts the little STONEMETZ is pulling off every day clearly demonstrate that the "color scheme" is RIGHT; otherwise it would have been made *right* long long ago, leave it to the Challenge people. But gosh, fellows, look at the way this "con talk" is piling up—poor delivery, eh? And say, that puts me in mind, I've got some *delivery stuff* up my sleeve that I'm going to spring next month, watch for it. In the meantime, come across with that request for STONEMETZ printed matter—your name on a postal will bring it.

The Challenge Machinery Co.

Grand Haven, Mich., U. S. A.

Salesroom and Warehouse: 124 S. Fifth Ave., Chicago.

Christensen Automatic Wire Stitcher Feeder (Patented)

Many machines in operation, all over the country.

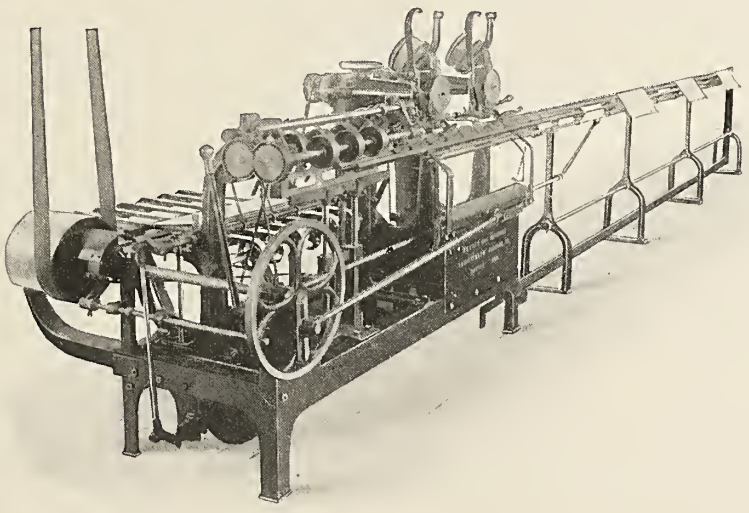
Made for any range of saddle-back work you want to run.

Heads up the cover and inserts before stitching on pamphlets.

Saves one-half the labor over old hand method of inserting and stitching pamphlets.

Installed and guaranteed to save you money.

If it is not clear to you what this machine can do, please ask us.



The Christensen Machine Company

Racine, Wisconsin



HERE IS CONVENIENCE AND FIRE PROTECTION FOR YOUR PRINTING PLANT

The Justrite Oily Waste Can

OPEN WITH THE FOOT

A convenience that makes it easier to throw oily waste in the can than to stick it under a bench—that keeps your plant clean and orderly and cultivates neatness among your employees.

An effective fire protection that keeps all the dangerous oily-soaked waste in non-leaking cans under tight-closing lids, thus reducing the danger of spontaneous combustion and stray matches.

Absolutely no desire on part of workmen to block cover open. No springs to get out of order. Always closed when not in use.

Each can bears the official label of the National Board of Fire Underwriters, which insures you protection against the so-called approved inferior waste cans.

For Sale by leading printers' supply houses and hardware dealers, or write us direct for circulars and prices.

The Justrite Mfg. Co., 332 S. Clinton Street, CHICAGO

CANADIAN AGENTS { MILLER & RICHARD, Winnipeg and Toronto / GEO. M. STEWART, Montreal



Send for Booklet

Patented.

Dinse, Page & Company

Electrotypes
Nickeltypes
AND
Stereotypes

725-733 S. LA SALLE ST.
CHICAGO, ILLINOIS

TELEPHONE, HARRISON 7185

Inks that are used in every country where printing is done.

Kast & Ehinger
Germany

Manufacturing Agents for the United States, Canada, Cuba, Mexico

Charles Hellmuth

Printing and Lithographic

INKS

DRY COLORS, VARNISHES

SPECIAL OFF-SET INKS

The World's Standard Three and Four Color Process Inks

Originators of Solvine

Gold Ink worthy of the name

Bi-Tones that work clean to the last sheet

New York
154-6-8 W. 18th Street
Hellmuth Building

Chicago
New No. 605-7-9 S. Clark St.
Poole Bros. Building

AMSTUTZ' HAND-BOOK OF PHOTOENGRAVING

Being an enlargement of and revision of JENKINS' MANUAL OF PHOTOENGRAVING By N. S. AMSTUTZ.

With supplementary chapters on the Theory and Practice of Half-tone Colorwork. By FREDERICK E. IVES and STEPHEN H. HORGAN.

This is the most comprehensive and practical work on this subject ever published, and has received the endorsement of leading men in the craft. :: **Price, $3.00 Prepaid.**

632 Sherman Street
CHICAGO

The Inland Printer Company

1729 Tribune Bldg.
NEW YORK

These flexible features of the Monotype System make the Monotype Guarantee

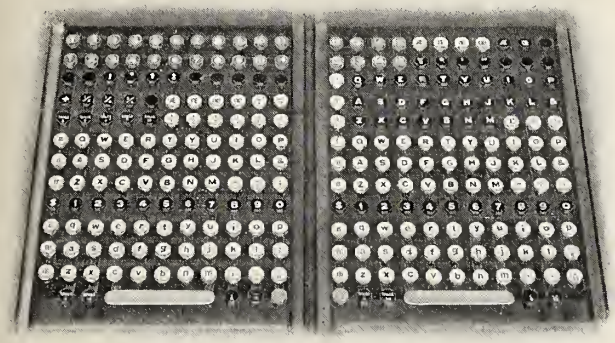
The Typewriter Keybank

This arrangement of the different alphabets and figures required is never changed.

It is the same as all standard typewriters which have had a twenty years' test for speed and accuracy. No other fingering arrangement can possibly equal the records of this board.

It has no shift keys, adjusting levers, dead or unused keys, and its touch and escapement are an aid and not a hindrance to the operator.

No relation need exist between the Keybank and matrix case arrangement. Any mechanical arrangement of keys on a writing or composing machine is a positive restriction on product.



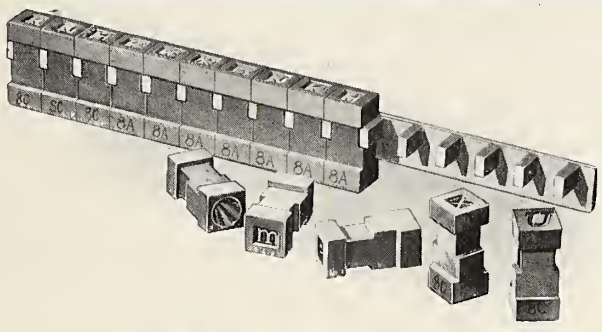
The Typewriter Keybank

Arrange the Matrices to suit the job

The single matrix is the unit in the Monotype system.

We do not restrict you to any two-letter combination of Roman, Italic or boldface in which each letter of the two alphabets must be the same width. No two characters are driven in the same Matrix.

Combinations to suit the job, the office or the customer can be selected from our specimen book, which contains the best and the largest assortment of faces for use on any composing machine.



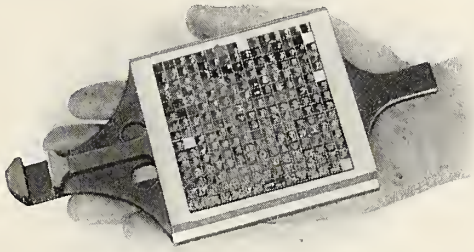
The Flexible Monotype Matrix

Special figures, fractions, accents, or any variety of signs, can be substituted for characters you do not want and arranged by your own operator in your own office.

All sizes of type cast from Monotype matrices line at the bottom—not at the top.

Matrix case filled—ready to use

"Fits the top coat pocket," weighs 30 ounces. A "handful" of matrices which contains all the fonts of Roman, Italic and Boldface you will ever need on any job, and the special characters besides. Every character in this case has a corresponding key of its own on the keybank.



Any Combination of Faces will Fit This Case

If your work is ever out of the ordinary, you can meet any emergency with a matrix system for your machine which takes the work as it comes, and adapts itself to all kinds of straight and intricate composition.

The Monotype sets all sizes from 5 point to 14 point in any measure up to 84 picas, and casts type, borders, spaces and quads in all sizes from 5 point to 36 point

Lanston Monotype Machine Company
Philadelphia

Every type, border, space and quad in this page is Monotype

Your Composing Room could make good on speed, quality and variety of work with the DD Keyboard

Notions

Pillow Ruffling, assorted colors and designs; 25c value. Special **19c**

Washable Braids, for children's dresses, in assorted patterns and colors; worth up to 25c yard in two lots. Special for this sale only, yard. **12c**

Stamped Chemises on linen, assorted designs; regular to $1.00. Special, each **99c**

Pillow Tops with back for cross-stitch work, including silks to work pillow with. Special, each . **24c**

Stamped Waist Patterns on linen; several designs regularly up to 75c. Special, each **49c**

Stamped Night Dresses; assorted styles and patterns; of good linen. Special, each . . . **$1.24**

Sample Gloves

Women's Kid Gloves, sample pairs of 8, 12 and 16-button lengths, no soiled or damaged pairs, all guaranteed, black and colors; sizes mostly 6, 6¼ and 6½ divided into two lots: Eight-Button lengths, worth $1.75 to $2.25 pair, your choice at **95c**

Twelve and Sixteen-Button lengths, worth $2.50 to $3.50 per pair, your choice at. **$1.49**

Women's Short Kid Gloves, in Pique Kid and Dog-skin, imported cape, also samples of "Bacmo" Gloves in genuine mocha, cape, chamois and gauntlet gloves; worth $1.50 to $1.75 per pair. Sample price . . . **65c**

Men's "Bacmo" Gloves, of pique, mocha, grays and reindeer, dogskin and cape; worth $1.50 to $2.00 per pair. Sample price **69c**

A whole charming room full of pretty summer garments. At each glance you will see unusual prices to attract you—

Lawn Dresses, at 50c and $1.00
—Fresh and sweet, in all sorts of dainty fashions. Sizes two, three and four years.

Long Cashmere Cape Coats, $5
—Lovely soft quality, lined with silk; the cape hand briarstitched.

Rompers, special at 35c and 50c
—Of sturdy gingham or chambray; two to six year sizes.

Sun Bonnets and Hats, 25c to $1
—Cute little Sun Bonnets at 25c and Sun Hats in pink, blue or white, at 50c and $1.00.

On a special table you will find a lot of little garments from the LE BOUTILLIER STOCK

$35 BUYS A USED **VOSE GRAND** **$35**
This Piano is in a fine Rosewood case and has been carefully overhauled. It is in fine playing condition and makes an excellent practice Piano. $4 Monthly.

$40 BUYS A USED **FISCHER GRAND** **$40**
This Piano is in a richly carved case; has been completely overhauled; has a good tone and action and is a very rare value at this figure. $4 Monthly.

$75 BUYS A USED **STEINWAY** **$75**
This Piano is in a rosewood case and has a splendid tone and action and has had careful attention in our repair department. If you can only afford a small amount for a piano here is a bargain. $5 Monthly.

$150 BUYS A USED **BAHNSEN** **$150**
Here is one of the largest and most desirable of this make. It is a beautiful and good-sounding Piano.

Women's Petticoats at *$1.49* only. Women's cambric top petticoats, with flounce of wide lace insertion & lace edge. At only $1.49.

Women's Cambric Gowns *75c* Women's gowns of cambric; V-neck & yoke of eluster plaits, finished with hemstitched ruffle. Extra size. At only 75c.

House dresses, of fig- *$1.98* ured or striped lawn, light or dark colors, trimmed with embroidery or lace; button back.

Kimono Sacques of *$1.59* white lawn, low neck & sailor collar, trimmed with edge of colored embroidery; turnback cuff to match. At only $1.59.

Kimono Negligee at *$2.69* Women's kimono negligee of embossed crepe; empire model, with soft messaline trimming.

Princess Slips all of col- *98c* ored lawn; low neck of embroidery, lace insertion, ribbon & beading; ruffle at bottom.

Department store ads. containing two sizes of Roman and Boldface with 2, 3 or 4 line figures, all at one operation

WESTWARD.	Buffalo Express. No. 3-59	North. Accom. No. 53-3	Lock Haven Express. No. 41	Buffalo Day Express. No. 51	Niagara Express. No. 61	Main Line Express. No. 1
New (Pa. Station) **York** (Hudson Ter.) Lv.	* 9.00PM 8.06 "	* 9.00PM 8.06 "	† 1.00AM	....	....	† 9.00AM 8.52 "
North Philadelphia ..	.....	.....	.....	.....	.....	.....
Philadelphia ....Leave	11.35 "	11.40 "	4.18 "	* 8.25AM	† 8.25AM	11.35 "
West Philadelphia.....	c11.39 "	c11.44 "	c4.22 "	c 8.29 "	c 8.29 "	c11.39 "
Lancaster.....	1.34AM	2.00AM	6.20 "	10.20 "	10.20 "	1.38PM
Harrisburg .....Arrive	2.30 "	3.00 "	7.30 "	11.20 "	11.20 "	2.35 "
Newberry.....	.....	7.21AM	11.15AM	.....	3.00PM	7.05PM
Nisbet.....	.....	f 7.27 "	11.23 "	.....	f 3.07 "	7.12 "
Nippono Park.....	.....	f 7.34 "	f11.30 "	.....	f 3.16 "	f 7.22 "
Jersey Shore	.....	7.37 "	11.33 "	.....	3.20 "	7.25 "
Pine.....	.....	7.46AM	11.45AM	.....	3.30PM	f 7.35 PM
McElhattan.....	.....	f 7.52 "	11.51 "	.....	3.37 "	f 7.42 "
Lock Haven... (Arrive	6.33AM	8.00 "	11.59 "	2.30PM	3.45 "	7.50 "
(Leave	6.38 "	8.05 "	.....	2.33 "	3.50 "	7.50 "

Time Table with stub set in extended face and nut body (en set) figure columns

Chief Component Minerals.	Rock Name.	Equivalent Coarse-Grained Rock in Petrographic Class.	Equivalent Coarse Rock in Field Class. of this Book.
Alkalic feldspars and quartz.	Rhyolite	Granite	Granite.
Lime-soda feldspars and quartz.	Dacite	Quartz diorite.....	Granite.
Alkalic feldspars, little or no quartz.	Trachyte	Syenite.....	Syenite, mostly.
Soda-lime feldspars, little or no quartz.	Andesite	Diorite.....	Syenite and Diorite.
Alkalic feldspars and nephelite.	Phonolite	Nephelite Syenite	Nephelite Syenite.

Table with body and box heading; two sizes of type at one operation

Our Matrix system has no restrictions. You can compose the matrices like type, to suit your special needs

Every type, border, space and quad in this page is Monotype

These are not "stunts," but ordinary examples of MONOTYPE composition on all kinds of profitable work

This is an example of the duplicating work of the DD Keyboard. This matter, set in 12 point, and the column at the right, set in 8 point, were **composed at one operation;** that is, the one operation at the keyboard produced two distinct ribbons from which both of these examples were cast.

With this duplicating feature of the DD Keyboard an article may be set for a magazine in 8 point, and **with the one operating cost** produce at the same time the same matter in 11 or 12 point in book form. No relation whatever need exist between the point sizes, measure or spacing on this class of work.

Monotype Product is exactly the same as new foundry type set by hand on ordinary galleys; **it requires no special rules, saws or other paraphernalia.** High or low quads and spaces may be used in composition at the will of the operator. Indeed, the same ribbon may be put through the Caster once to produce low

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Two products from one operation for one cost

ab″an-na′tion†, *n.* Banishment. **ab″an-ni′tion.†**
a-banne′†, *vt.* To put under a ban; anathematize.
Ab″an-ti′a-des, 1 ab″an-tī′ă-dīz; 2 ăb″ăn-tī-ă-dēz. [Gr.] Descendant of Abas.
A-ban′tes, 1 ă-ban′tīz; 2 a-băn′tēz. Inhabitants of ancient Eubœa.
A-ban′ti-a, 1 ă-ban′shi-ă; 2 a-băn′shĭ-a. Same as AMANTIA.
A-ban′ti-as, 1 ă-ban′shi-as; 2 a-băn′shĭ-ăs. [Gr.] Eubœa.
A-ban′ti-das, 1 ă-ban′ti-das; 2 a-băn′tĭ-dăs. Gr. tyrant; fl.—264.
ab an-ti′quo, 1 ab an-tī′ewō *or* -tī′ewō; 2 ăb ăn-tī′-kwō *or* -tī′kwō. [L.] From antiquity.
A-ban′tis, 1 ă-ban′tis; 2 a-băn′tis. [Gr.] **1.** Eubœa. **2.** Vicinity of Amantia.
a-bap-tis′ton, *n.* [-TA, *pl.*] [LL.] A trepan.
Ab′a-ran, 1 ab′ă-ran; 2 ăb′a-răn [Dou.] [*Bib.*].
Ab′a-rim, 1 ab′ă-rim, *I. O. W.* (ă-bē′rim, *E.*; ă-bā′rĭm, *Ch.*); 2 ăb′a-rĭm [Heb.; *Bib.*; MILTON *Paradise Lost*]. A mountain or range east of Jordan.
Ab′a-ris, 1 ab′ă-ris; 2 ăb′a-rĭs. **1.** Hyperbor. sage; fl.—570. **2.** Egy. city.
Ab′a-ron, 1 ab′ă-ren; 2 ăb′a-rŏn [*Apocrypha*, R.V.] [*Bib.*].
ab″ar-thro′sis, *n. Med.* [Rare.] Diarthrosis.
ab″ar-tic″ula′tion, 1 ab″ăr-tic″yu-lē′shun; 2 ăb″-ăr-tĭc″yu-lā′shŭn, *n. Med.* **1.** Diarthrosis. **2.** Synarthrosis. **3.** A dislocation.
a bas′, 1 a bā′; 2 ă bă′. [F.] Down with: opposed to

These dictionary accents are run from the keyboard and not the "pi" box

NEW WORLD'S RECORD MADE

Hayes, Olympic Champion, Is Beaten in Marathon

Ten Thousand Spectators in Madison Square Garden

Right Up to Last Lap Men Race Like a Team, the Foreigner Leading by Small Margin at End of Each Mile—Hayes's Sweetheart Faints When Long Race Comes to a Close.

Newspaper headings, 8, 10 and 12 point, at one operation

$39.79 For Men's Full Dress Suits, made of English worsted, peaked lapels, lined throughout with rich imported silk.

$22.79 For Men's Tuxedo Suits, made of splendid unfinished worsted, hand-tailored collar and lapels, lined throughout with heavy silk. Tailoring and finish like custom work.

FULL DRESS WAISTCOATS

$2.97 TO $5.94

AT $1.19 FULL SIZE SILKOline Comfortables, white cotton filled; winter weight; stitched.

AT $1.49 FULL SIZE SILKOline Comfortables, extra fine white cotton filling, fancy stitching.

AT $2.29 SPECIALLY FINE Printed Batiste Comfortables, full size, pretty styles; stitched; plain sateen borders to match.

6 and 12 point faces with 2 line figures cast at one operation

321. CAESAR, I. 2 (BEGUN): THE HELVETIANS AND THE PLANS OF ORGETORIX.

Apud Helvētiōs longē[1] nōbilissimus fuit et dītissimus Orgetorīx. Is, M.[2] Messālā et M. Pīsōne cōnsulibus, rēgnī cupiditāte inductus coniūrātiōnem nōbilitātis fēcit, et cīvitātī persuāsit ut dē fīnibus suīs cum omnibus cōpiīs exīrent[3]: perfacile esse,[4] cum[5] virtūte[6] omnibus[7] praestārent,[8] tōtīus Galliae imperiō potīrī.[9]

[1] **longē,** adv., *far, by far.*
[2] **M.,** abbreviation of **Mārcus,** a Roman name.
[3] **exīrent** (impf. subjunctive of **exeō**), *go out.*
[4] **(dīxit) perfacile esse,** *he said it was very easy.*

Text-book in 10 and 8 point, seven alphabets, with accents

Archaeology.—Between the ZAMBEZI and the LIMPOPO, and extending from the coast to at least 27° E., may be found the traces of a large population which inhabited Southern Rhodesia and *Portuguese East Africa* in bygone times. Apart from numerous mines, some of which are being successfully reworked at the present day, ruins of stone buildings have been found in several hundred distinct places. Few of these have been explored systematically, but investigations in 1905, though confined to a small number of sites, determined at

Medical.—There are, including cottage hospitals, ten hospitals in towns and townships, and thirteen district surgeries have been established. (G DU.)

[1] "Atmospheric Dust Observations from various parts of the World," *Quart. Journ. Roy. Met. Soc.* (July 1896).
[2] *La Condensation de la vapeur d'eau dans l'atmosphere* (Helsingfors, 1897).

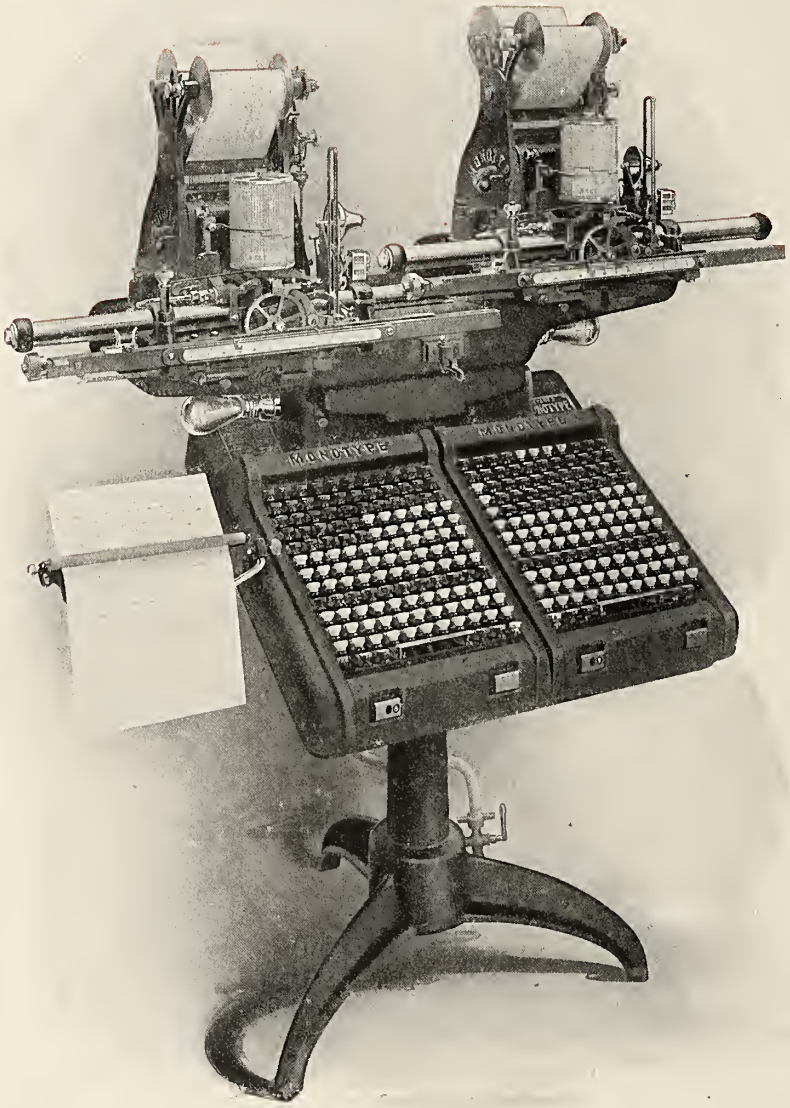
Encyclopedia in 10 point, with notes in 6 point; seven alphabets

This machine sets straight and intricate matter quicker than any other machine—and completes the job

Every type, border, space and quad in this page is Monotype

This machine has absolutely no competition on quality, quantity, profits and service to the printer

The Monotype DD Keyboard



THIS MACHINE is equipped with the Universal Typewriter keyboard, the fastest fingering arrangement ever devised. The operator controls 14 alphabets with special characters (no shifting levers); can set in two measures from any choice of faces, an ample variety to suit every requirement of the newspaper, job and book office.

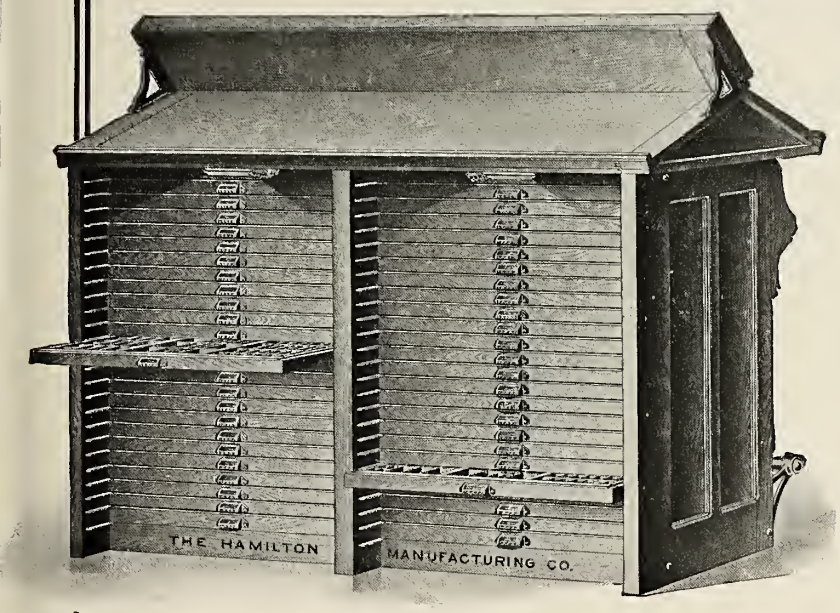
This is NOT an exclusively newspaper machine. While it meets every newspaper requirement on straight matter, and can set more department store ads. from a greater variety of faces in an endless variety of ways, it is distinctly an all-round machine, built to handle with equal speed and with Monotype quality and accuracy the simplest as well as the most complicated kind of matter.

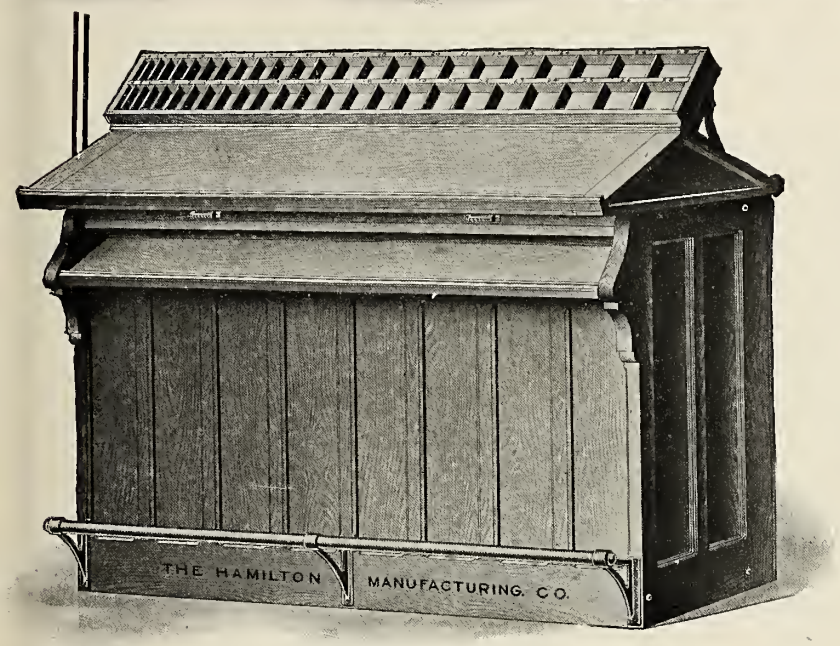
It handles at will any combination of faces you may select through the keyboard and not through the "pi" box. It "doubles up" on faces and does not prevent the use of the many special characters, accents, signs, figures, etc., which you want at the operator's fingers in order to make money on all kinds of work.

Its product—like all Monotype composition—is corrected like foundry type by a man, and not by a machine which eats up real money in hand, plus machine wages.

See examples of the work of this board on following pages

Hamilton's MODERNIZED COMPOSING-ROOM FURNITURE





TRACY CABINETS

THE TRACY STEEL-RUN STANDS accommodating standard lip front cases have proved so popular, there has come a demand for this equipment in cabinet form.

We show here the Tracy Cabinet which has flat steel runs providing a five-inch extension front. No brackets are required—a solid top serving as a working bank on both sides or for the accommodation of case equipment.

The No. 28 Tracy Cabinet holds 48 standard California Job Cases. The top of Cabinet is reversible and adjustable. One side of the top will take an 18x72 Bettis Case; the reverse side will hold two pairs of news cases or two job cases at the front and a 9x72 inch Lead and Slug Case at the back, as shown in the illustration. This arrangement provides a combination of the old news case equipment and the low job case equipment now coming into general use.

We can supply these Cabinets with all late improvements, including foot rails, mortised label holders, number tacks and electric light equipment.

We also supply these Cabinets with extra deep cases, a full description of which will be found in our circular. A copy of this circular will be supplied on all inquiries.

Double the Capacity

THE RUMFORD PRESS
Concord, N. H.

April 19, 1911.

The Hamilton Mfg. Co.,
Two Rivers, Wis.

Gentlemen,—I am glad to advise you that the installation of the new material in our composing-room has been very satisfactory. The result has been a great saving in floor space and a proportionate saving in the time of our workmen handling the work.

During the past winter we have practically doubled our output of work and this would have been impossible without the readjustment through your suggestions. Had we attempted to continue with our old material, we should have had to either refuse the work or double our rental expense by taking extra floor space. All the furniture we have found as represented and we are well satisfied with the investment. Very truly yours,

J. V. BRIDGE, Mgr.

We are interested in the question of Modernized Furniture and we would like to have your representative show us a floor plan of our composing-room as you would rearrange it, with a view to our installing such furniture as you can show us would soon be paid for in the saving accomplished.

Name .....

Street and No. .....

City..... State.....

Have you a copy of "Composing-room Economy"? .....

Ask for a copy of "Composing-room Economy," showing floor plans of thirty-two modernized composing-rooms in some of the leading printing plants in the United States.

THE HAMILTON MFG. CO.

Main Office and Factories . . TWO RIVERS, WIS.
Eastern Office and Warehouse . . RAHWAY, N. J.

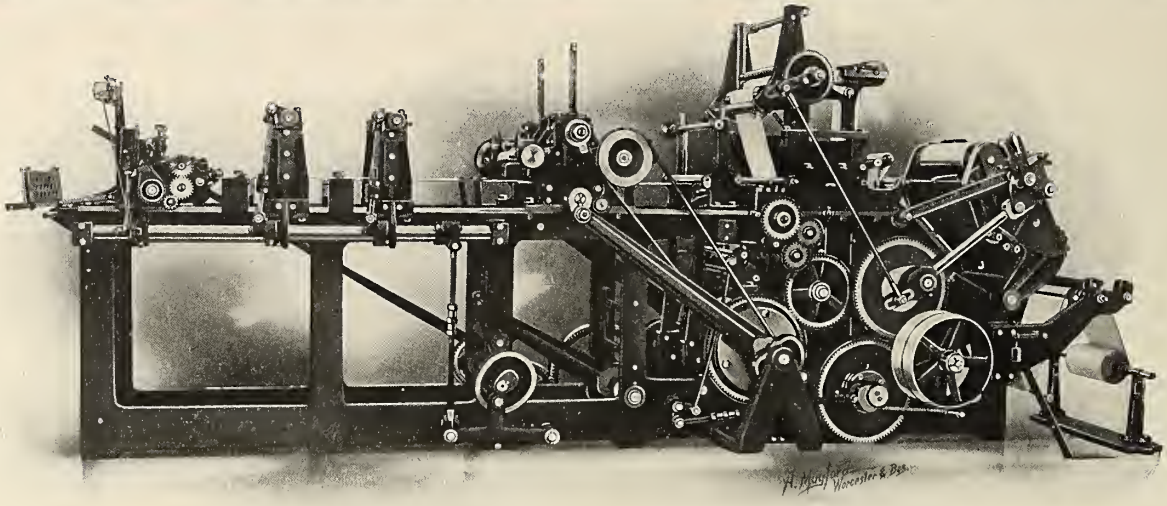
ALL PROMINENT DEALERS SELL HAMILTON GOODS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

OUR NEW CATALOG OF SPECIAL FURNITURE IS NOW READY

"Kidder" Self-Feed Bed and Platen Presses

They Print from the Roll. They Print from Plates. They Print on One or Both Sides of the Paper in One to Four Colors



ONE OF OUR STANDARD STYLES — BUILT IN FOUR SIZES — WRITE FOR INFORMATION

KIDDER PRESS COMPANY, *Main Office and Works:* DOVER, N. H.

NEW YORK OFFICE: 261 BROADWAY

CANADA: The J. L. Morrison Co., Toronto
GREAT BRITAIN: John Haddon & Co., London

GIBBS-BROWER Co., Agents

THE THINGS WE DO

DRAWINGS of any description, and for every purpose, in PEN AND INK OR WASH, for Letterheads, Catalogs, Covers, Magazines or Ad Designs.

MECHANICAL DRAWINGS from Blue Prints or Pencil Sketches.
BIRDS-EYE VIEWS.
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Half-tones, Zinc Etchings, Color Work of every description, in Two, Three or more colors. Wood Engraving, Wax Engraving, Electrotyping, Steelotyping, Nickeltyping, Stereotyping, Commercial Photographing.

JUERGENS BROS. CO.
167 Adams Street, Chicago.

Fred'k H. Levey Co.

New York

Manufacturers of High Grade

Printing Inks

WE make a specialty of Inks for Magazine and Catalogue work. *The Ladies' Home Journal*, *Saturday Evening Post*, *Scribner's*, *McClure's*, *Cosmopolitan*, *Woman's Home Companion*, *Strand*, *American*, *Frank Leslie's Publications*, *Review of Reviews*, and many others, are printed with Inks made by us. Our Colored Inks for Process Printing, both wet and dry, are pronounced by Expert Printers the best made.

FRED'K H. LEVEY, President — CHAS. BISPHAM LEVEY, Treasurer
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NEW YORK, 59 Beekman St. — CHICAGO, 357 Dearborn St.
SAN FRANCISCO, 653 Battery St. — SEATTLE, 411 Occidental Ave.



Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

$15.50 a Week Increase in Wages

A Chicago hand compositor got tired of working for the then job scale of $19.50.

Within the last four years he made the plunge and became a student at

The Inland Printer Technical School

Since that time his wages have risen steadily until now he is earning $35 a week.

Not everybody can do so well. But any compositor can go part of the road this man has traveled. There will be more machines than ever. Make up your mind to catch on. This is the School that will show you how. It has the endorsement of the International Typographical Union.

Send Postal for Booklet "Machine Composition"
and learn all about the course and what the students say of it.
The Thompson Typecaster taught without extra charge.

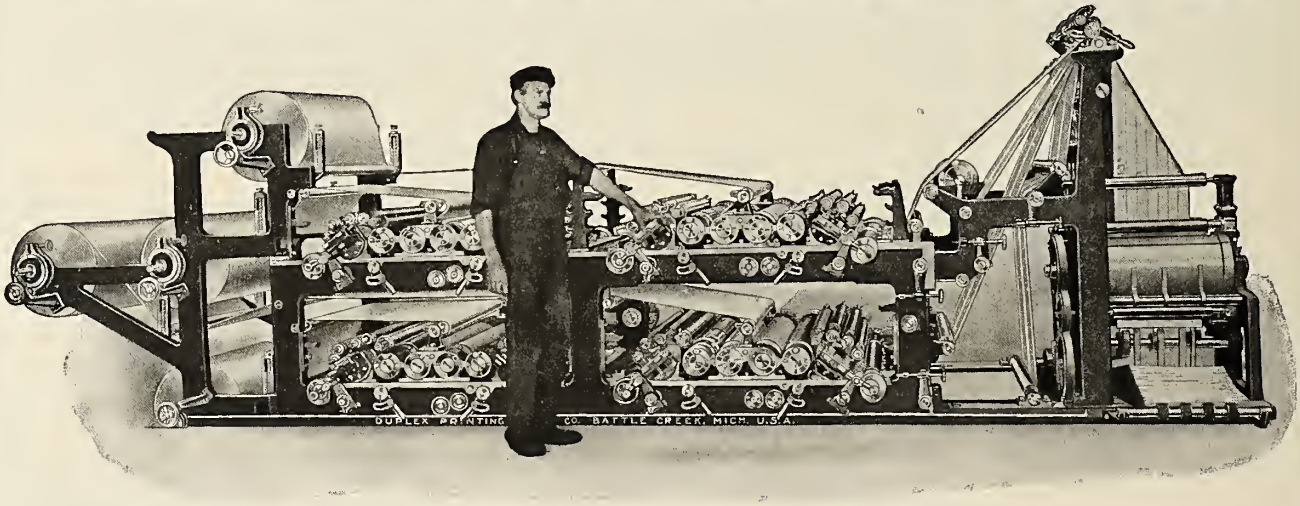
Inland Printer Technical School

632 Sherman Street, Chicago, Ill.

Duplex Tubular Plate Press

A New Feature Which Doubles the Productive Capacity of the Press

In the Duplex Single-Plate Rotary there is *no collecting*, *no associating*, *no tapes*, *no half-speed cylinders*. All sheets are cut AFTER passing over the former—not before, as in other makes. ALL products delivered BOOK FOLD and AT THE SAME RATE OF SPEED and with NO DUPLICATE PLATES and NO WASTE SHEETS.



The Duplex Tubular Single-Plate 16-page Press. Capacity: any even number of pages up to and including 16. Speed: 30,000 per hour for all products.

The DUPLEX TUBULAR PLATE ROTARY PRESS, carrying an equal number of plates, will give TWICE THE PRODUCT of any other press IN THE SAME RUNNING TIME—or, putting it the other way, WILL DELIVER A REQUIRED PRODUCT IN ONE-HALF THE TIME.

These are important claims, but, more important still, they HAVE BEEN PROVED. The demonstration in a large number of important offices throughout the country is conclusive. SEND FOR THE TESTIMONY.

[Extract from a visitor's letter, dated May 2, 1911, relative to the operation of the 16-page Duplex Tubular-Plate Rotary Press at Huntington, W. Va.]

"I saw last night's run on the *Advertiser* here, and the whole edition went through without a hitch or any difficulty whatever. Mr. Long (the proprictor) turned to me at the finish of the run and said: 'That's just the way it always does. We never have a worry, and even though forms are delayed, we catch our mails. It is the greatest piece of printing machinery in the world.'"

"Duplex Tubular-Plate Press and stercotype machinery both giving entire satisfaction. Never had any trouble with plates. Are making 27,000 straight run daily from 8 to 16 pages. Get excellent print and make run in hour and and twenty minutes, including all stops. OKLAHOMA CITY DAILY POINTER."

"Well pleased with our Duplex Tubular-Plate Press and stereotype machinery. We have no trouble whatever in making plates and putting plates on press. We think it the finest press of its kind in the market. BROOKLYN FREIE PRESSE,
"Carl J. Rochr, Manager."

"Duplex Rotary Press and stereotype machinery perfectly satisfactory. Would not change for other makes. We have no trouble in any respect and get fine presswork results every day.
STATE REPUBLICAN,
"E. M. Thorpe, President, Lansing, Mich."

"Have had six makes of presses. Duplex Single-Plate away ahead of all of them. Positively no trouble with plates, press or stercotyping outfit. Speed, 20,000 or more. Plates slip on press with absolute ease. N. M. JOHNSON,
"Manager, *Republic*, Rockford, Ill."

DUPLEX PRINTING PRESS CO.

Main Offices and Works:

BATTLE CREEK, MICHIGAN

London Address: Linotype & Machinery, Ltd., 188 Fleet St. **Paris Address: Linotype & Machinery, Ltd., 10 Rue de Valois**

Publishers Visiting New York

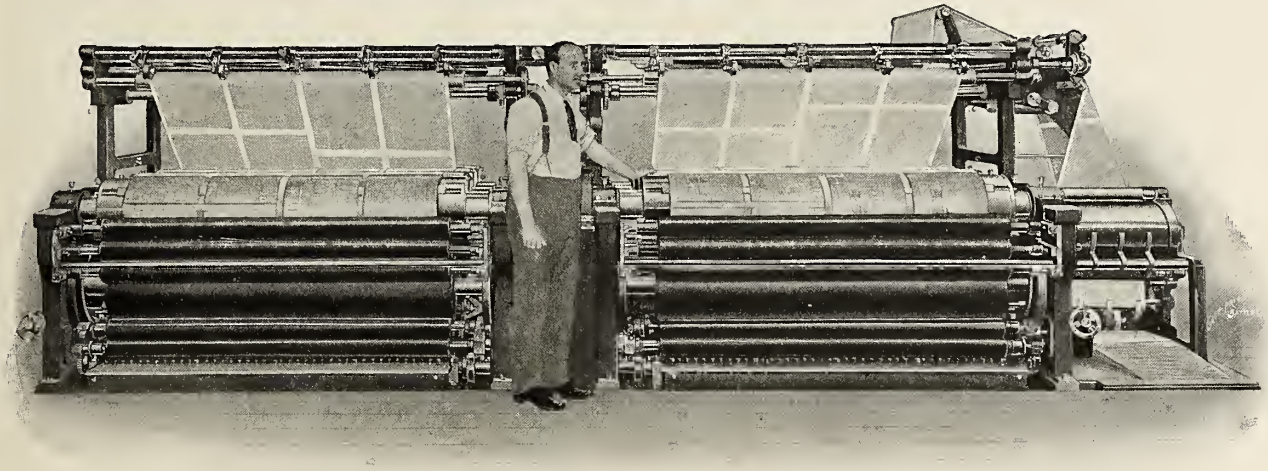
Are invited to call at the pressroom of the NEW YORK WORLD and witness in operation daily from 12 noon to 6 p. m. the wonderful new

"AUGMENTED OCTUPLE"

(72-PAGE)

Duplex Rotary Press

which has upset all press traditions



THE DUPLEX METROPOLITAN ROTARY

This press can be seen producing ***37 per cent*** of the World's total output in two deliveries out of eight, so ***averaging 75 per cent more product*** than corresponding machines of other makes in the same plant.

(Figures from World Pressroom Records.)

The great simplicity of this press and its remarkable convenience are obvious at a glance. Its superiority over the "skyscraper" construction of other pressbuilders is so great that they are already compelled to offer to build, and some of them are already building, machines of a similar type, in plain violation of our patent rights. **We have brought suit in defense of these rights in the United States Courts, and we hereby caution publishers against the purchase of infringing machines.**

The first one of these presses shipped from our works, a quad. machine, has been printing the *Journal of Commerce* and *Commercial Bulletin*, 32 Broadway, New York, for four years. Any publisher interested is invited to also inspect this machine in operation any week day at 6:30 p. m.

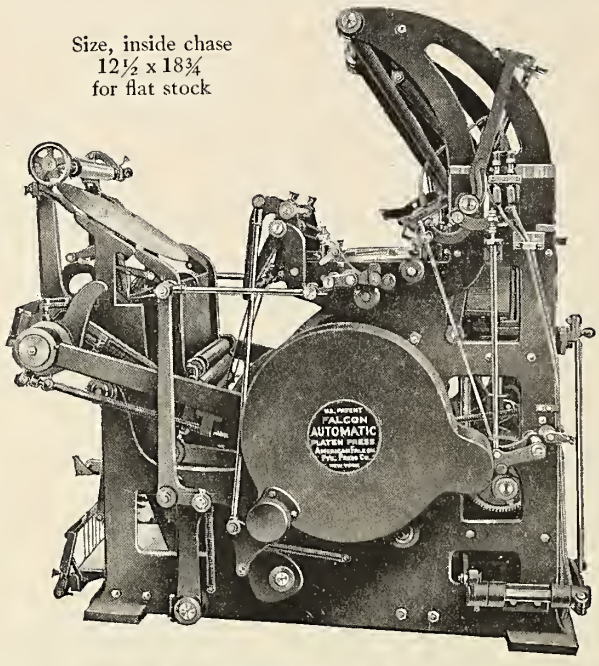
DUPLEX PRINTING PRESS CO.

Eastern Office:

World Building, NEW YORK CITY

The Pay-roll Pays for the Falcon Automatic Platen Press

Size, inside chase
12½ x 18¾
for flat stock



Automatic Falcon Platen Press with platen exposed.
Showing accessibility of the platen for make-ready purposes.

Will automatically feed, print and deliver any weight of stock from onion-skin to cardboard.

Saves wages, power, floor space and spoilage.
Feeds from the top of the pile.
Speed up to 3,500 per hour.
Prints from flat forms.
No expert required.
Absolute register.

The Falcon Automatic Platen Press will do the work of from three to four ordinary hand-fed platen presses, do it better and pay for itself in a short time out of the saving in feeders' wages alone. It is sold with our guarantee to do exactly what we claim for it.

Write for further particulars and testimonials.

TESTIMONIALS

BROWN & BIGELOW
Calendar Makers

ST. PAUL, April 8, 1910.

DEAR SIRS,— Replying to your inquiry regarding the Falcon which we bought of you some little time ago, we beg to say that it is doing all that you represented for it and is extremely satisfactory to us, which may best be attested to from the fact that we are sending you under separate cover to-day an order for a second press.

Yours very truly,
BROWN & BIGELOW,
J. E. BAILEY, *Director of Manufacturing.*

COLLIER'S
The National Weekly

NEW YORK, N. Y., October 8, 1908.

GENTLEMEN,— We have had your Falcon Press in our place now about six months and so far it has been entirely satisfactory to us. We are running envelopes from 3,500 to 5,000 per hour on it and getting very satisfactory results, and also find that it can be hand-fed at least 3,000 per hour. The press is particularly adaptable to this sort of work, as it has all the advantages of high speed, and forms may still be changed on it as quickly as on an ordinary job press. So far, we are very much pleased with its work.

Yours truly,
FLOYD E. WILDER,
Assistant Superintendent.

SAMUEL CUPPLES ENVELOPE CO.
All Styles and Grades of Envelopes

ST. LOUIS, July 15, 1910.

DEAR SIRS,— Replying to your favor of the 13th inst., we prefer, as a rule, not to give testimonial letters, but we are so well pleased with the two Falcon Presses you put in our St. Louis factory that we will in this instance vary from our usual custom.

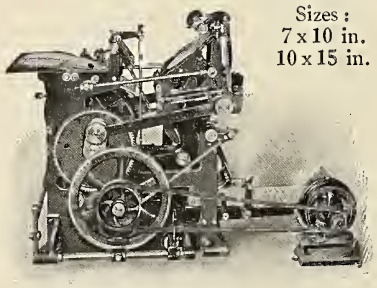
The presses do everything you claim for them, and we are very much pleased with the work.

Very truly yours,
SAMUEL CUPPLES ENVELOPE CO.,
C. R. SCUDDER, *Vice-President.*

SOME OF THE USERS

American Colortype Co., New York
American Litho. Co., New York
Ashby Printing Co., Erie, Pa.
C. M. Henry Printing Co., Greensburg, Pa.
Corlies-Macy & Co., New York
Gregory, Mayer & Thom Co., Detroit, Mich.
Hesse Envelope Co. of Dallas, Dallas, Tex.
Hesse Envelope Co., St. Louis
Sackett & Wilhelms Litho. Co., Brooklyn
Samuel Cupples Envelope Co., Chicago
Samuel Cupples Envelope Co., New York
Speaker-Hines Printing Co., Detroit
The H. P. Springs Co., Chicago
Thomas D. Murphy Co., Red Oak, Iowa

EXPRESS FALCON PLATEN PRESS



Sizes:
7 x 10 in.
10 x 15 in.

With hand feed and automatic delivery
for flat stock
Speed, 3,000 to 4,000 per hour

The fastest platen press ever produced.
Can be changed from hand feed to automatic feed for envelopes in less than five minutes.

Speed, 4,000 to 5,000 per hour.

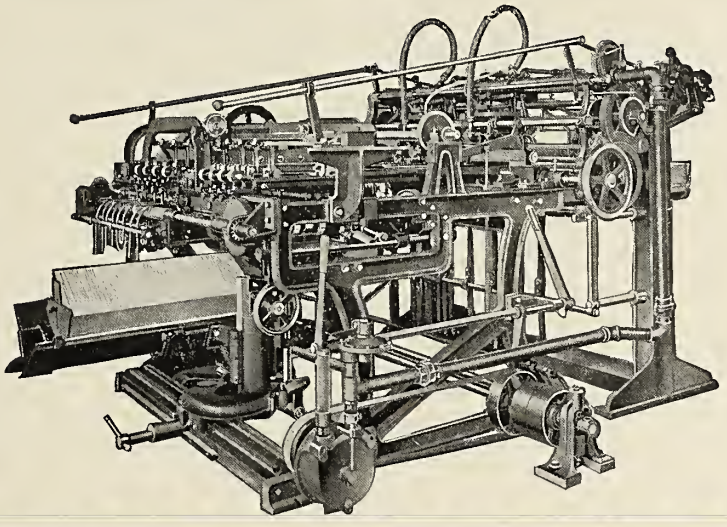
FURTHER PARTICULARS ON APPLICATION TO

AUTO FALCON & WAITE DIE PRESS CO., Ltd.

Factory, Dover, N. H.

New York Life Building, 346 Broadway, New York

THE CHAMBERS
Paper Folding Machines



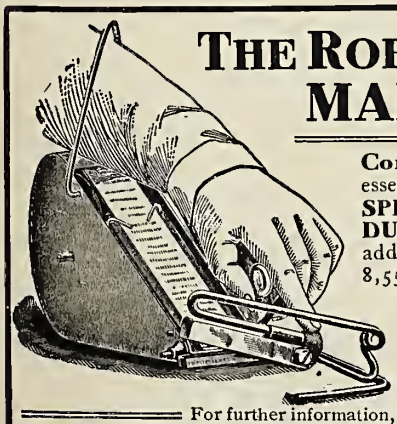
No. 440 Drop-Roll Jobber has range from 35x48 to 14x21 inches.

THE PRICE IS IN THE MACHINE.

CHAMBERS BROTHERS CO.

Fifty-second and Media Streets, Philadelphia, Pa.

Chicago Office: : : : : : : : 524 West Jackson Boulevard



THE ROBERT DICK MAILER

Combines the **three** great essentials to the publisher: **SPEED—SIMPLICITY—DURABILITY.** ¶ Experts address with our machines 8,556 papers in one hour. ¶ SO SIMPLE a month's practice will enable ANY operator to address 3,000 an hour. ¶ Manufactured in inch and half inch sizes from two to five inches.

For further information, address

Rev. ROBERT DICK ESTATE • 139 W. Tupper St., Buffalo, N. Y.

To Envelope Manufacturers

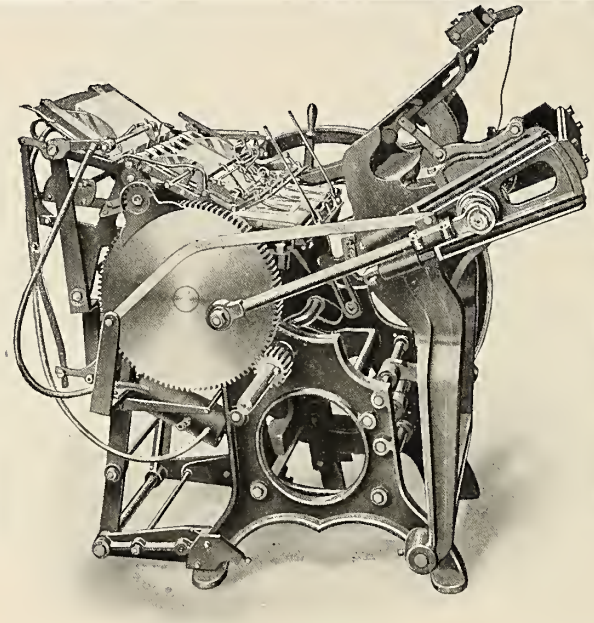
Subscriber having opportunity to use in trade, in connection with other established business, a considerable number of envelopes, would be pleased to get in communication with manufacturers who are in position to quote lowest spot cash prices in case lots, for a complete line of these goods.

Manufacturers who are inclined to consider above, and will submit samples and prices, kindly address,

D-251, Inland Printer

The Humana Has Made an Instant and Sweeping Success

THE HUMANA
occupies less space than a boy feeding the press.
—
It pays for itself in a few months.



Two Humanas will do the work of
Four Gordons
and
Four Feeders
and save three feeders' wages.

THE HUMANA is the result of years of development and hard work in the printing plant of its manufacturer. Only after the most exhaustive tests did he offer it to the trade. Nine months on the market has overtaxed our ability to meet the enormous demand occasioned by its instant and unqualified success in every plant where it has been installed. They pay for themselves in a few months and never take a day off. It don't cost anything to make inquiries and your trial order will convince you.

WRITE TO THESE PRINTERS

They are using Humanas. Their names are a guarantee of good faith. If they can make and save money with the Humana, you can.

F. W. Englehardt, 516 S. Dearborn st., Chicago, Ill.
Wm. McWhorter, 16 W. Washington st., Chicago, Ill.
Harmegnies & Howell, 512 Sherman st., Chicago, Ill.
The Tension Envelope Co., 22 Reade st., New York.
A. M. Griffith, 320 Market st., Newark, N. J.
Koller & Smith, 112 Worth st., New York.
Hall Ptg. Co., 143 E. 23d st., New York.
The Aste Press, 67 Spring st., New York.
Raynor-Perkins & Co., 220 William st., New York.
Edgar Ptg. & Staty. Co., 68 W. 39th st., New York.
Nation Press *(Evening Post)*, 22 Vesey st., New York.
Printing Trade News, 326 W. 41st, New York.
Albert Datz Co., 87 R. R. av., Jersey City, N. J.
Continental Insurance Co., 46 Cedar st., New York.
Gibb Bros. & Maran, 45 Rose st., New York.
Business Equipment Co., 79 Cortland st., New York.
Frank C. Afferton, 482 Pearl st., New York.
Ellison & Wood, 127 Water st., New York.
Bosworth & Co., 48 Warren st., New York.
Wm. J. Hamilton, 62 Fulton st., New York.
Kent Press, 39 W. 38th st., New York.
Caleb Ptg. Co., 468 8th av., New York.
J. J. O'Connor, 459 W. 30th, New York.
Yankee Press, 32 E. 23d, New York.
Berkowitz & Proper, 64 Fulton st., New York.
Fred K. Mazoyer, 154 W. 27th, New York.
John Horn, 839 10th av., New York.
Fuller-Burr Co., 420 W. Broadway, New York.
John E. Meyer, 687 6th av., New York.
Frank H. Temme, 265 N. 6th, Philadelphia, Pa.
H. C. Coates & Sons, 1316 Wallace, Philadelphia, Pa.
Bradley Ptg. Co., 1000 Ludlow, Philadelphia, Pa.
E. D. MacDonald, 1941 Market, Philadelphia, Pa.
Dewey & Eakins, 1004 Arch, Philadelphia, Pa.
The Essex Press, Market st., Newark, N. J.
Brooks & Porter, 153 Lafayette, New York.
David Brown, 31 Jay st., New York.
Canton Friedman Ptg. Co., 113 W. 31st, New York.

¶ **The Humana is an Automatic Feed for Platen Presses. It can be attached in a few hours to a 10x15 Chandler & Price Platen Job Press, transforming it into a COMPLETE AUTOMATIC MACHINE. The attaching of the Feed is done without the least injury to or change in operation of the press, as it is secured in position by a system of clamps which holds it securely in place. The make-ready is effected the same as without Feed. It can be removed in a short time and the press put in its original condition.**

Manufactured and Guaranteed by
MATTHIAS PLUM, Center and Beaver Streets, Newark, N. J.

WESTERN SALES OFFICE

C. T. Smith, Manager — **1508 Fisher Building, Chicago** — Telephone Harrison 7592

Power House of the Dennison Manufacturing Co. Beside the Boston & Albany Tracks at South Framingham, Mass.



Behind the large window are the 900 K. W. Generators and the 1200 H. P. Engines that furnish the power for the Dennison Works. Among the 7000 items made in this most interesting Factory, the ones which appeal most to the printer are the many sizes and qualities of

Dennison Shipping Tags

The

Dennison Standard Tag

Made of the strongest rope stock, has stood for quality for a third of a century. Its ever increasing sales are an assurance that its quality is recognized.

The Tag Should Be in Keeping with the Office Stationery

With a few Dennison Standard Tags on his shelves the printer is in a position to supply tags in keeping with the customer's stationery.

Dennison Manufacturing Company

THE TAG MAKERS

BOSTON	NEW YORK	PHILADELPHIA	CHICAGO	ST. LOUIS
26 Franklin St.	15 John St. 15 W. 27th St.	1007 Chestnut St.	62 E. Randolph St.	413 N. Fourth St.

Really Cheap Ink

Is only the ink that gives perfect satisfaction. Ink that satisfies the artistic mind and *saves its own cost* by its perfect working qualities is the cheapest ink regardless of its price per pound.

The beautiful catalogue of B. Altmann & Co., the leading New York Fifth Avenue Dry Goods House, was printed on D & C highly glazed enamel paper without slip-sheeting with

HUBER'S CLASSIC HALFTONE BLACK

THE RESULTS

Perfect Printing :: Perfect Halftones :: Perfect Solids
No Peeling :: No Offsetting

The Ink Not Needing Slip-sheeting
SAVED ITS OWN COST

J. M. HUBER 350 DEARBORN ST. CHICAGO
JOHN MIEHLE, JR., MANAGER

New York Boston Philadelphia St. Louis



See that this label is on each ream.

One of the latest additions to our list of water-marked "CARAVEL" QUALITIES is our

No. 585 TITANIC BOND

and it has already made its mark. You will profit by examining this quality.

It is a good Bond Paper at a price that will enable you to do big business.

We supply it in case lots of 500 lb. in stock sizes, weights and colors. Special sizes and weights in quantities of not less than 1,000 lb.

Write to us for sample book, stating your requirements.

PARSONS TRADING COMPANY
20 Vesey Street . . . . . NEW YORK
London, Sydney, Melbourne, Wellington, Havana, Mexico, D. F., Buenos Aires, Bombay, Cape Town.
Cable Address for all Offices—"PARTRACOM."

Service Is the Only Reliable Means of Judging the True Qualities of a Folder

Let the result of actual work and comparison of product be the real test and not be convinced or deceived by catalogue or circular comparisons. The actual work is what tells.



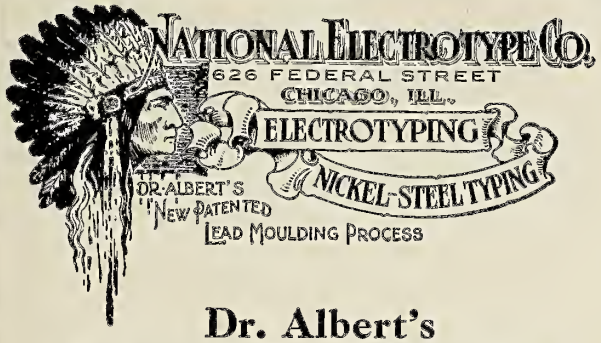
The Cleveland Folding Machine

No Tapes, Knives, Cams or Changeable Gears.

Has range from 19 x 36 to 3 x 4 in parallel.
Folds and delivers 4s, 6s, 8s, 10s, 12s, 14s and 16s, single or in gangs.
Also regular 4s, 8s and 16s, book folds, from sheets 19 x 25 down to where the last fold is not less than 2½ x 3 in.
Makes accordion—and a number of other—folds that can not be made on any other folder.
INSTALLED ON A THIRTY DAYS' TRIAL on an unconditional guarantee of absolute satisfaction.

Write for a complete set of sample folds

The Cleveland Folding Machine Company :: *Cleveland, Ohio*



Dr. Albert's Patented Lead Moulding Process

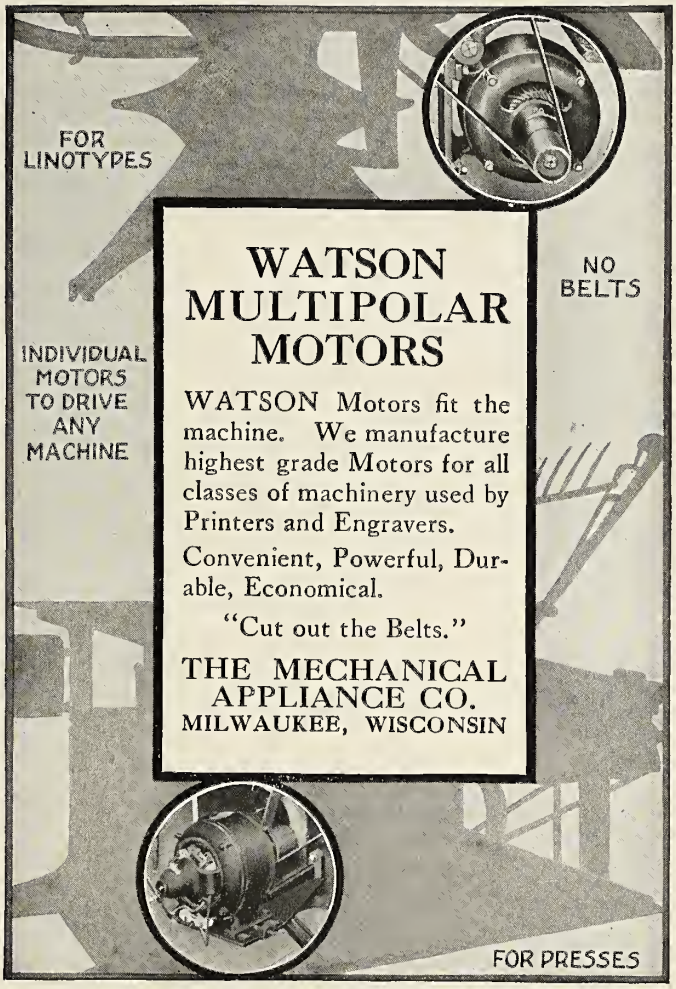
is the one perfect and satisfactory method of ELECTROTYPING

especially adapted to half-tone and high-grade color-work, and can be safely relied upon to reproduce the original without loss in sharpness and detail.

We call for your work and execute it with the greatest care, and deliveries are made promptly.

Telephone Harrison 765, or call and examine specimens of our work.

NATIONAL ELECTROTYPE COMP'Y
626 Federal Street CHICAGO, ILLINOIS



WATSON MULTIPOLAR MOTORS

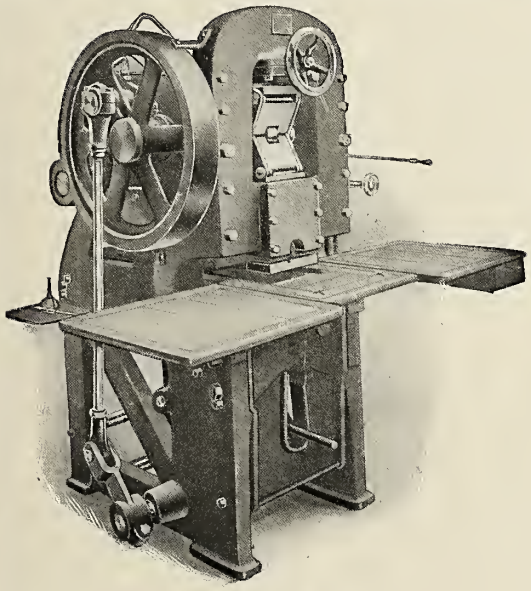
WATSON Motors fit the machine. We manufacture highest grade Motors for all classes of machinery used by Printers and Engravers.

Convenient, Powerful, Durable, Economical.

"Cut out the Belts."

THE MECHANICAL APPLIANCE CO.
MILWAUKEE, WISCONSIN

If You Buy a Carver Automatic Die Press You Will Not Regret It



Size, 4½ x 9 inches.

Because it is the most efficient for the greatest variety of work.

Because it is the most economical to operate.

Because of its simplicity and durability of construction and small cost for repairs.

Because it has the best record where operated with presses of other makes.

Because it will stand investigation wherever used.

Because it is approved by all users and preferred.

Because it is unquestionably the best and cheapest in the end.

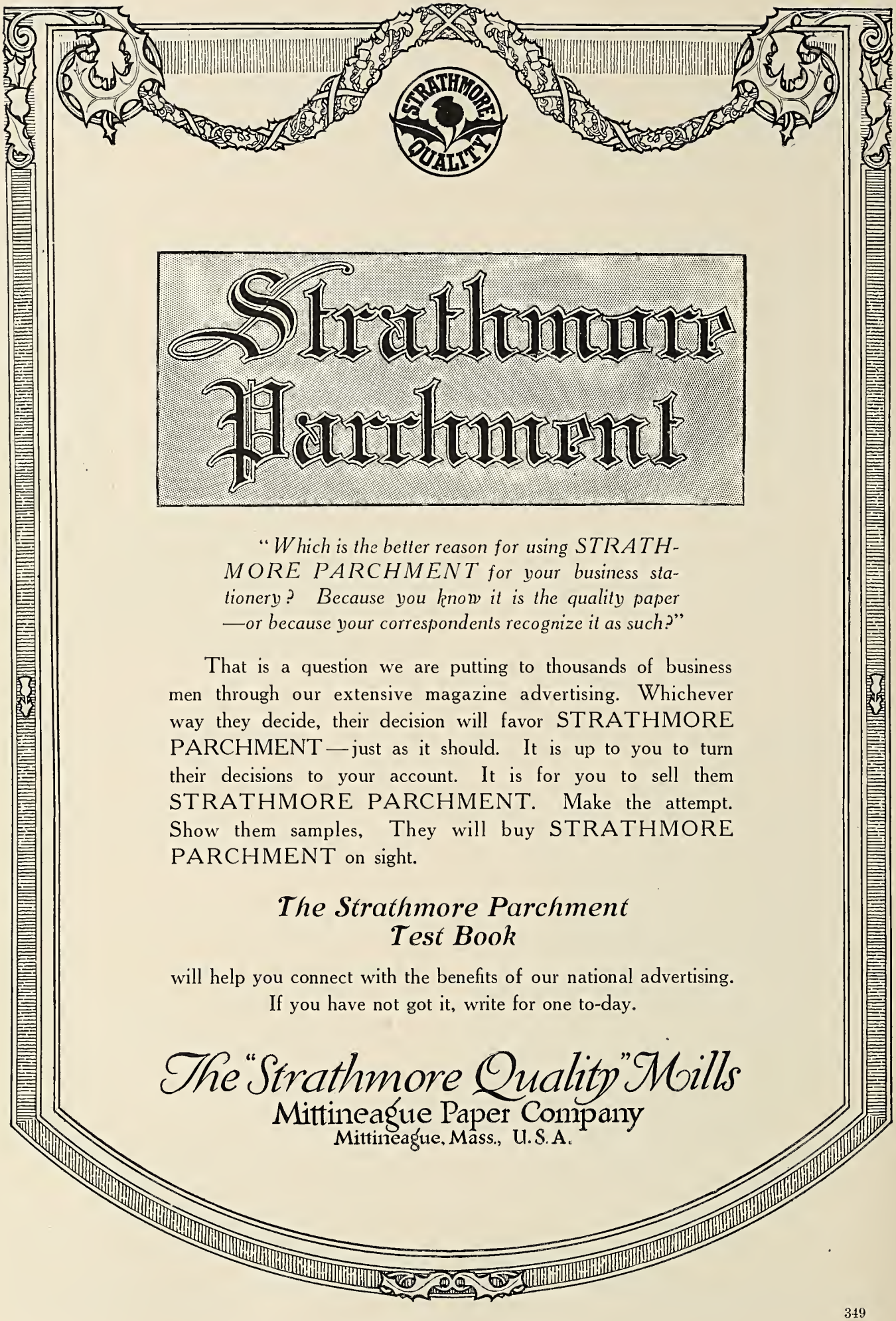
Because it is built on merit, sold on merit and bought for its merit.

Manufactured in the following sizes:
4½ x 9, 3½ x 8, 2½ x 8, 2½ x 4 inches, *by*

C. R. Carver Company
N. W. Cor. Twentieth and Clearfield Streets
PHILADELPHIA, PA.

CANADIAN AGENTS:
MILLER & RICHARD, Toronto and Winnipeg.

EXPORT AGENT, EXCEPT CANADA:
PARSONS TRADING CO., Sydney, Mexico City and New York.



Strathmore Parchment

"Which is the better reason for using STRATHMORE PARCHMENT for your business stationery? Because you know it is the quality paper —or because your correspondents recognize it as such?"

That is a question we are putting to thousands of business men through our extensive magazine advertising. Whichever way they decide, their decision will favor STRATHMORE PARCHMENT—just as it should. It is up to you to turn their decisions to your account. It is for you to sell them STRATHMORE PARCHMENT. Make the attempt. Show them samples, They will buy STRATHMORE PARCHMENT on sight.

The Strathmore Parchment Test Book

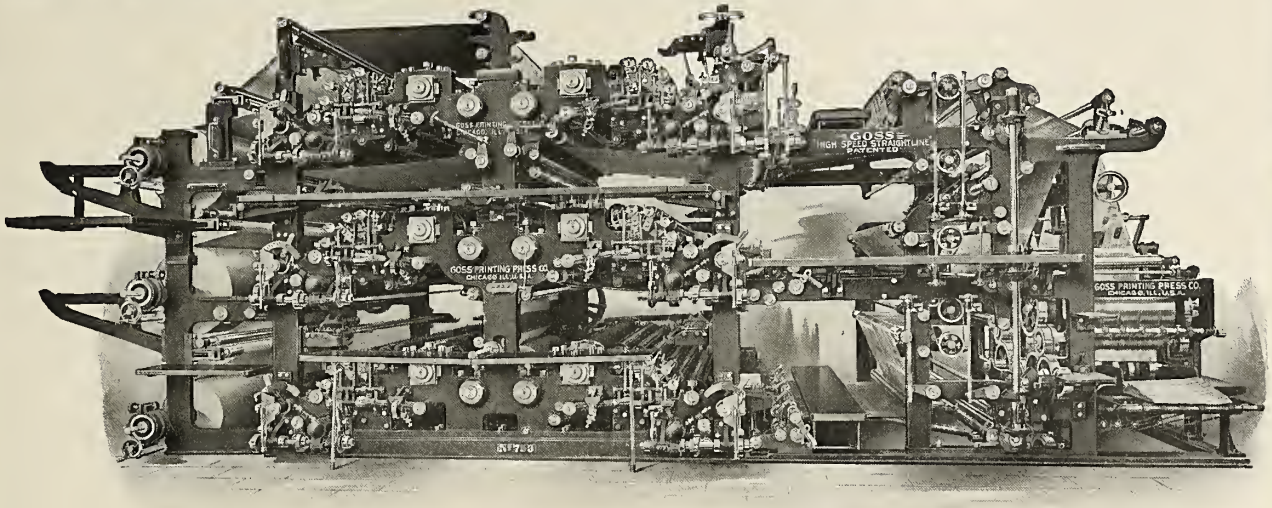
will help you connect with the benefits of our national advertising. If you have not got it, write for one to-day.

The "Strathmore Quality" Mills

Mittineague Paper Company

Mittineague, Mass., U. S. A.

The New GOSS High-Speed Sextuple Press — No. 160



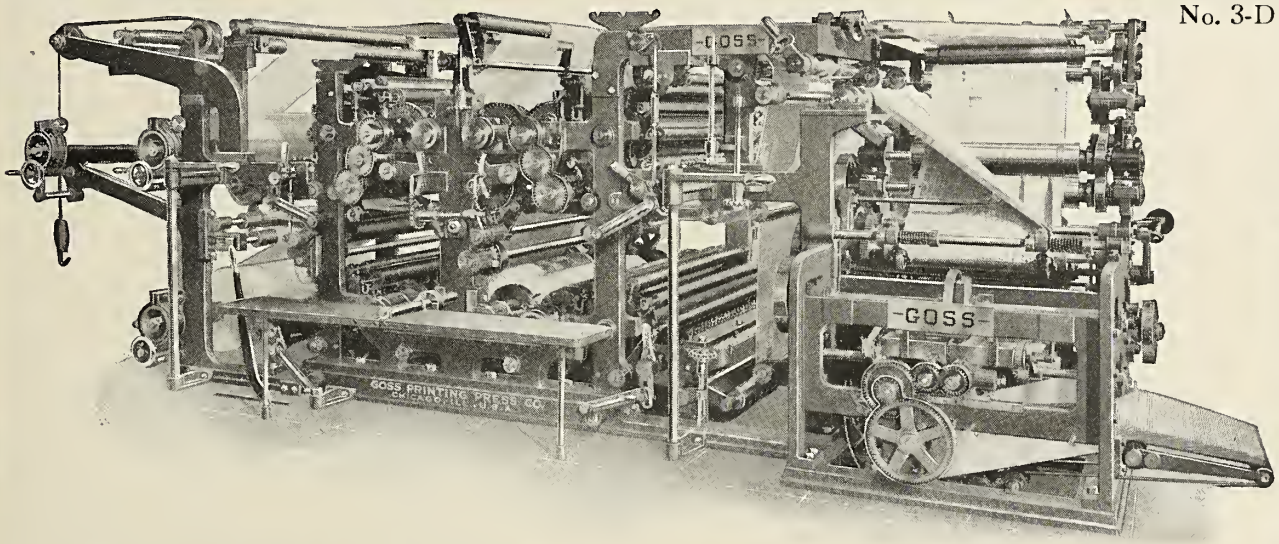
Is built and guaranteed to run at a speed of 36,000 per hour for each delivery, for the *full* run.
Prints 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 28, 32, 36, 40, 44, 48 pages.
All products up to 24 pages can be made in one section (book form).

SPECIAL FEATURES

Plates can be put on without removing ink rollers.
Patented ink fountains; screws all at one end of fountains (regular piano key action).
All roller sockets automatically locked.
No ribbons whatever when collecting.
Design prevents breaking of webs.
Entirely new HIGH-SPEED *PATENTED* FOLDING AND DELIVERING DEVICE.

The New GOSS "ACME" Straightline Two-Roll Rotary Perfecting Press

No. 3-D



Made to print either 4, 6, 8, 10, 12, 14, 16 pages in book form.
Constructed so that it can be arranged to print either two or three extra colors, at a slight expense.
It is practically a single-plate machine, thus saving time in not having to make duplicate plates.
Plates are cast from our regular standard stereotype machinery.

PATENTED AND MANUFACTURED BY

THE GOSS PRINTING PRESS CO.

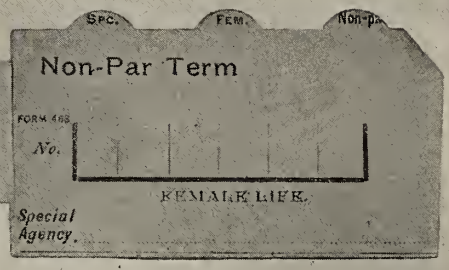
16th St. and Ashland Ave., Chicago, Ill.

NEW YORK OFFICE:
1 Madison Ave., Metropolitan Bldg., New York City.

LONDON OFFICE:
93 Fleet Street, London, E. C., England.







Wake Up! Mr. Printer, and Specialize

You can get plenty of this class of work and a New Era Press to do it with

The New Era Press

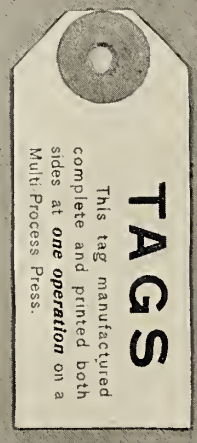
does this work all at one operation and at high speed from flat forms

THE REGINA CO.

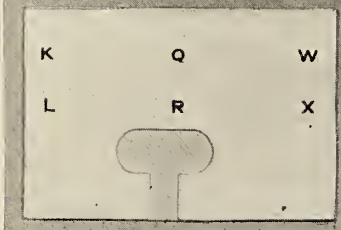
HENRY DROUET, Sales Agent

1 Madison Ave., New York

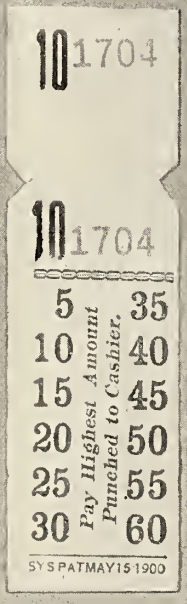
After May 15th, will be located at 217 Marbridge Building, Broadway and 34th Street, New York City



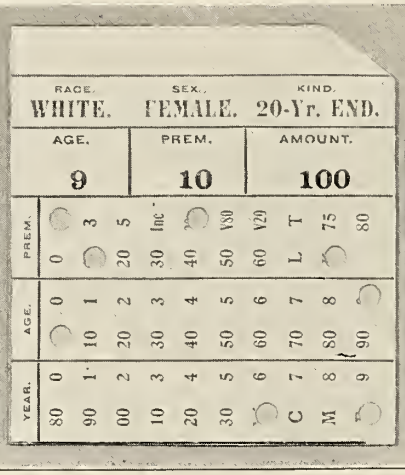


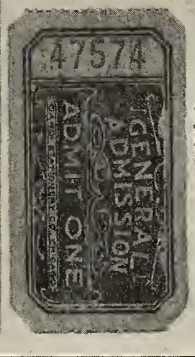










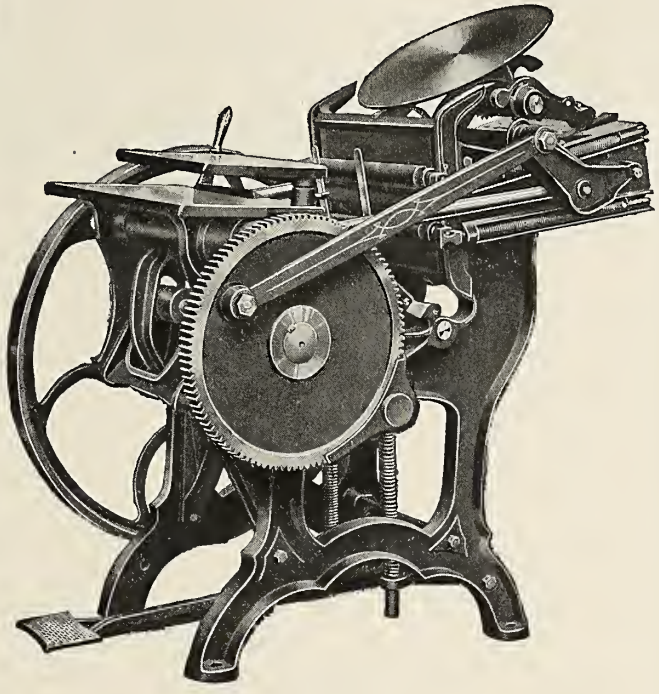




You Can Avoid All Risk

when buying a new job press (if you are not posted) by asking particulars of any printer using the PEERLESS. Its mechanical principle is correct, and its reputation is backed up by a record of 25 years of satisfactory service.

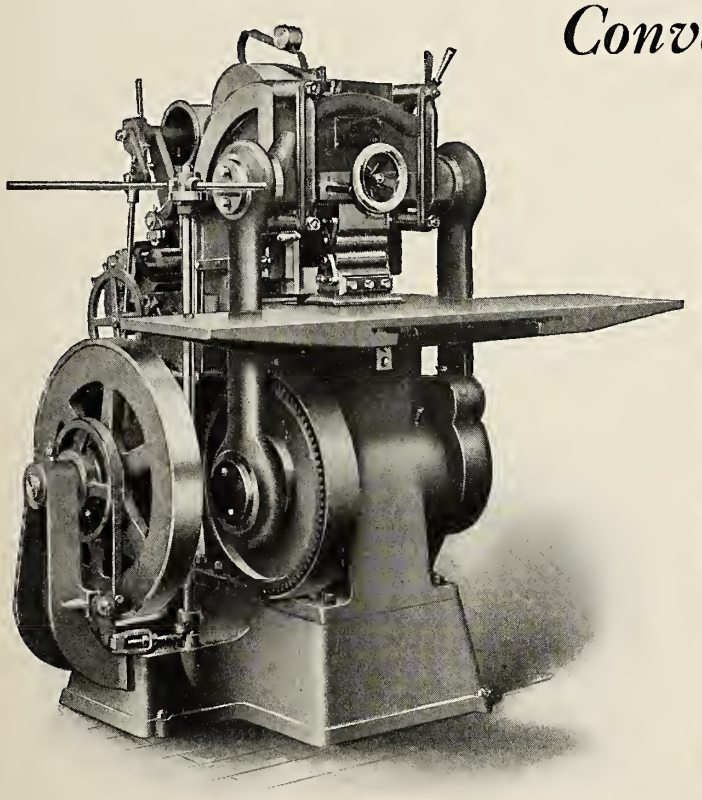
Ask any of the principal dealers for catalogue giving further details. Carried in stock at most places



FOR SALE BY THE PRINCIPAL DEALERS IN THE UNITED STATES

PEERLESS PRINTING PRESS COMPANY THE CRANSTON WORKS

70 Jackson Street, Palmyra, N. Y., U. S. A.



Convenience & Durability

Handiness and durability constitute the fundamental basis of a perfect and satisfactory STEEL DIE AND PLATE STAMPING PRESS. The mechanical principles and construction are absolutely correct, nothing skipped or overlooked—the main object being to create a thoroughly dependable press. Speed, accuracy and character of its output are features worth investigating.

It inks, wipes, polishes and prints at one operation from a die or plate, 5 x 9 inches, at a speed of 1,500 impressions per hour. We emboss center of a sheet 18 x 27 inches.

Write for full particulars, prices, terms, etc.
We manufacture two smaller sizes of press.
Also hand-stamping and copperplate presses.

The Modern Machine Company

Belleville, Illinois

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
316-318 South Canal Street

PITTSBURG
First Avenue and Ross Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
52-54 So. Forsyth Street

INDIANAPOLIS
151-153 Kentucky Avenue

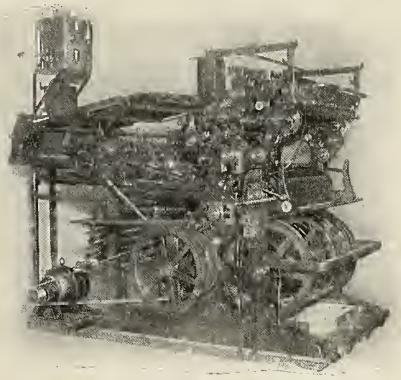
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SPRAGUE ELECTRIC
A.C. MOTORS D.C.



Round Type Motor Belted to Kellogg Rotary Offset Press

Why are a very large percentage of the printing presses and allied machinery in this country equipped with Sprague Motors and Controllers?

Because our motors and controllers give the most efficient and reliable service. Because this efficiency and reliability not only reduces power and maintenance bills but also increases the shop capacity.

We are prepared to furnish specifications free of obligation on your part.

Ask for Bulletin No. 2294

SPRAGUE ELECTRIC COMPANY

General Offices: 527-531 West 34th Street, New York City

BRANCH OFFICES: Chicago St. Louis Milwaukee Boston Philadelphia Pittsburg Baltimore Atlanta San Francisco Seattle

THALMANN PRINTING INK CO. ST. LOUIS, MO. MANUFACTURERS OF PRINTING AND LITHOGRAPHIC INKS

A TRIAL ORDER WILL MAKE YOU A PERMANENT USER OF

PRINTING AND LITHOGRAPHIC INKS

MANUFACTURED BY THE

Thalmann Printing Ink Co.

212 Olive Street, ST. LOUIS, MO.

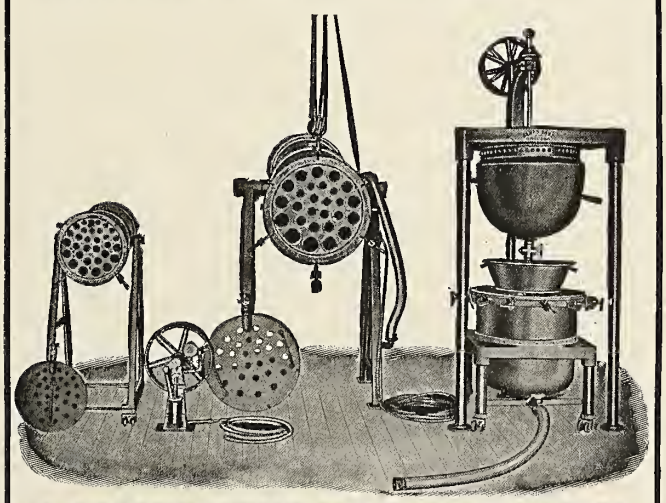
DEPOTS

711 S. Dearborn Street . . . . . CHICAGO, ILL.
400 Broadway . . . . . KANSAS CITY, MO.
535 Magazine Street . . . . . NEW ORLEANS, LA.
1509 Jackson Street . . . . . OMAHA, NEB.
222 North Second Street . . . . NASHVILLE, TENN.
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Full Equipments of the Latest and Most Improved

ROLLER-MAKING MACHINERY FURNISHED

ESTIMATES FOR LARGE OR SMALL OUTFITS



A MODERN OUTFIT FOR LARGE PRINTERS

JAMES ROWE

241-247 South Jefferson St., CHICAGO, ILL.

LINOTYPE & MACHINERY COMPANY, Ltd., European Agents, 189 FLEET STREET, LONDON, ENGLAND

Another Lot of Thompson Typecasters Now Ready for Delivery

Heretofore we have been unable to supply the demand for these typecasters, but increases in our factory equipment now assure prompt deliveries.

Remember—

The Thompson Typecaster is the only machine which casts type from Linotype Matrices.

The only machine which casts type from 5 to 48 point.

The only machine which gives any desired combination of nicks in all bodies.

The only machine which uses Linotype, Compositype and special electrotype matrices in one and the same mold.

Thirty Machines in Daily Use

Write for Prices, Terms, and Copies of Letters from Satisfied Users

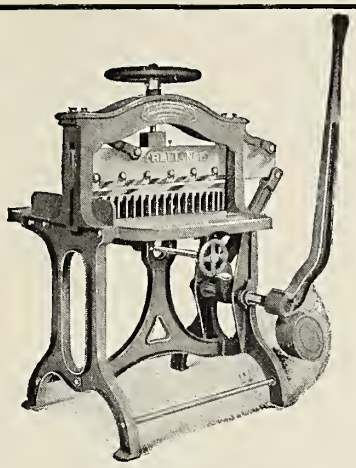
Thompson Type Machine Company

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Set in type made by the Thompson Typecaster in The H. O. Shepard Company Printing Plant.

A Right Principle

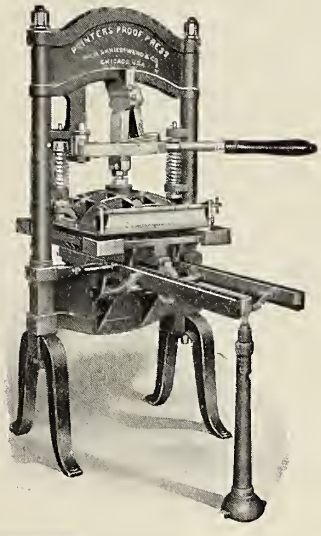
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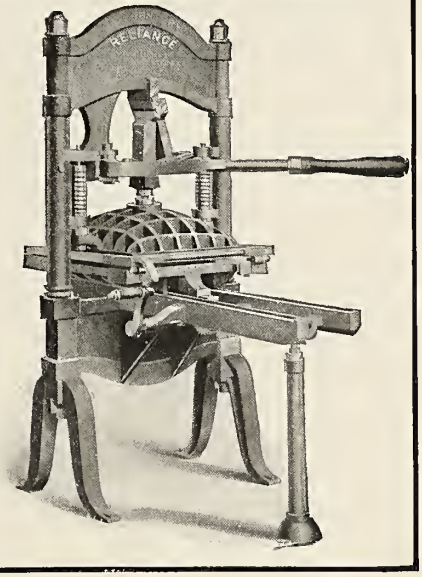
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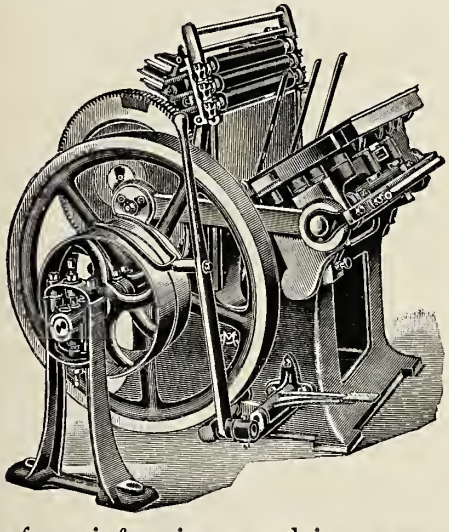
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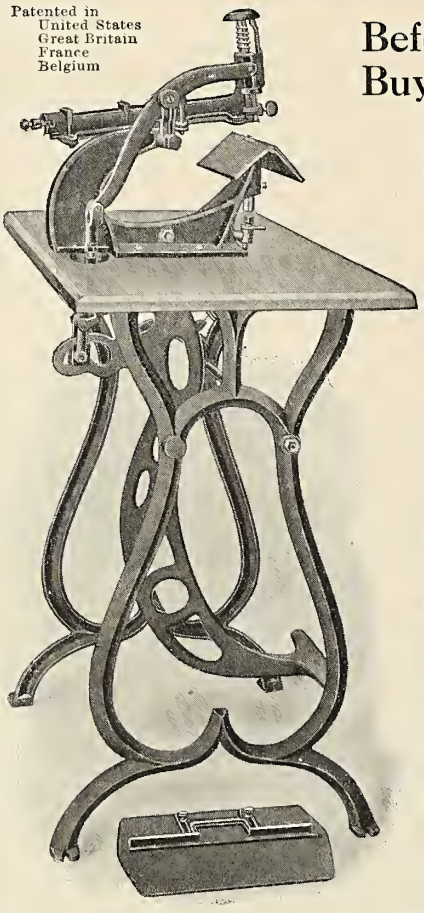
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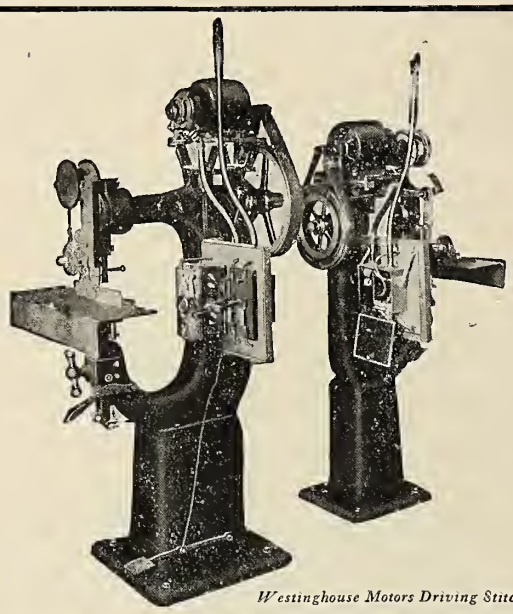
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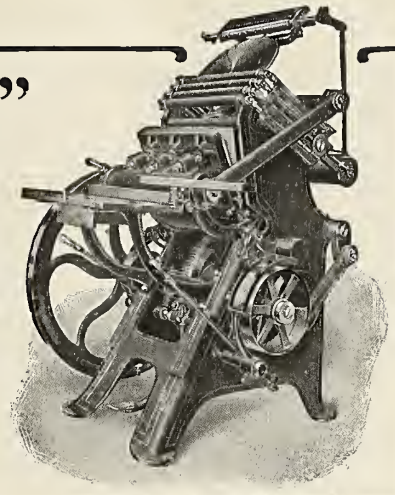
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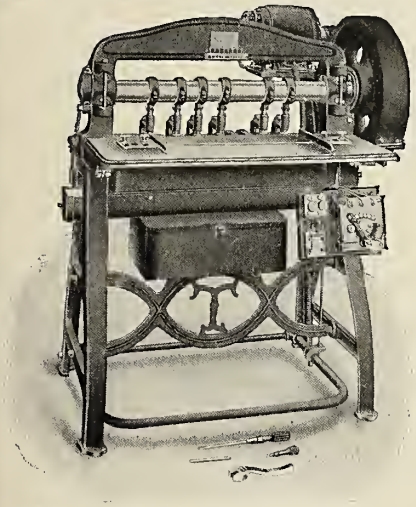
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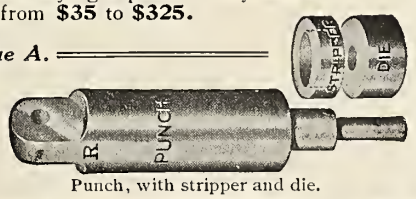
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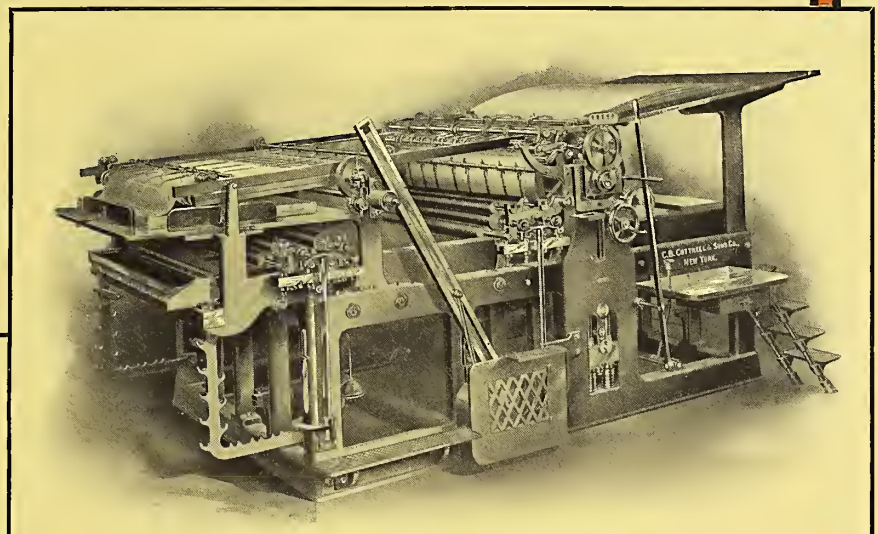
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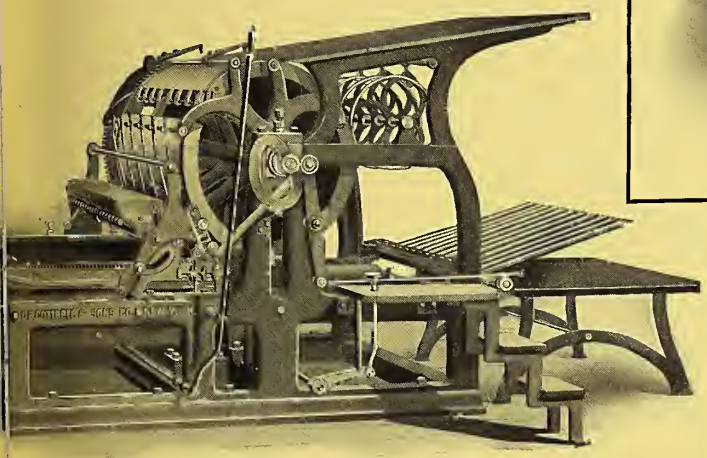
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New Series High Speed Four Roller Two Revolution Press



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The Inland Printer

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under act of March 3, 1879.

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XLVII. No. 3. **JUNE, 1911.** TERMS { $3.00 per year, in advance. Foreign, $3.85 per year. Canada, $3.60 per year.

THE ELEMENT OF HANDWORK IN CYLINDER PRESS COSTS.

BY WINTHROP M. SOUTHWORTH.

ONE of the biggest general movements that ever has been undertaken in any line of business is the one which is just now so radically changing for the better the financial condition of print-shops all over the country — the general introduction of a practical cost system. Though the ready-made systems, carefully worked out on scientific principles, fit practically all offices so far as general lines are concerned, they naturally can not cover every small detail. Printers are finding that there are many things they must work out for themselves. It therefore seems pertinent at this time that we begin and acquaint each other with some of the more important of these smaller details, and with the methods we have adopted for determining accurately the cost in the various departments — methods that we have given a fair trial and for the efficiency of which we can personally vouch.

The pressroom is probably capable of a greater percentage of profit per working hour — provided it is rightly handled — than any other department: for it is open to more economies, more combinations of operations, more speed when work is actually under way, more adaptable to overtime or to night-crew work. On the other hand, there is, as we found by experience, a very great chance for leakages, particularly in time rightly chargeable to a definite job and not so charged.

For much too long a time we found a tremendous difference in cylinder-press time reported on our cost-cards for different editions of the same job — editions exactly alike — paper, quantity, colors, form and all. Even after allowing for unusual conditions that sometimes would exist, the difference was far too great. And the peculiar feature was that when the department was least busy, the shortest time was reported. From our experience, the opposite should have been true.

The solution of the problem was worked out by a man who is so well known in the trade that I am glad to give the credit to him — Mr. William A. Spurrier. It was simply the overlooked element of "handwork."

Our cylinder press costs were made up on the basis of a pressman and feeder to each of the larger presses, and of a pressman only to the ponies — that is, of course, in addition to the cost of the press itself. If a job tied up a certain press for twenty hours, for instance, twenty hours appeared on the cost-card. It was found by careful observation that when this twenty-hour job, requiring a large amount of make-ready, was in the pressroom during a lull, several different men, who would otherwise have been unoccupied, were used for marking-out and pasting overlays. When the same job came during a rush, with every man busy on his own press, the regular two men did

the work previously done by four or five. Consequently, the press time, instead of being twenty hours, was tremendously increased. Besides being confusing to the office — that is, the "counting-room" — it was unfair to the customer. There was nothing to show what the *real* cost was.

To overcome this, the costs in the cylinder department were separated into two classes — machine and hand work. Each press is now charged at a certain price per hour, *as a machine only* — it makes no difference how many men are required to operate it. Each operative is charged at the rate per hour of his weekly wage. (The fixed charges are made a part of the machine cost.) To illustrate: a press that was formerly charged at $1.50 per hour, cost, is now charged at 66 cents; the pressman at 48 cents and the feeder at 36 cents. This division is in operation whether the press is actually running or being held while the job is made ready, and all details for both press and operative — number, date, number of hours for each date, rate, overtime and waiting time are transferred to the cost-card.

The information derived is useful in many ways, the most important of which follow:

(1) It insures all time consumed on a given job being charged to that job. Formerly only the time of the press and its regular crew was charged. The balance went up against the variable overhead.

(2) It tells immediately just how much time was spent on the run and how much on make-ready, and so enables the superintendent to determine whether undue time has been given to either process. Formerly it was impossible to tell just why a job was too long on the press.

(3) It is a great aid to the office in fixing the charge price. A glance at the cost-card, with its definite divisions, shows if more time has been used (on account of batters, waits for stock, etc.), than can be legitimately charged to the customer's account.

(4) In case the customer on a reorder wants to cut the expense, the salesman can estimate pretty closely how much the make-ready can be decreased without cheapening too much the appearance of the completed job.

(5) It forms a definite basis for instruction to the pressroom in case of reprints.

(6) It is extremely valuable to the estimator as showing the amount of make-ready (always harder to judge than the running time) a given class of work may be reasonably expected to take.

(7) It makes "soldiering" on the part of the operatives impossible. Every hour — minute in fact — of each man's time must of necessity be recorded on his slips for the day. (Instead of using one slip for each day, we think a slip for each job is better, though on long runs a new slip is started each morning. This gives each morning a complete record of the number of impressions of each press for the preceding day.)

The system can be carried into the jobroom at times, but as a rule the man and press are so closely allied as to make division impracticable. In cases where an extra man or boy is used for slip-sheeting, hand-bronzing, etc., it is valuable.

We found the scheme quite simple in operation, once the men became used to it, and it is proving many times worth the small amount of extra clerical time taken to record the results. In our own case, the regular cost clerk, who really semed to have all her time taken, easily handled the extra detail.



UMATILLA RESERVATION.
Photograph by Major Lee Moorehouse.

THE COLLEGE STUDENT FEEDS A PRESS.

TOLD BY HIMSELF.*

DEAR INDIAN: I hope you haven't been tearing your shirt because I didn't answer your dandy letter. I was mighty glad to get a letter from you especially as I had only sent you a post-card. Wherefor be it known to all men that I will hereby endeavor to reinstate myself and with your kind permission I will drive on the hearse:

Did you know that I intended to get work in the printing-office here and in that way earn some money? Well, you know it now, and you should also bear in mind that people don't always do as they intend. I went to the guy who calls himself the head nabob of the printery and told him I was looking for a job. Could I feed a press? Oh, yes, I could feed a press all right; I'd fed a press for the last six years and knew all about it. So he told me to show up the next afternoon and he would give me something to do. I was on the job at the right time and he set me at feeding billheads into a small power press. By George, that thing went like the devil. I couldn't keep track of the darn thing close enough to tell whether it was open or shut, but I didn't have to bother with it long; the boss came along, and said there was another job he wanted to put me on, and what do you suppose it was? Why he had a small-sized newspaper, sized 24 by 12 inches, that he expected me to juggle into a Universal press. But he couldn't scare me. I says "all right; I can do that, too," and started the old press to buzzing; but she buzzed just as fast as the little one had and I found myself all balled up. You can imagine how awkward the things were; they were so big that I couldn't keep them straight at all. I was shooting them into the press at the rate of about three thousand an hour, about one out of every ten got in straight and the others I slung on the floor. The miserable cutoff worked so hard that a man almost has to get his feet on it to move the thing, and, as it was, I had to use both hands. After I had been throwing paper around for about ten minutes a gust of wind came along and blew one of them over onto the rollers. I lost my goat and forgot how to shut the brute off. The sheet of paper went slapping and swirling around there and clogging up the whole works. I took a yank at every lever that was in sight and at last managed to jerk the strap off the wheel. Then I worked for about half an hour cleaning up the mess — some lovely job that. Soon I had things whistling along nicely, but the long-legged mutt next to me thought things were moving too slow to suit him, so he shoved the motor along a peg or two and the press buzzed faster yet. I staid by it though and had paper sailing around my head till the room looked white. To every one I got in the press about three would drop on the floor. I had a peach of a white carpet around my feet. Then the boss came in and started to bawl me out about wasting so many. I says, "Oh, I'm getting along fine now," and from then on I chucked the bad ones in with the good. After a while I thought



INDIAN WAR PARADE AT THE "ROUND-UP," PENDLETON, OREGON.
Photograph by Major Lee Moorehouse.

* This contribution is taken from a letter by a college chum to the son of Mr. Dewey Hamilton, secretary-treasurer of Waukegan Typographical Union, No. 294. Prominence is given this "privileged communication" because of its educational value in showing the amateur pressfeeder's point of view. The writer of the letter has a printing outfit of his own and is familiar with the art in his own small way. There is a serious side to the letter, and that is seen in the method of setting the boy to his task.

it was about time to quit and began to stack up the ones I had printed. What did I do but let a whole handful of them go sliding on the floor and get all dirt? I slammed them on the table, got my hat and beat it. Next day I goes tearing back with a grin on my mug and asks the boss what I should do. "Oh, we got something for you all right. See that old rusty paper-cutter over there? Well, you go to work and clean it up nice. It'll take about two weeks; then we got some more old iron down-stairs when you get that done." Of course I got the horse-laugh, but it didn't bother me any. I wasn't going to lay down right in front of the whole office, so I went to work and cleaned on the cutter for about ten minutes. Then I beat it, and haven't shown my nose around there since. The mutt owes me eighty cents, but I guess it is fair enough, because I spoilt about a dollar and eighty cents worth of paper. I'm no junkman and I'll see his blamed old paper-cutter in Halifax before I'll clean it. Cube was going to go over there and work too, but he lost his goat; he was afraid they would put him on the iron right away because he came with me. I bet he would have been put on the iron pretty quick. Yes?



BUFFALO VERNON, BARE-HANDED, THROWS A WILD STEER AT THE "ROUND-UP," PENDLETON, OREGON.

Photograph by Major Lee Moorehouse.

A BAD EGG.

"He always was a bad egg, but nobody seemed to notice it while he was rich."

"Yes, he was all right until he was broke."—*Sacred Heart Review.*

A BELATED ARRIVAL.

A daughter was born to Mr. and Mrs. Hellis Russell at Port Gibson this week—a companion of the twins born some time ago.—*Newark (N. Y.) Union-Gazette.*

Written for THE INLAND PRINTER.

CONSISTENCY IN THE PROOFROOM.

BY F. HORACE TEALL.

MANY persons have mislearned the lesson set for them by Emerson in his essay on "Self-reliance," from which the dictionaries quote: "A foolish consistency is the hobgoblin of little minds." His qualifying adjective is lost or ignored at least as frequently as it is acknowledged in citing him in favor of inconsistency. Thus the actual saying is perverted, and the intention misrepresented, so that Emerson is often thought to have objected to any effort to be consistent. But his objection was to foolish effort only, and not intended to apply to half the extent to which it has been so unthinkingly spread. We have here a parallel to the frequent saying that money is the root of all evil, when the Scripture, from which it is supposed to be quoted, says that the love of money is the root. Under some circumstances, and particularly in matters of form, consistency, or uniformity, is not only desirable, but universally demanded, whether some people—mostly those not immediately concerned—decry it or not. The proofroom is preëminently a fitting place for uniformity in general, though even there the demand can be carried to a worse than foolish extent.

It is impossible for any one to determine a dividing line between consistency and inconsistency so that all of one kind shall be on one side of it and all else on the other. It is equally impossible for any one to determine for any one else

when it is worth while to be consistent and when it is not worth while. But we all know that some such effort is demanded in every proofroom, and that the demand is reasonable, and so it seems worth while to direct attention to some special instances and leave the matter in general for personal decision.

When I was reading proof on a New York morning paper the foreman left a note for me one evening which ended with the instruction, "Take charge of the proofroom until further orders." (I firmly hold that his action was inconsistent in the fact that he added at least $10 worth to my duties each week, but did not add anything to my pay, which was the same as that of the other readers.) The room had been without a special head man, and some little troubles demanded settlement authoritatively. One night a compositor brought to me a proof on which "a newly married couple" had been made "newly-married." When the reader was told not to mark such hyphens he said it was wrong without the hyphen; but on being asked whether he would insert one in "a brilliantly illuminated room" he instantly said no, and was then told not to mark it in any such words.

Formerly such compounding was very common, but for many years it has been decreasing, though even now some old-fashioned people insist upon it. It is a matter of almost no importance outside the printing-office, but, like many other details, worthy of absolute settlement one way or the other in the proofroom, because of reduced correction of type. Absolute settlement here means that all similar words of this kind should be treated alike. There is no reason for either form in one case that is not equally potent in all cases, except possibly the poor one of determining by the length of the words. Good bookwork should be carefully corrected according to the style of the office, or according to a style set by the customer — for some customers will insist on having things done in their own way. But for a newspaper the most advisable practice for the proofreader seems to be less rigid. If so instructed, of course the proofreader must correct according to style. Without such instruction, why not leave such things just as they come, without making trouble for the sake of foolish consistency? Of course, though, with a distinct understanding that one form is the style of the office, compositors will know it as well as proofreaders, and there will be little need of correction.

A compositor on another paper divided the word tribune properly (trib-une) and a proofreader marked it changed (tri-bune), forcing the resetting of two lines, as it was linotype work. Another reader who revised the proof spoke to the first reader in remonstrance, when, to his surprise, the first reader said the word was tri-bune′, as he heard everybody say it so. He evidently was not aware that many words are very commonly mispronounced. The main point was that it was worse than needless to demand the resetting of two lines to change such a word either way — that is, on a daily newspaper. But, if a proofreader thinks it is worth while to change word-divisions, especially when the word is pronounced differently by different authorities—as de-position by some and dep-osition by others — he should certainly ascertain how the word is divided in the dictionary that is used in the office. He would find that every American dictionary gives tribune



JACK SPAIN AT THE "ROUND-UP," PENDLETON, OREGON.
Photograph by Major Lee Moorehouse.

the way our compositor set it. In this case and the preceding one, as in innumerable others, it is true that a foolish consistency is the hobgoblin of little minds.

Inconsistency is an intrinsic element of every language that is alive, and some of it could be found even in every language that is dead. More than that, human nature, and even individual human nature, comes far short of absolute consistency. Almost every person, if not actually every one, is inconsistent enough to be ready to charge it as a fault against others, on certain occasions, often while the person making the charge is at the same time practicing exactly the same inconsistency. I could point out more than one man who has asserted that he cared nothing for consistency when some one has reasoned on that basis for something he did not wish to adopt, yet who has in cases exactly similar held it to be very faulty for a proofreader not to be consistent.

It is in hope of securing consistency, or uniformity, that style-cards are made; yet no style-card was ever made that did not embody much inconsistency.

We leave this subject with the feeling that nothing definite has been accomplished in the writing, beyond furnishing some food for thought, but more strongly convinced than in the beginning that as a whole the problem must be left for individual solution.

Written for THE INLAND PRINTER.

ROMAN SMALL LETTERS.[1]

BY WILLIAMS WELCH,
Chief Draftsman, Signal Corps, United States Army.

LETTERS are most ornamental when they are uniform and regular throughout, but the greatest degree of legibility is created when there is the most distinct and striking difference among them all. For this reason it is most essential that the small letters should always be made to differ from each other as much as possible and anything approaching similarity between any of them should be carefully guarded against; because it is obvious that if the letters should resemble each other closely they could not be distinguished very readily, and consequently the words which they formed could not be read rapidly.

The roman capital letters are quite handsome and their uniformity makes them very attractive, but it prevents them from being read with ease. They can not be formed rapidly with a pen, and for that reason writing with them was slow and tedious. These difficulties caused the small letters to be devised as script about 789 A. D. They were derived from the capitals and from the Greek small letters, but underwent many changes and variations before they were finally developed into a satisfactory alphabet. About 1468 they were cut in type and their legibility has brought them into almost universal use for printed matter of all

COMPARATIVE WIDTHS OF ROMAN SMALL LETTERS.

	a	b	c	d	e	f	g	h	i	j	k	l	m
William Courteney, Engraver	.47	.54	.54	.54	.54	.42	.47	.48	.10	.37	.49	.10	.86
U. S. Coast Survey Standard	.50	.55	.56	.55	.56	.41	.50	.52	.10	.42	.52	.10	.86
"Manual of Topography," J. Enthoffer	.49	.52	.52	.52	.51	.36	.52	.49	.10	.36	.51	.10	.86
"Plain Lettering," H. S. Jacoby	.50	.55	.55	.55	.57	.40	.50	.50	.10	.40	.55	.10	.90
American Type Founders Co	.48	.60	.55	.60	.60	.48	.60	.54	.10	.48	.54	.10	.93
"Analytical Alphabets," G. J. Becker	.47	.57	.54	.57	.57	.33	.46	.46	.10	.33	.52	.10	.78
Average	.49	.56	.54	.56	.56	.40	.49	.50	.10	.42	.53	.10	.86

	n	o	p	q	r	s	t	u	v	w	x	y	z
William Courteney, Engraver	.48	.63	.57	.57	.45	.47	.24	.48	.47	.72	.47	.50	.50
U. S. Coast Survey Standard	.52	.58	.55	.55	.43	.47	.30	.51	.48	.73	.50	.50	.48
"Manual of Topography," J. Enthoffer	.49	.54	.52	.52	.42	.49	.25	.49	.49	.82	.49	.49	.52
"Plain Lettering," H. S. Jacoby	.50	.60	.55	.55	.40	.50	.30	.50	.50	.80	.55	.50	.50
American Type Founders Co	.54	.60	.60	.60	.45	.45	.33	.54	.48	.84	.48	.48	.54
"Analytical Alphabets," G. J. Becker	.47	.60	.57	.57	.40	.47	.27	.47	.47	.84	.54	.54	.50
Average	.50	.59	.56	.56	.42	.47	.28	.50	.48	.79	.50	.50	.50

[1] These letters are known as "lower-case" by typesetters and printers, because the case containing them is placed below the one in which the capitals are kept.

PECULIARITIES OF BEANS.

A diet of beans affects one man one way and another man another way. It led the Rev. Cortland Myers to declare that clubwomen are in the vestibule of hell. It led Jovo Sasso, of Steubenville, Ohio, to take a shot at the keeper of his boarding-house. Beans are all right, but immoderate indulgence in them is certain to lead to trouble.— *B. L. T., in Chicago Tribune.*

kinds. The demand for them has caused typemakers to continue to improve them until they have reached a higher degree of perfection than any other alphabet, but in type they are usually crowded very close together to save as much space as possible and there is a slight tendency to sacrifice legibility for uniformity. Type also has the appearance of being mechanically exact and rigid. Draftsmen and engravers are free from the restrictions of typemaking and a few of them have been able to form the small letters with more grace and beauty and to give each one its distinctive character better than has been done in type, but this alphabet could be improved greatly by making certain letters differ from each other more than they do at present.[2]

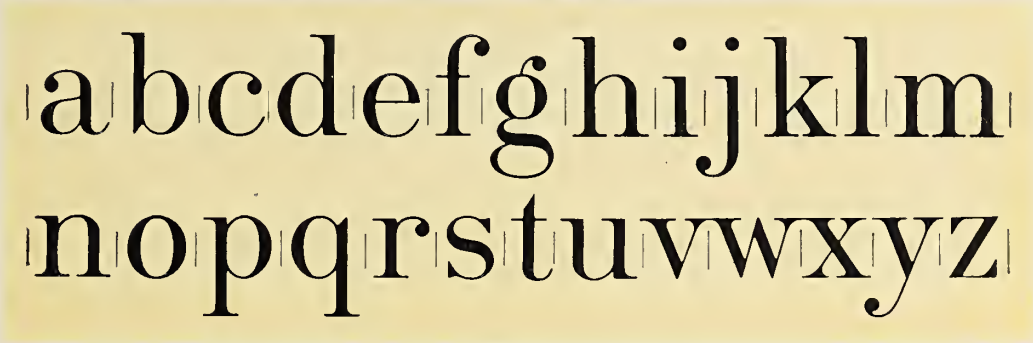


Fig. 1.

In the best examples of the normal or standard letters they vary but slightly in their proportions, details of construction and in the method of spacing them. Their comparative widths in six most excellent alphabets, which were selected from entirely different sources, are shown in the accompanying table. The height of the taller ones is taken as the unit of measurement.

In these alphabets the average proportion of width to height of the letters n and u is 4:5, which is the same as for the capital letter H. The stems of the short letters, like i and r, are very nearly one-sixth of their height, and this causes them to be about one-tenth of the height of the tall small letters. When these stems are exactly 1:10 they look right with capitals whose stems are 1:7 of their own height, but they are rather light with capitals whose stems are 1:6 of their height. In the alphabet (Fig. 1) the widths of the letters are the average of those given in the previous table and the height of the short one is made equal to six times the width of the stems.

The relation between the height of the short letters, like m n u, to the tall ones, like b h k l, is made very nearly the same by the best authorities. Enthoffer's Manual and the United States Coast Survey Standard make the height of the lower ones 3:5 (60 per cent) of the taller ones; Jacoby's and Becker's books made them 5:8 (62½ per cent) and the average of ten specimens measured in a catalogue of type was found to be 7:11 (63½ per cent). The average of these five is 61¾ per cent,

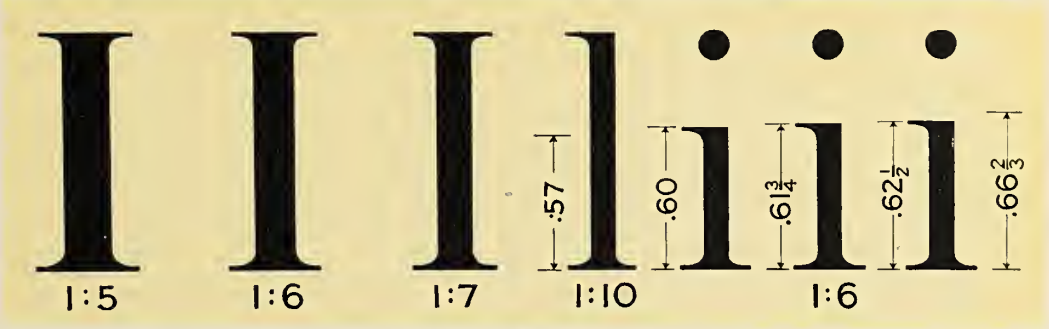


Fig. 2.

which happens to be the proportion obtained by dividing a line into "extreme and mean ratio," so that the shorter part of the line is to the longer part as the longer part is to the whole line. Fig. 2 shows these proportions compared.

The extreme and mean ratio of a line is one of the most beautiful proportions, because it is very close to the simple and pleasing ones of 4:7, 3:5, 5:8 and 2:3, and it is almost exactly the mean of these four.[3] An optical deception causes the lower part of any division to appear slightly smaller

2 A series of tests, made in the psychological laboratory of Clark University, has shown that bhk, cco, onu, sxz, san and others are too nearly alike and are confused with each other, and that the relative legibility of the different letters is usually about in the following order: mwgdpfjyvgkb hlirxatunosecz.

3 In a work by Dr. A. Zeising, published in 1854, this division is called the "golden cut" and was developed by him from the theory of the correct proportions of the human body.

than it actually is. Therefore, if the lower part of this division is increased very slightly to 62½ per cent (5:8), the height of the tall letters will appear to be divided almost exactly into extreme and mean ratio, as is shown on the right of the figure above. The alphabet (Fig. 3) shows the height of the short letters increased to 62½ per cent of the tall ones, while the tall ones remain 1:10 of their own height.

w and x incline almost three-fourths of a degree to the left, q and t nearly one degree to the right, and all the others nearly one-half a degree to the left.

The system of spacing the small letters is the same as for the capitals. This table (Fig. 4) gives the normal widths and spacing for each letter.

The height of the tall ones is taken as the unit of measurement. Below each one is given its

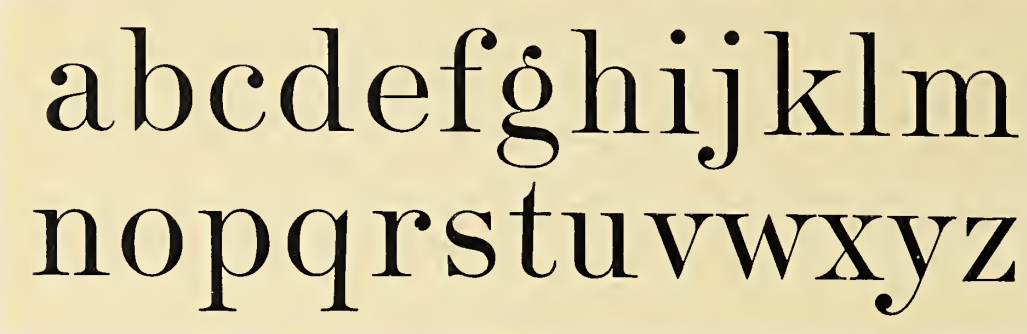


Fig. 3.

Copies of this alphabet were submitted for criticism to six of the best authorities on that subject, and as there were no conflicting opinions among them, the improvements which they suggested have been made.

There are numerous optical deceptions in this alphabet which must be overcome as in the capital letters. They are as follows:

Round letters, like c, e, o and s, extend slightly above and below the straight ones, like i, r, and u, and the thick curved sides are slightly wider than the straight stems.

The top of a, c, e, k, s, x and z is narrower than the bottom, the top of e, s and x is shorter, and the top terminal of s, x and z is smaller than the one at the bottom.

The fine line in x must have a slight offset where it crosses the heavy one, to make it appear straight, and for the same reason the lower half of the one in k must be bent down, and both fine lines in z curved in very slightly.

Although all the letters appear to stand exactly vertical, only a and b are exactly so; for p, r, s, v, width and on each side is given its spacing, which is added to that of the next letter.

The small letters are nearly always so minute that the measurement given in the table can not be used except to lay them out to a large scale as models. As they are the most difficult letters to draw or engrave well, it is best in practice to set them up in type and stamp them on drawings and then touch them up with a very fine pen, or transfer them to a plate or stone for engraving.

10 a 18 / 49	19 b 9 / 56	9 c 7 / 54	9 d 19 / 56	9 e 8 / 56	40 19 f 24 / 10	49 14 g 15 / 61	19 h 18 / 50	19 i 19 / 10
22 10 j 19 42	19 k 10 / 53	19 l 19 / 10	19 m 18 / 86	19 n 18 / 50	9 o 9 / 59	19 p 9 / 56	9 q 19 / 56	19 r 3 / 42
13 S 10 / 47	19 t 24 / 10-28	19 u 19 / 50	9 v 8 / 48	10 w 10 / 79	10 x 9 / 50	10 y 8 / 50	10 z 13 / 50	, / 14

Fig. 4.

In typemaking and for other purposes it is desirable to have the width of each letter, including its spacing, a multiple of the same unit. There are a number of different units which could be used. If one is chosen which is 1:6 of the height of the letters, all of them can be made some multiple of it in width by extending or condensing them very slightly. In the alphabet (Fig. 5) the total width of f, i, j, l and t is each of 3 of these units; c, r, s, v, x and y are each 4; a, e, g, o and z are 4½; b, d, h, k, n, p, q and u are 5; w is 6, and m is 7½.

The capital letters can be made to conform to

this same unit by condensing or extending them very slightly also.

When the roman capital letters are slanted to the right they are called italics. Their details remain the same, but all the italic small letters



Fig. 5.

differ slightly from the roman small letters except c and o, while a and g are entirely different. Example (Fig. 6) was developed by the U. S. Coast and Geodetic Survey.[4]

The average slant for these letters is found to

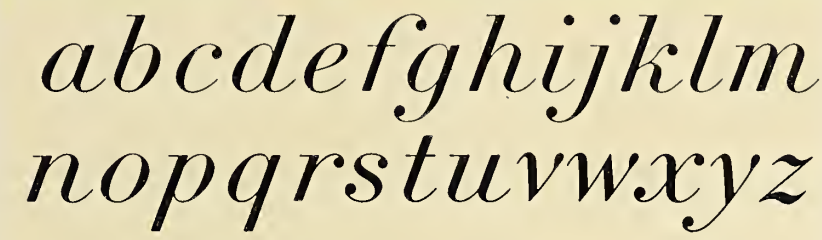


Fig. 6.

be about 21°. It so happens that if the height of these letters is divided into "extreme and mean ratio" and the shorter part of the division (.382) is taken for the horizontal component of the angle, the slant will be just 21°. This is nearly eight



Fig. 7.

vertical to three horizontal and is regarded as about the most pleasing angle of inclination for the italic letters and for script.

These letters are very beautiful and at one time were used almost exclusively on drawings, but the fine lines are difficult to make with a pen or to print when reduced very much by photo-engraving; so they have been simplified as much as possible by omitting the fine horizontal lines at the tops and the curved ones at the bottoms and by making the others about the same weight as the heavy lines. They then become slanting gothic small letters. Those shown in Fig. 7 are now used mainly by draftsmen.

These letters can be made rapidly and crowded very closely together when necessary. They photoengrave well and are very legible when greatly reduced or poorly printed. Vertical letters are more legible than slanting letters, but those which slant are easier to make. These letters should be nearly vertical to make them most legible, but they must be slanted enough to show clearly that they were not intended to be vertical. Therefore they should slant at least ten degrees, but not more than fifteen degrees.

4 The construction of each letter is fully described in a book called "Manual of Typography," by Joseph Enthoffer.



"NOW FOR SOME HARMONY."

Drawn by John T. Nolf, printer.

Written for THE INLAND PRINTER.

THE TYPOGRAPHY OF ADVERTISEMENTS.

NO. V.— BY F. J. TREZISE.

ON THE USE OF BORDERS.

IT is hardly necessary in these days to advance arguments in favor of the use of borders in advertisement composition. Nearly every person concedes that their use is advisable — almost necessary. This being the case, our consideration is how we can use the borders to the best advantage and with the best results.

Primarily, the border serves to "hold the advertisement together" — to define its limits. It also serves to set it apart from the other advertisements on the same page.

This problem of holding the advertisement together is an important one. No one questions the fact that a frame around a picture, setting it

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PRICE $3.00

THE INLAND PRINTER CO.
Chicago and New York

The HUMAN FIGURE

By JOHN H. VANDERPOEL

¶ Mr. Vanderpoel's new book is a full and concise exposition of his system. The text is a thorough analysis of the human figure from the artist's standpoint, feature by feature and as a whole. It is illustrated with 54 full-page plates, variously reproduced in half-tone, metzograph and tint — all of them masterly drawings of the greatest value to the student. In addition to these it contains 330 marginal sketches. *Price $2.00*

THE INLAND PRINTER CO.
CHICAGO :: NEW YORK

FIG. 28.— Owing to the large, various-sized areas of white space in these advertisements, they do not seem to "hold together" properly without borders.

apart from the background against which it is hung, improves its appearance. Neither does any one question the fact that the compositor, in setting an advertisement, is, in a measure at least, composing a picture. He is grouping certain masses within a definite space, and the laws of composition which govern the painting of the picture also govern the placing of these masses in what might well be termed a typographical picture. It readily follows, then, that to have the space within which he is working clearly defined by a border is advantageous to the compositor. One might contend that the edges of the paper constituted the border, but when we consider that the margins of white space around the advertisement are nearly always unequal we readily see that

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THE INLAND PRINTER CO.
CHICAGO :: NEW YORK

FIG. 29.— The defining of the size and shape of the advertisements by borders is desirable. Compare with Fig. 28.

this does not suffice — it is arranging a composition for a space one size and shape and then using it in another space. This, of course, applies particularly to those advertisements which contain a considerable amount of white space; the solid advertisements indicate their size and shape more plainly.

As an illustration of this point consider Figs. 28 and 29. In the former, the fairly large areas of white space in each of the two advertisements, together with the unequal margins around the page, serve to give them the appearance of being unbalanced in composition. In Fig. 29, however, the effect is different. The actual size and shape of the advertisements are defined by the borders, and the arrangement within is well balanced and pleasing.

Then, too, with a border around an advertisement the compositor has a little more leeway in his opportunity for arrangement. Groups of type and decoration, which are out of all balance, and which seemingly have little relation one to the

other, may, by the placing of a border around them, be brought together into a unit.

So we decide that borders are desirable. The next consideration is as to what borders shall be used.

One great essential demands our attention when we consider the use of borders — and that is, *they must harmonize with the type.*

Now, let us "get together" on this question of harmony. With all due regard for that dislike of many printers for what may be called "art terms," we find that in no other way than by their use can we arrive at a definite understanding of this point, and after one has overcome his prejudice toward the use of these phrases in connection with typography he finds that they are simple, easily understood and wholly practicable.



Fig. 30.— In this advertisement the border harmonizes in tone with the type — it is neither too heavy nor too light.

Harmony, in this connection — the use of borders around advertisements — is of two kinds: shape harmony and tone harmony. Of the two, perhaps, tone harmony is the more important, as it more frequently offers to the compositor opportunity for getting away from what constitutes good design.

The border must harmonize in tone with the type used in the advertisement — it must be neither too dark nor too light, but of approximately the same strength of color. Generally speaking, we may say "light borders with light type and heavy borders with heavy type." The border must not, unless it be of such nature in its design as to suggest in some manner the article advertised, attract attention to itself. In framing a picture we do not select a frame which is so flashy or attractive that on looking at it one exclaims "What a handsome frame!" and forgets all about the picture itself. Neither should the printer, in setting an advertisement, use a border which will attract attention to itself rather than to the text.



Fig. 31.— The heavy black border detracts from the readability of the text.



Fig. 32.— The individual spots of this border are too large and tend to make the whole advertisement "spotty."

The advertisement shown in Fig. 30 is surrounded by a plain rule border which is of the proper tone to harmonize with the type on the inside. The border is not obtrusive, it does not

attract attention from the "talking" parts of the advertisement, and yet it serves all its purposes and answers all the requirements in that it separates the advertisement from the matter surrounding it, and accentuates, by defining the outline of the advertisement, the pleasing distribution of white space which goes to make up good design.

In Fig. 31 is shown the same advertisement, but with a heavier border. One can not but feel that with these surroundings the text of the advertisement has lost some of its pulling power, and although the black border will undoubtedly attract a passing glance, the contrast between its blackness and the light tone of the type is not pleasing to the eye, and the advertisement is harder to read.

But plain rules are not always used for borders around advertisements. Frequently it is found desirable to use the more decorative ones, and it is in the use of these decorative borders that one is the most likely to detract from the text. Such an instance is shown in Fig. 32. Here we have a border which attracts attention by reason of the size of the various spots of which it is composed. When we look at this advertisement, the eye perceives the border as individual spots, each spot exercising a certain amount of attraction, and the unconscious attempt to look at all of them results in a confusion from which one seeks relief in the plainer borders. No matter how decorative the border may be, however, if the various spots of which it is composed are small enough to blend into a design and lose their individuality, it is not objectionable. This is illustrated in Fig. 33, a German advertisement. Although the border is composed of numerous round spots, the fact that they are small causes us to see the border as a whole, rather than the individual pieces of which it is composed.

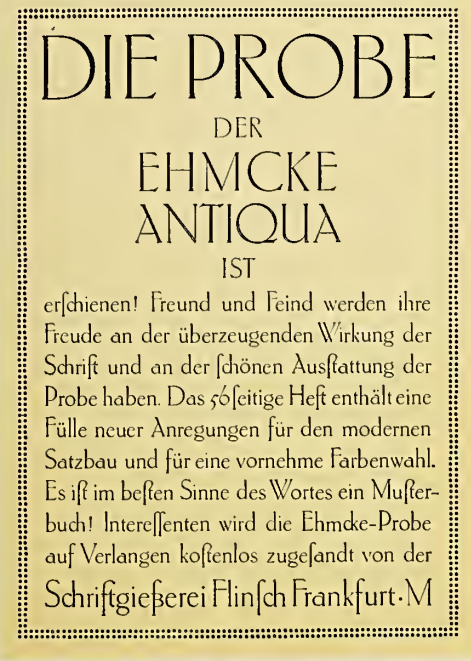


Fig. 33.— Although decorative in design, this border is pleasing because the various spots of which it is composed are small enough to blend into the general design.

The advertisements in Fig. 34, reproduced from a Swiss publication, show a careful regard for this question of tone harmony as applied to the use of borders. We can not but admire the

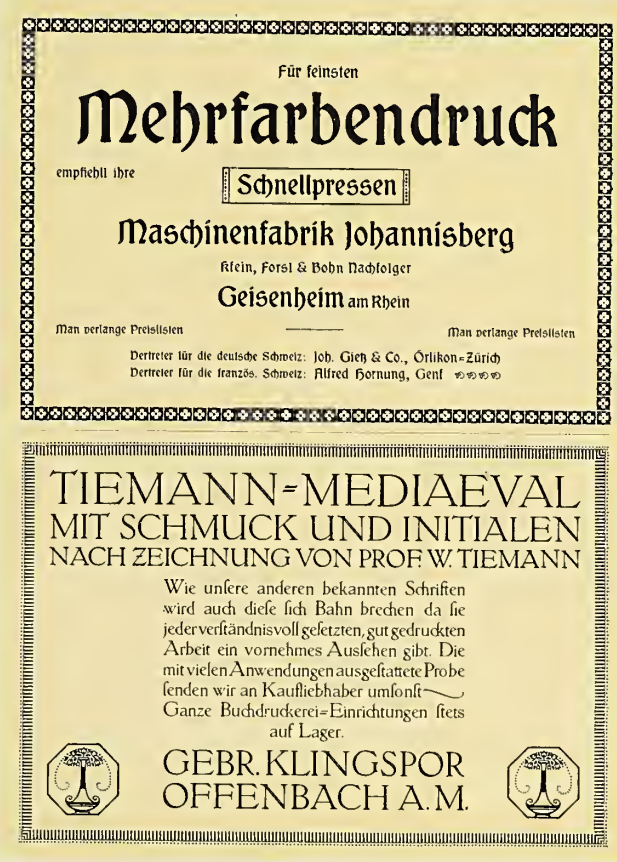


Fig. 34.— Advertisements from a Swiss publication. Each one illustrates harmony of tone between border and text.

nicety of discrimination which has actuated the compositor in his choice of borders for these advertisements, each one of them showing a most pleasing relation between the type and the surrounding border.

In addition to securing a harmony of tone between border and type, one should see that the same harmony is preserved between type and rules where the latter are used in the advertisement, either for underscoring lines or dividing lines or groups of type. The rules and type must be of such weight or color that neither will overshadow or "kill" the other. This is a most important feature. Where a complete tone harmony is preserved, rules used in connection with type are very effective, and much is added to the general appearance. Where this tone harmony is lacking, however, the rules would better be omitted. In

Fig. 35 are shown illustrations of type and rules which harmonize with each other, while the examples in Fig. 36 illustrate the lack of a proper harmony. In the former group the various rules are of such weight or color that they seem a part of the lines underneath which they are used, while in the latter group there is no unity whatever between type and rules. The rules used in Fig. 35 are of weights known as half-point face, one-point face, two-point face and three-point face. The light, or hair-line rule, such as that shown underneath the top line in Fig. 36, should be avoided in work of this kind. One rarely if ever finds type

THE HENRY O. SHEPARD COMPANY

PRINTERS AND ENGRAVERS

The Sheldon Printing Company

HIGH-CLASS PRINTING

Fig. 35.— Here the rules harmonize in tone with the type underneath which they are placed.

which is too light to harmonize with the half-point face rule, and the lighter rule is more likely to give trouble to both electrotyper and pressman. An instance of the lack of tone harmony caused

Booklet Printing a Specialty

We Make a Specialty of the Finest Catalogue Printing

Commercial Stationery and Booklets

Printers : Engravers : Designers

Fig. 36.— This illustration shows the lack of unity between type and rules when tone harmony is not considered.

by the use of hair-line rules for underscoring is shown in Fig. 37. Assuming that the compositor has used the underscoring rules to add weight to

The Housewives Who Do Their Own Buying.

IN the swarming Bee-hives that we call Big Cities, the trend by custom and example is toward luxury and ease. With our City Ladies, the "maids" not only perform the household duties, but are usually entrusted with the household buying, as well.

But it's different in the Small-Towns, the Villages, and Hamlets. There, most of the Housewives do their own work, or actively assist in having it done, and they invariably do all of the family buying themselves.

They note with an impartial eye whether it's Pa who needs a new suit of clothes, or Daughter a nine-gored skirt and a long coat. They determine in their own minds whether the family shall eat Quaker Oats or corn flakes—use Fairy Soap or castile, and they are the family's Court of Appeal in deciding whether to buy a Piano or new "set" for the "spare" room,

And these are the good Women whose distinction it is to preside over families which aggregate 67% of our 80 millions of population. They are the salt of the earth, their good will is a power—and their confidence is a business asset.

Home Life is edited for and to them and so much do they appreciate it, that 900,000 of their Homes subscribe for it and pay their subscriptions in advance.

This in itself is evidence that their confidence is a business asset. Do 900,000 of their Homes subscribe to your goods? Home Life will bring you their custom—your goods must earn their confidence.

Home Life
D. W. Gaylord, Advertising Manager
Chicago
L. R. Wasson, Eastern Mgr., New York

Fig. 37.— The use of rules of a proper weight for underscoring the lines of the heading would be an improvement.

the heading and accentuate it as a spot of color, it is readily seen that he has not taken advantage of his opportunity to strengthen the lines. The light

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Fig. 38.— Where one has poor rules, corner-pieces of this kind are very acceptable, and do away with the unsightly joints.

rules add but little color to the group, and by their contrast in tone with the type-face render the whole thing the more confusing. A heavier rule,

harmonizing in tone with the type, would seem more an actual part of the lines than an added decoration.

The compositor is frequently at a disadvantage in the use of borders around advertisements, owing to the fact that the rules at his disposal are not in the best of condition. This results in poor joints at the corners and a most unsatisfactory appearance. Where the advertisement is to be electrotyped, the joining of the corners is, of course, taken care of by the electrotyper, but where the advertisement is run from type other means must be resorted to in order to get pleasing results. In this case it is frequently desirable to use, as corner-pieces for the rule border, one of the many simple little spots or sections of border which are to be found in almost every composing-room. An illustration of their use is shown in Fig. 38. It is not necessary, nor even desirable, that the rules should join closely to the corner-pieces, and the break between the two is not in the least objectionable, the effect as a whole being just as pleasing as the border of solid rule.

(To be continued.)

Written for THE INLAND PRINTER.

THE SCHOOL ANNUAL.

BY HARRY M. BASFORD.

THIS is the season of year when almost every printer is visited by delegations of young men and girls, students of the colleges and schools in his territory, asking for bids for printing the school annual or year-book. It is also a good time to beware, for the courteous manners of his youthful callers are deceiving, and if the printer is not careful he will find himself tied up with a contract that will bring him only sorrow, with no profit when he has finished the work.

It is hard to make any money out of these year-books, but if he is warned in advance, the printer can at least guard against some of the pitfalls that lurk in this kind of work.

In the first place, the book is usually published by the senior or graduating class. The members of the class all take a powerful interest in this annual, but unfortunately none of them has ever edited or published a book before, and they all are more or less ignorant of the work they have undertaken. As this is their last year in school and the annual next year will be published by the present junior class, it follows that the printer always will have to deal with students who are having their first experience with year-books, and he must explain the same simple details year after year to a different class of embryo editors, poets, artists and publishers.

The troubles that these students can make for the printer are myriad, although all unintentional. With the most pleasing manner they will ask the most impossible things with never a thought of paying for extras, alterations from copy and favors which cost the printer time and money. Of course, annuals published by students of the higher institutions of learning are handled in a more businesslike manner, but the printer is nevertheless hampered more or less by the unfamiliarity of all students with business methods and particularly with the work of publishing a pretentious volume that is supposed to stand as the record of a class and its connection with the school.

The first thing a printer can do to remove as far as possible the obstacles from the rough road that he must follow, if he would do this class of work, is to suggest and to insist that all of his dealings with the class shall be transacted with as few members of the class as possible. If the entire responsibility for the success of the year-book can be delegated to one member, the business manager, it is the best arrangement; but if the class insists on a committee taking charge, let the printer hope that it will be as small as possible. This will greatly facilitate the work and will do away with conflicting orders and misunderstandings that are almost sure to arise if the class attempts to publish the annual as a committee of the whole or with an executive committee of many members.

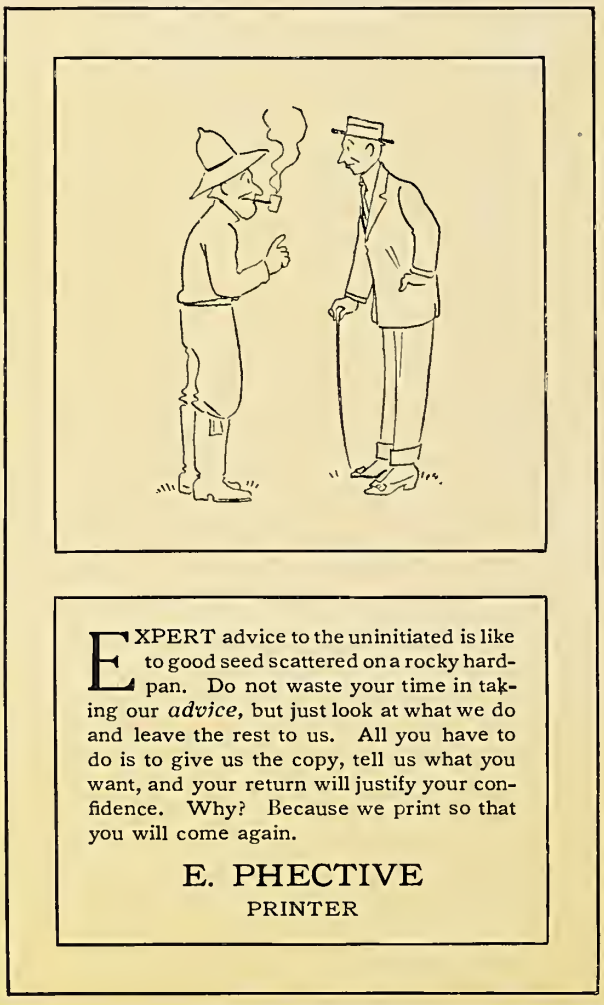
In submitting a bid for the work, secure all the details possible or, even better, have the class submit a sample-book for size, style, etc. Then make up a dummy, showing exactly the paper stock, binding, margins, inserts, etc., that you are estimating on, and write out your bid, covering every detail of the work even more plainly than you would do for any other job, specifying your charge for alterations, additional pages and changes of any kind that you can foresee. In submitting this bid, make every part as clear as possible and see that it is understood by the manager or committee just as you understand it.

If you are agreeing to deliver the edition by a certain date, be sure and specify when the last copy must be received. This will give you plenty of time, for the last piece of copy is a long time coming from a graduating class that is about as busy the last few months of the school year as a society girl at her coming-out party.

If your bid is accepted, draw up a contract covering the same points as your bid and have this

signed by the officials of the class and endorsed by some responsible party outside the class if you are in doubt of the financial ability of the students. One of the parents of the students or some school official will usually guarantee the payment of the bill and the foresight in securing a responsible signer may save you inconvenience and loss later on.

In carrying out the work you can reasonably insist on receiving the copy in typewritten form, and all the advertisements, which are usually a part of the book, marked for size and position. Do not demur at submitting an extra set of proofs.



ADVERTISING SUGGESTION.

It is to your own advantage, and is usually advisable to submit a clean set of page proofs and get an absolute O. K. on every page before running the forms. Many changes are almost sure to be made after the original matter has been set, and all these alterations should be carefully kept so that the extra charge made can be satisfactorily explained when payment is made.

Students usually want the highest class of composition, presswork and binding on these year-books, and they are critical of the work when it is done. Remember this and do not attempt to deviate in any way from the original specifications and contract, as it is sure to be discovered.

The margin of profit on this class of work should be rather more than on ordinary commercial work, as the printing of year-books requires more time and attention than almost any other job that comes to the printer.

The foregoing paragraphs are not intended to disparage the work of our schools nor to criticize the conduct of the students who publish year-books, but merely to point out to the trade the danger of estimating too low on this class of work and the best way to handle year-books so as to reflect credit upon the house doing the work and to pay a profit over the cost of production.

HOW TO EXERCISE.

Look at the city dog or the city horse — if any still exists. Let these animals be pampered, full-fed and kept from work or play, and they become fat, indolent, decrepit, short-lived. They must have exercise really to live. It need not be the rigorous task of the fox-hound or the coursing greyhound, or the hard drilling of the thoroughbred racehorse in training. But a reasonable amount of exercise they must have in order to live. So with the city man, the brainworker, the man of sedentary occupation. And inasmuch as "man," of course, "embraces woman" — as the philosopher said — it follows that she, too, needs reasonable exercise if she would live at her best. But the reasonableness of the exercise must never be forgotten. It would be suicidal folly for the hard-working business man or practitioner of a learned profession to box ten rounds a day with a pugilist at top speed or to run a mile at his best pace or to play three fast sets of tennis. Yet three or four rounds a day, or six rounds every other day, at moderate speed with, say, a couple of minutes' brisk mix-up at the finish; or a pleasant, jogging run, or a set of tennis daily or six sets distributed over a week, would do wonders in keeping the busiest sedentary worker full of the joy of living and doing, and out of the hands of the doctors.

Preferably man should take his physical exercise as play. A pleasant swim of fifteen or twenty minutes' duration, a swift stroll with a friend or two over five or six miles, a lively game or two of squash or tennis or handball — any one of these will do a man more good than hours of monotonous mauling a punching-bag or pushing dumb-bells. The mind, the soul itself, is benefited by play, while the bodily functions are strengthened by the physical work in the game.— *William Hemmingway, in Harper's Weekly.*

IN BIBLE TIMES.

Sihon pitched in Gahaz and fought against Israel.— Judges.

He put forth his hand and caught it.— Exodus.

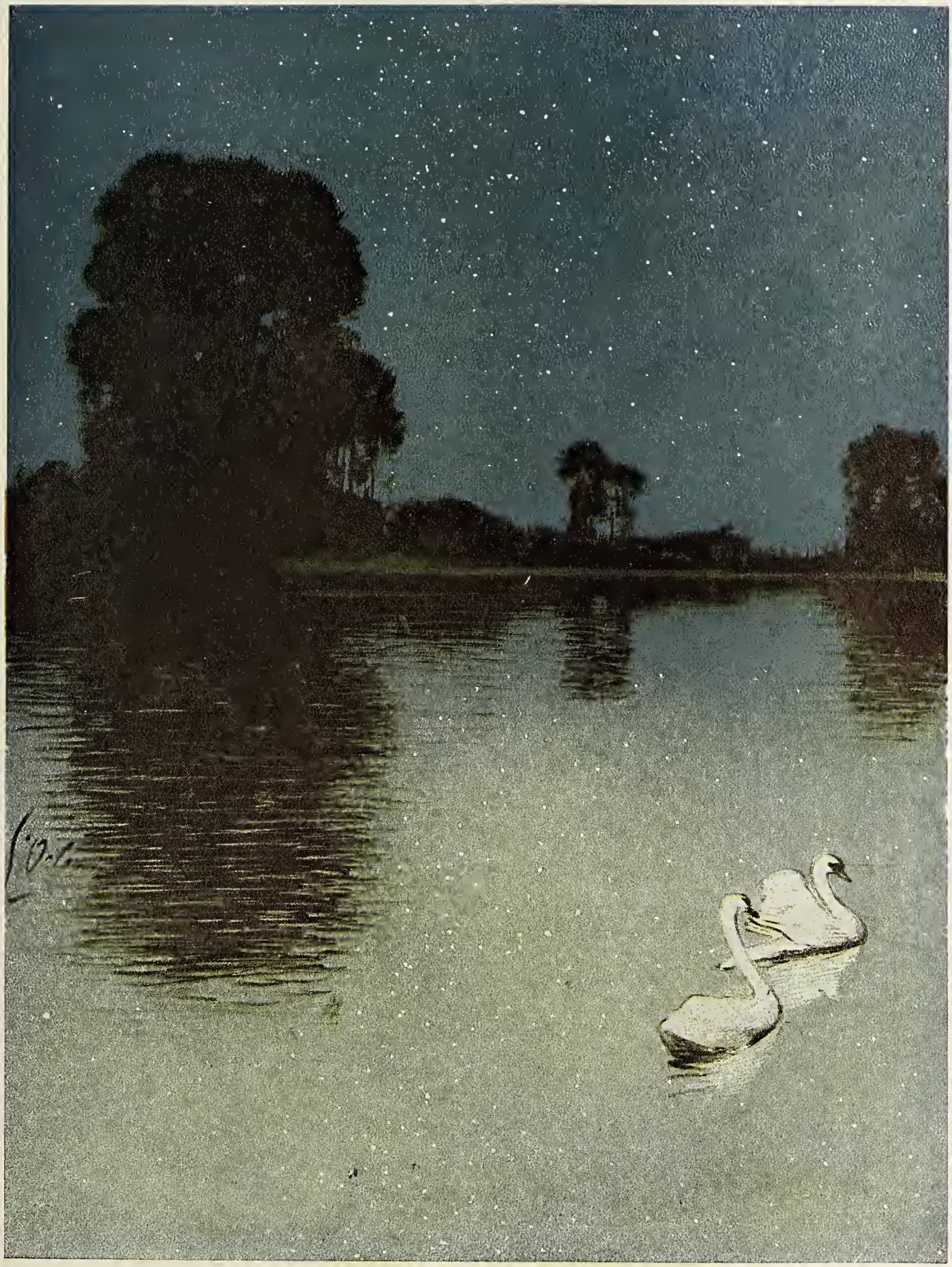
And he struck it into the pan.— I. Sam.

And he said unto him, Run! — II. Sam.

So they ran both together.— John.

Ahaz cut off the borders of the bases.— II. Kings.

Archer hit him and he was sore wounded.— I. Sam.— *B. L. T., in Chicago Tribune.*



THE WORK OF G. DOLA, PARIS.

Three-color half-tone from a lithographic print, by permission of the artist.
Engraved and printed by The Henry O. Shepard Company, Chicago.

The Inland Printer

A. H. McQuilkin, Editor.

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One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 Cents; none free.

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Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

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Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

W. H. Beers, 40 St. John street, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), De Montfort Press, Leicester, England.
Raithby, Lawrence & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Wm. Dawson & Sons, Cannon House, Breams buildings, London, E. C., England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
Alex. Cowan & Sons (Limited), Wellington, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Nürnbergerstrasse 18, Leipsic, Germany.
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
A. Oudshoorn, 179 rue de Paris, Charenton, France.
Jean Van Overstraeten, 3 rue Villa Hermosa, Brussels, Belgium.

3–5

EDITORIAL NOTES.

The long-drawn-out strike of printers in London, England, considered from the standpoint of experience-education, will serve a good purpose. "Conference and conciliation" is receiving a big boost in the great cost of the battle between employers and their workmen in that city.

A good deal has been said about the "white man's hope"—which so far has not been definitely located. But the "printer's hope" has been sighted. It came out of the recent New York conference in the form of a tentative agreement for a united printerdom.

The quality printer is steadily moving up the ladder of success. The world is beginning to recognize the power of good printing and its value to commerce and industry. The quality printer is not a peddler of paper and ink and common labor. His business is to *create;* and the paper, and the ink, and the labor are but the mediums with which he works.

Employers' liability for injured workmen was given an amusing turn in the Paris courts recently, according to a report in the foreign notes in this issue. A man and his son were employed as foreman and workman respectively by a printing firm. The father gave his son an order which he failed to obey, because of which the father tried to kick the son, but fell and injured himself rather severely. He sued his employers for damages for a hurt received in their employ. The employers pleaded that he hurt himself while trying to kick his son, and not in the ordinary course of work. The man's lawyers pleaded that he tried to kick his son, not as a father, but as a foreman in the employ of the defendants, because the young man did not do as he was told to do. The court deferred judgment. The court being in doubt leads to the question, Is *la savate* the method of discipline in Paris printing-offices?

Sometimes it does seem that this "old-age" talk is overplayed. One continually hears and reads about old-age limits, etc., and just about so often the subject creeps into printing-trade discussions. In those trades in which strength and endurance play an important part, and manual labor is a prominent factor, the vigor of youth is no doubt all-important. But the printing business is, or at least should be, more a matter of brains, and the efficiency which comes with experience more than offsets any loss of muscular ability. The business man who would scorn the suggestion

that he was not daily growing more efficient does not hesitate to accuse the employee of "going back" at middle age. With the added discrimination that comes with years of training and its consequent elimination of useless experimenting, it is not unreasonable to assume that the older printer will turn out as much, or even more, work with much less physical effort.

THE convention season is now upon us in its full glory. This month we have the International Photoengravers at Cincinnati, which promises to have the most profitable gathering yet held by this trade, even though it has earned some fame on account of the instructive and interesting character of its meetings. At about the same time journeymen pressmen will be in Tennessee attending the first convention of their craft held at the union's new institution — the home of its sanatorium and technical school. This will not only be an important meeting so far as the questions to be disposed of are concerned, but attaching to it will be a unique flavor in that those attending will be fed and housed under the roof of the pressmen's latest venture. The stereotypers and electrotypers' union meets in Detroit. This probably is the best organized branch of the graphic-arts industry. Being necessarily small numerically, this organization does not promote great schemes like million-dollar homes or pensions, while its finely husbanded strength almost precludes the possibility of there being much "trouble" in the field in which it operates. At all the gatherings there will be business mixed with pleasure, as is the way with national meetings.

UNDISMAYED by the result of the so-called "stamped envelope campaign," the envelope manufacturers at their recent meeting in New York vigorously discussed the subject. This time the watchword was not "On to Washington!" but "How can we get into the stamped-envelope business?" The development of machinery for attaching stamps to envelopes has opened an avenue by which commercial envelope-makers may hope to get some of that trade. This movement to procure a substitute for government-stamped envelopes is a direct result of organization. The question was investigated by a committee which reported, provoking a discussion that covered all points in the cost of production, including the question of whether or not it would be wise to promote trade of that kind, etc. It is true that all these things *may* be done, and in some lines *are* being done by individual firms. Among the envelope-makers any single firm is at liberty to compete with the Government; in this way the organization does not restrain them, but the general discussion no doubt obviated the necessity of much experimentation and possible loss. Perhaps there is no industry that has secured more advantage from its organization than has the envelope-making business. Though defeated in their principal campaign, the members learned enough to convince them that had they been banded together for a longer period and fought the fight earlier, victory would have perched on their banner.

LACK of confidence in one another's sincerity is the employing printer's big stumbling-block. The "experience meetings" in their different organizations ought to be a source of genuine benefit to members of the craft. But the "experiences" are not always accepted in good faith, and the help they are intended to offer is ignored entirely. An instance of this was recited at a recent meeting of the Chicago Composition Club. A member had made known to the organization his experience with the composition of a certain job. He had contracted to do it for $1 a thousand ems, and although he had an efficient force of operators, a loss was sustained on the work. Yet, when bids were asked for on the same work this year, a member of the club, paying the same scale of wages, is said to have contracted to do it for 80 cents a thousand. Some printers evidently are not benefited by their affiliation with trade organizations. Other men's experiences are of no value to them — they seem determined to learn only through their own misfortunes and misjudgments.

Cost Convention and the Commission's Fund.

Denver, Colorado, has been selected by the executive committee of the cost commission as the meeting place for the third International Cost Congress, the date to be some time during the week of September 4 to 9. The purpose of the place and time is to permit of those traveling to Denver to attend the Cost Congress and the convention of the United Typothetæ. This will insure a fine trip for the majority of attendants, a great gathering, and unprecedented entertainment for those foresighted enough to go.

Speaking of the cost commission reminds us that that organization is hampered for want of funds — at least, it could do more if there were more money to spend.

So far as we know, no one has seriously questioned the magnitude or value of the work done by the commission. Scores on scores of offices must show the effects of it in enhanced bank accounts, and hardly an office but what has felt the quickening influence of the commission's activity. The

commissioners themselves, with a fine display of public spirit, have devoted time, money and energy with prodigality to the cause. That the work should be allowed to languish at this important — we are not sure but that "critical" is the word to use — moment, would be lamentable and a severe reflection on the craft. As we understand it, the amount needed by the commission is comparatively small, so the sum required from each interested printer is almost infinitesimal, and the cost commission's depleted bank account should be augmented immediately. To do so would be a good investment; neglect to do so displays a dearth of craft patriotism.

Does the Explanation Explain?

A list of prices for machine composition sent out by a western printers' organization showed that a higher rate per thousand was charged for a large amount of composition than for a small amount. The list had been read before a meeting of Chicago printers, and this alleged peculiarity noted. It seemed to be a puzzle to the majority of those present, until a member came to the rescue with the following explanation:

"Mr. Chairman, this scale of prices is evidently based on history. The printer has been so accustomed to producing work under cost, that small jobs naturally are encouraged by a lower rate per thousand on the basis that they are less expensive than the larger ones."

Costs and the Journeyman.

No greater evidence of the awakening now in progress in the craft can be presented than was noted on page 271 of our April issue. Here we find that, in a comparatively small "printing town" like Los Angeles, about a hundred journeymen of the trade met to hear an explanation of what is meant by the cost-accounting agitation. And they heard an excellent paper on the subject by Mr. George Stein, one of the paid organizers of the International Typographical Union. Apart altogether from the occasion, the effort deserves a high place among the speeches and talks on the all-absorbing subject. We understand that other organizers of the typographical union are studying costs as Mr. Stein has done, so that they may be better prepared to represent interests entrusted to their care. What the attitude of these men will be toward cost finding will have some effect on the movement among employers. Mr. Stein is more than sympathetic, and to our mind takes the right position when he says the journeyman is interested because cost systems (1) abolish guesswork and introduce scientific methods; (2) insure organization and better prices; and (3) give the journeyman business knowledge that will be useful when he becomes or contemplates becoming an employer. The speaker said the greatest menace to the financial health of the trade generally was the "shop owned by the fellow who has no more business sense than a heathen image." He outlined the history of an office that always staggered under a chattel mortgage, the owner being compelled to resort to all manner of devices — the most popular being to cut prices — in order to meet interest demands.

Probably Mr. Stein's attitude toward cost systems is best expressed in the following quotation from his address:

"The cost system is a business school. When the journeyman understands the business principles of a cost system, we can get better coöperation between the business office and the mechanical departments. With journeymen who have a knowledge of the business, and employers who have the courage to ask good prices, we can develop a community of interests that will place the trade on a higher plane, and make it a pleasant and profitable occupation for all concerned. Good wages depend on good prices, and good prices depend on good work by competent, satisfied mechanics, who take pride in the excellence of their finished product; and while we are waiting for the millennium let us learn what we can about this trade which must give us support, and let us make the best use of the knowledge gained."

This is good reading for employers, and the employee who is inclined to deride or oppose cost systems should read and reread what the experienced Mr. Stein has to say about them. That gentleman has possibly a wider knowledge of the commercial side of the trade than employees usually possess, and perhaps has a more vivid idea than the average employer of how the man at the case views "front-office" orders.

New Employers' Organization.

It is not undue optimism which leads us to the conclusion that the conference held in New York on April 17 and 18 last adopted a platform that easily can be made a basis on which the employing end of the trade may unite. With hardly a dissenting voice as to the desirability of one organization, and really little difference of opinion as to what shall constitute the functions of the new organization, there appears to be but one obstacle to immediate success — the pride of existing organizations in their names and traditions. Naturally, the emphasis on this demand comes from the United Typothetæ. That its leaders should be endeared to the name and organization in whose

ups and downs they have been participants, is easily understood and is to be expected. They would be less than red-blooded if they felt otherwise.

Much misconception is now rife regarding the Typothetæ. It is generally thought of as an anti-union organization — which is not surprising — and yet former President Fell says that more than sixty per cent of its members employ union men in whole or in part. It is also thought of and spoken of as a high-dues association. While that is a question which each one will answer according to the length of his purse or his ideas regarding the field that an organization should cover, yet it is difficult to see how comprehensive work can be done with a revenue that is materially smaller than that enjoyed by the United Typothetæ.

Far be it from us to object to a mere name; indeed, we see advantages that would accrue from continuing under the old flag, if it were made to represent the new idea in employers' organizations, which would not be difficult for the Typothetæ to accomplish at this time.

Success is largely dependent on numbers, and it must be admitted that for some reason — perhaps the prognosticators have not mentioned the right one — the United Typothetæ does not make a strong appeal to employing printers generally. It has had satisfactory — even wonderful — success in the last year or so, yet the membership is, as compared with what is desirable, small and has been secured at a high price. What is hoped for and what is looked for is an organization that will attract members by the thousands instead of by the hundreds.

Even without a handicap and under the most favorable auspices, that will not be an easy achievement, for employing printers are slow to coöperate through organization. Suspicion, distrust and memories of previous failures, plus the ever-present disposition to be selfish, are responsible for this indifference. In this instance, however, we are not justified in judging the future wholly by the past, for this is the year and day of organization. Associations that were regarded as outlaws ten or twenty years ago are now universally recognized as having a place in the world, while the number of men who were so independent that they would not listen to coöperation in the business arena is almost negligible. So the harvest prospects are brighter than they have been in the past, and a properly announced and officered organization has promise of a more brilliant future than any of its predecessors.

The outlook is bright enough to warrant some sacrifice — especially sentimental — on the part of all well-wishers of the trade. There should be no scalp-hunting among the partisans of existing organizations. If the United Typothetæ can demonstrate its ability to attract membership in sufficient numbers, then let us continue the name, with such amendment in declaration and method as will meet present needs. Contrariwise, if it be shown that the Typothetæ is a hindrance rather than a help to the one-organization movement, it is not too much to expect of its members that they pocket their pride, as it were, and join hands in the forming of the new association and in making it a success.

Knowing the earnestness and sincerity of many of the leaders of the Typothetæ, we believe they will measure up to a statesman's standard when the issue is finally determined.

Passing of a Sturdy Old-time Printer.

Frank Cooper, whose death occurred recently at Black River Falls, Wisconsin, was a splendid type of the old-time printer. Born in Derbyshire, England, on March 27, 1825, he came to America with his parents when only four years of age. The family settled at Saybrook, near Ashtabula, Ohio. The elder Cooper being a shipbuilder, young Frank had ample opportunity to develop muscle and a rugged constitution, and it is related that in his earlier days no man could be found who could twist a stick in his hands. One of his pet exercises was to cross a room by the grip of thumbs and fingers on the under side of a joist, with his body dangling in the air.

While still quite young, Frank began to show a hankering for books and an education, and in 1843 he accepted a proffer to learn the printer's trade in the Ashtabula *Sentinel* office. When he had finished his apprenticeship, he worked as foreman in Conneautville, Pennsylvania, for a short period, after which he drifted West, working successively at Milwaukee, Waukesha, Watertown and Racine, Wisconsin, and Chicago. Having struck Chicago during the ague period, there was a scarcity of printers, and he was offered two lots in the now business center of the city for almost a song. But Mr. Cooper did not like Chicago, and could not sing very well, so the opportunity to become a millionaire was lost.

As indicative of the remarkable constitution of this old-time printer, in 1854-55 while at Lansing, Michigan, he was one of five printers to do the work of setting and printing the proceedings and bills for a session of the State Legislature. In order to keep up with the procession and fulfil the contract, they never worked less than fifteen, and much of the time eighteen, hours a day. Whale-oil lamps were used at night, and these smoked so

that it was necessary to scrape off the windows every week or so in order to get sufficient light during the day. Three of these five printers died of consumption within two years after this experience. Mr. Cooper was the last survivor of this group of overtime workers.

In 1857 he took the position of foreman of the *Banner* office, at Black River Falls, which he held until enlistment in Company C, Thirty-seventh Wisconsin Volunteer Infantry, to serve his country in the Civil War, in which he was seriously wounded and narrowly escaped death in the siege of Petersburg. After lying unconscious for six hours within the enemy's works, he came to and crawled out, dragging his gun by the strap with his teeth. He never fully recovered from the bullet wound received in that struggle.

When Mr. Cooper returned from the war he bought a half interest in the *Clark County Advocate*, at Neillsville, Wisconsin, later going to Black River Falls, and becoming associated with Colonel J. A. Watrous in the ownership of the *Badger State Banner*. This was in 1866, and he had been continuously one of the publishers and editors of the *Banner* since that time until 1888, when he sold to his son, George F. Cooper, who is the present publisher of the paper. After selling, he continued to serve the *Banner* in various capacities, mostly at his first love, however — setting type — until about four years ago, when he retired on account of physical disability.



FRANK COOPER, VETERAN PRINTER AND SOLDIER.
At the case at eighty-three. Died March 9, 1911.

Frank Cooper was one of those old-school printers who prided themselves in good work. He was a fast and accurate compositor, a careful and fear-

less editor, and a man of uncommon integrity. With his sixty-five years of service in the printing business, it is asserted by those who knew him best, that no man could point to a single instance when he failed to meet an obligation or keep an engagement.

Publishers and Efficiency.

Our friends the newspaper publishers contemplate looking into the efficiency problem. Their association has appointed a committee composed of exceptionally successful and broad-minded men to investigate it and several other questions of general interest. This condition was precipitated by retiring President Ridder's address at the recent meeting of the American Newspaper Publishers' Association. That gentleman "went down the line," to use an expression of the street, on the subject of efficiency, opening by asking a number of uncomfortable questions. A positive assertion was made that "the labor unions are destroying incentive for efficient labor," and that underworking, or "soldiering," is almost universal and not peculiar to the American workman. Mr. Ridder complained also that papermaking "is in the most primitive stage," while admitting the publishers are so reckless that it requires 165 stocks of cores to supply their needs for various widths of papers. He mentioned many things concerning which publishers knew very little, but about which they should have accurate information, the items ranging from the "preparation of rollers" to "the efficient use of a library."

The exceptionally capable committee has its work cut out for it if the members follow Mr. Ridder's interrogatories. He has been taking note of the efficiency engineers, and sees that if their theories are to be given a trial according to the book, the system of paying wages will have to be revolutionized, and he asks if it is not possible to have a readjustment of wage-payment on the basis of "high wages and low labor cost." Of course Mr. Ridder does not contemplate an unfair basis or the payment of mean wages, but the establishing of just remuneration is a difficult matter under the accepted system, and the difficulties are obviously multiplied when new basic methods are being introduced, no matter how liberal the wage rate may be.

Mr. Ridder is sure the remedy lies in systematic management, as not a few of the evils he complains about are the natural outcome of poor management. For instance, if there be a dearth of competent men in any industry, present and previous managerial methods must bear the major part of the blame, as the labor chiefs asserted and emphasized when they had their hour on the rostrum. To digress for a moment, they asserted the unions were spending money to give apprentices an opportunity to learn what the majority of publishers positively refused to allow them to learn. Mr. Lynch, of the typographical union, said there were relatively more incompetent managers than incompetent printers, and declared "efficiency" a present-time magazine fad, that "on its face is an alluring proposition; analyzed, it is a sham."

While confident there is much that is valuable in what is now called "the efficiency movement," it must be remembered that the human element is the largest factor in the case. The committee handling the question for the Publishers' Association is composed of persons who have a large acquaintance with all classes of men, and who realize that methods which may prove successful with coal-passers might be a failure in the case of men who make newspapers.

If this committee have the opportunity to make an investigation of the subject, we confidently anticipate that its report will be an important contribution to the literature of what is evidently destined soon to be the great issue in the industrial world.

A TIRESOME JOB.

"Well, this is the first time you've been back to the old town for several years, ain't it?"

"Yes, this is my first visit here since 1907."

"What you doin' up to the city now?"

"I am in the railroad business."



"Railroadin', eh? Brakin' or conductor?"

"No, I am in the office of one of the trunk lines."

"Oh, I see. Gosh, don't you git purty tired sometimes handlin' all them trunks that comes into a large city?" — *Chicago Record-Herald.*

Written for THE INLAND PRINTER.

APPRENTICE PRINTERS' TECHNICAL CLUB.

NO. VII.— BY W. E. STEVENS,
Assistant Instructor, Inland Printer Technical School.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman street, Chicago.

LEADS AND SLUGS.

ONE of the first duties of most apprentice printers is to sort leads and slugs and put them into their respective boxes or compartments. Monotonous and unimportant as the work may seem, there is really a great deal that may be learned while handling this material.

Leads and slugs are thin pieces or strips of soft type-metal, having a larger proportion of lead than is used in type. They are cast or rolled in a number of widths, from one point to twelve points in thickness, and when ordered in strips are, unless otherwise specified, twenty-four inches long — excepting the one-point leads which are usually eighteen inches long. They are used for spacing out lines of type and for filling in around and between borders, panels and groups of type-matter. All thicknesses above and including six points are called slugs; all below six points are called leads. Fig. 36 shows some of the different

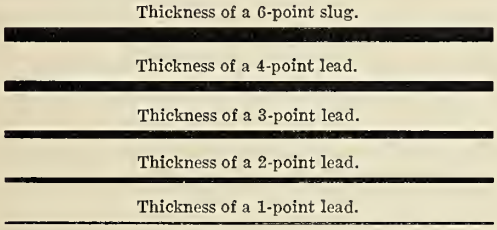


FIG. 36.— Showing thicknesses of ordinary sizes of leads and slugs.

thicknesses from one-point to six-point. These may be termed ordinary, as they are the most used.

All thicknesses are made in two heights, called high and low; the high material, coming to the shoulder of type, is used only in pages which are to be electrotyped or stereotyped; the low material, which is the height of low spaces or quads, is used in pages which are to be run direct from the type.

The table shown in Fig. 37 is based on low leads and is very interesting, even though one may never have occasion to use it. Extra leads are sometimes needed for a certain book or catalogue, and by a table of this kind the approximate number of pounds to buy can be readily ascertained.

Leads and slugs made of brass are rolled to different thicknesses and cut in different lengths the same as type-metal material, but these are

TABLE SHOWING THE APPROXIMATE NUMBER OF TWO-POINT LEADS OF DIFFERENT LENGTHS THAT GO TO THE POUND.

Lengths.	2-point leads.	Lengths.	2-point leads.
4 ems.....	216	15 ems.....	57
5 ems.....	168	16 ems.....	54
6 ems.....	144	17 ems.....	51
7 ems.....	123	18 ems.....	48
8 ems.....	108	19 ems.....	45
9 ems.....	96	20 ems.....	42
10 ems.....	84	21 ems.....	40
11 ems.....	78	22 ems.....	39
12 ems.....	72	23 ems.....	37
13 ems.....	66	24 ems.....	36
14 ems.....	61	25 ems.....	34

These figures may be used as a basis for figuring the approximate number of leads of different thicknesses and lengths that go to the pound.

FIG. 37.

used almost exclusively in newspaper work where the pages are subjected to heat during the making of matrices for stereotype plates.

In straight matter different kinds and styles of type require a different spacing between lines, but in ordinary composition two-point leads are used. When a compositor speaks of leads and makes no reference to the thickness, he means two-point leads, but when speaking of other thicknesses he will say 1½-point leads, three-point leads, four-point leads, or whatever the size may be. Some compositors still cling to the terms that were used before the adoption of the point system. At this time the thicknesses of leads, slugs and rules were referred to according to the number that make up a pica — for instance: four three-point leads make a pica, so these were called four-to-pica leads; three four-point leads make a pica, and they were called three-to-pica leads, etc.

Labor-saving leads and slugs are the most commonly used, and are usually made in graduated lengths from four to twenty-five ems (pica) long. They are furnished in fonts of twenty-five pounds, fifty pounds, and multiples of these weights. A twenty-five-pound font of two-point leads contains approximately eighty-eight pieces of each size from four to twelve ems, seventy pieces of each size from thirteen to eighteen ems, and sixty pieces of each size from nineteen to twenty-five ems.

It is always well to avoid piecing leads, but if this is necessary one should use as few pieces as possible. Too much piecing tends to make composition springy, but this can be obviated to a certain extent by using long and short leads alter-

nately. If, for instance, a page of type set thirty-six picas wide is to be double-leaded, the measure can be made up by piecing twenty-four-pica and twelve-pica leads, overlapping them in the manner shown in Fig. 38.

Fig. 39 shows the kind of piecing that one should avoid. A page is always weakened where the leads are joined.



Fig. 38.— Showing the proper way to piece leads.

Another point to keep in mind is that of using too many leads together. No matter how convenient it may be to grab a handful of leads and fill up a certain space, one should remember that too many pieces will make a page spongy and difficult to lock up properly.

Never throw leads and slugs in a heap. If this is done some are sure to be bent and then they are



Fig. 39.— Showing the improper way of piecing leads.

fit only to be cut up into shorter pieces or thrown into the hell-box. Every apprentice who is anxious to learn properly the details of his trade should always observe this point, for no matter how proficient a printer may be in setting type, if he is wasteful of material he will surely be looked upon with disfavor.

In clearing away leads and slugs the best method is to jog them to the side of a long galley, which has been placed in an inclined position.



Fig. 40.— Showing leads and slugs before arranging according to sizes.



Fig. 41.— Showing leads and slugs arranged and ready to be distributed.

Fig 40 shows how they will look on the galley. First pick out the longest and place them at the head of the galley, now the next longest, and so on until the different sizes have been collected and packed together as is shown in Fig. 41. There is always a right and wrong way of doing things, and to find out the right way should be the ambition of every apprentice. Correct methods are the easiest methods.

It hardly would be practical to clean carefully all material before putting it away, but a reasonable amount of care in this direction will often save a great deal of time, trouble and profane language. No leads, slugs, rules or any other material should be allowed to go back into the boxes or compartments if the pieces are broken, bent or battered, nor if dirt or ink can be seen adhering to the surfaces.

On all material which has been used for any length of time there is sure to be an accumulation of dirt, even though it may be imperceptible to the naked eye. When these pieces are used together they show what is known as a cumulative error — one that gathers or increases. How this applies to printing material or to the work in which a printer is engaged can be best illustrated by comparing the space occupied by a given number of new and old leads or rule.

As is well known, a lead or rule has a fixed size; its length and thickness are fixed in points and its height is arbitrarily selected by the typefounder. If we take ten new two-point leads of standard size and measure them with a micrometer they will be found to measure approximately ten times the thickness of one two-point lead. The word approximately is necessary, for absolute exactness we never expect to find. Now if we take ten old leads and measure them in the same manner they will be found to differ a trifle from the measurement of the new leads. The reason is due to distortion and from adhering particles of dirt and ink. This shows us the material effect of a small, almost imperceptible, thing when multiplied even a few times.

Figures are generally convincing; therefore the writer has made a few micrometrical measurements according to the explanation given in the preceding paragraph. In making these measurements unused new leads were employed and the old leads ordinarily would be called clean. The first measurement was that of ten old leads together: these measured .2839 of an inch. Next, ten new leads were measured together and they were found to measure .2818 of an inch. This shows that on the ten old leads there was an accumulation of dirt .0021 of an inch in thickness — almost the thickness of a piece of ordinary print paper, which is approximately .0031 of an inch.

As we have said before, it hardly would be practical to carefully clean all material after use in order to minimize such small errors, but if an error of this kind is shown by measuring leads which are apparently clean, imagine what it would be when leads which are perceptibly dirty are used together, to say nothing of those which have been damaged by careless handling.

BRASS RULES.

It would be almost an endless task to explain and illustrate all the different kinds of brass rules that are made nowadays, therefore the writer will deal only with those which are in ordinary use in most printing-offices.

Brass rules are cut from sheet-brass which has been hard-rolled to bodies, or thicknesses, conforming to the point system (from one to eighteen points), and planed to the standard height of type. They are cut upon special order to any lengths that a customer may require, but when furnished in strips are usually two feet long. For convenience the typefoundries designate each kind and size by a number, but printers call them by points or by names, such as single, parallel, double (light and heavy), triple, quadruple, monotone, dotted, hyphen, waved, spurred, rugged, and fancy rules. Fig. 42 shows one each of the different kinds of rules that come under these names.

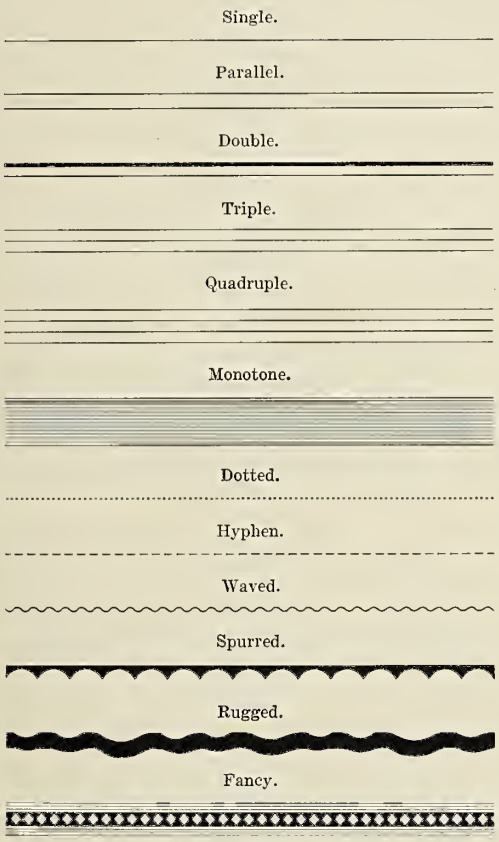


Fig. 42.— Showing different kinds of brass rules.

Dotted and hyphen rules are used almost exclusively as guide-lines for writing on — as in checks, receipt forms, date-lines, etc.

All single rules may be divided into three classes: side-faced, center-faced and full-faced. Side-faced rules are made with the bevel at one side, the face being flush with the other side. These rules are intended for joining at the corners without mitering. Center-faced rules are made with the face exactly in the center and beveled on both sides. These, of course, can not be joined without being mitered. Full-faced rules are those in which the face and body are the same. These rules of one point or 1½ points in thickness are

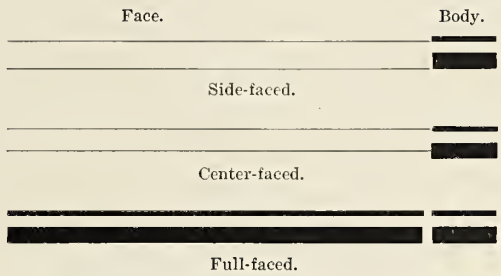


Fig. 43.— Showing the three different kinds of single rules.

very seldom used except in tabular work, where the bevels on other rules will not permit of a proper joining, or apposition, to be more correct. Fig. 43 shows the faces and bodies of these three kinds of rules.

In tabular matter, rules are necessary to show a separation and to make legible the many columns and lines of words and figures, but outside of this they are used mainly for decorative purposes or to separate or emphasize certain lines or groups of type. This is generally left for the printer to take care of, and he should be careful to choose such rules as will harmonize with the tone of the type-matter or decoration which he is using.

All rules which are to be used together, or any additions to stock rules, should be bought from the same foundry. This is necessary in order to insure a uniform height and proper appositions.

Years ago a pair of shears and a file, or a saw and miter-box, were the only tools that a compositor had with which to cut and miter rules. Now, in place of these we have lead and rule cutters and mitering machines, which neatly cut the rules without bending them and quickly plane or miter them with perfect accuracy. Rules above and including twelve points in thickness are usually cut with circular saws, the teeth of which are shaped and set for this purpose; but, as these sizes are very seldom used, most printers find it an economy to buy the cheaper rules made of type-metal. These can be cut and mitered easily, and with proper care will last a long time. On poster-work wood rules are generally used when heavy borders or panels are desired.

In cutting rules to be mitered they should be cut a trifle longer than the ultimate working length so as to allow for the mitering. After adjusting the mitering machine to the proper angle

(usually 45°), the rule is then placed against the gage of the machine, *face up*. A rough edge or burr which is sometimes left by the knife can then be rubbed off the foot with a file, but if the face is down this rough edge can not be rubbed off properly without scratching the printing surface. During the mitering process, which should be done quickly and with force so as to prevent jagged edges, the rule should be tried now and then in a composing-stick set to the desired measure. In this way perfect lengths are secured and one can always tell if the cut is straight. Very often a rule will slip a trifle when the knife meets it and then the cut will be slanting — preventing a true joint.

Hair-line rules should be avoided, whenever possible, in pages which are to be electrotyped, especially where such rules are not well protected by type-lines or decoration. Their sharp faces make thin impressions in the molding-wax or lead, and this impression is often bent or thickened when the mold is lifted from the type-page.

TO APPRENTICES.

Can you answer these questions?

What are mallets used for? What is the difference between an ordinary planer and a proof planer? Can you describe the operation of "pounding" a proof? What are quoins and what are they used for? What is a lead and rule cutter? What is a mitering machine? Can you name the different kinds of galleys? What is a stick? What is a poster-stick? What are tweezers used for? What are hand-rollers?

Write down the answers as best you can and then verify them by reading the descriptions and explanations given in THE INLAND PRINTER for May.

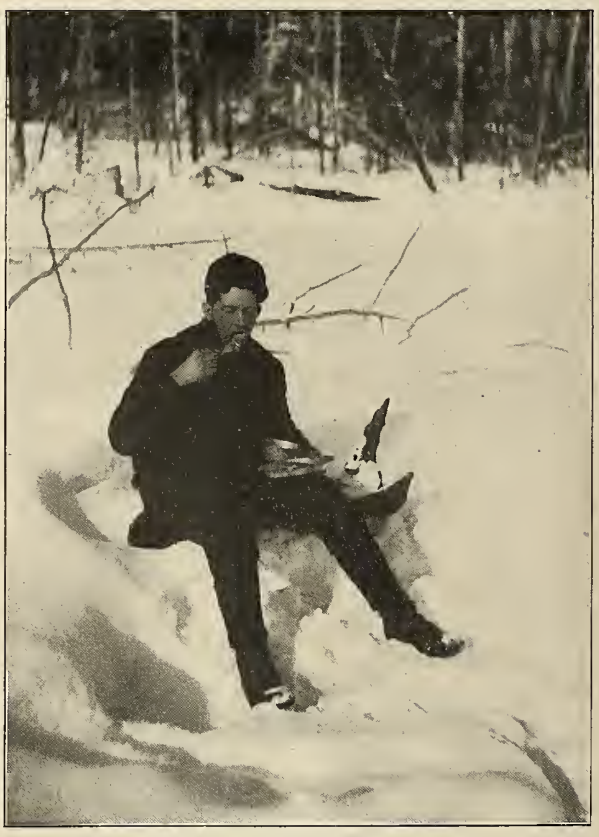


The reproduction shown above is an advertising suggestion written, designed and set by Louis Keating, a sixteen-year-old apprentice with The Henry O. Shepard Company, Chicago, Illinois. The most striking feature of this design is the perfect harmony of tone between type, rules and illustration. Note how all parts blend together in an even, gray tone and how restful and pleasing this is to the eye.

Mr. Urban D. Miller, an apprentice with the *State Register*, Springfield, Illinois, asks our opinion regarding a transposition of the four and five em spaces and the colons and semicolons. He says that in the shop in which he works all lower-cases are arranged in this way and that it facilitates justification; that the spaces, being nearer to the compositor — in the colon and semicolon boxes — can be more quickly and easily secured.

This is a good idea and in many shops cases are arranged in this manner.

(To be continued.)



A HOT DINNER AND A COOL SEAT.

Photo by R. R. Sallows, Goderich, Canada.

THE MAN WHO KICKS.

Philosophers may tell you that an everlasting smile
Is better than a mixture, half-and-half,
Of smiles and frowns used alternately every little while,
And that the world will love you if you laugh.

But I have often noticed that the man who is always kind,
And smiles no matter how hard he's been hit,
Gets what the kickers wouldn't take, and you will always find:
The man who kicks some gets the best of it.

— *Puck.*



VISTA OF FLORENCE, FROM THE HEIGHTS OF FIESOLE.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

ENGLAND.

A LIMITED liability company has been registered in London, under the name United Newspaper, Limited, with a capital of £300,000 ($1,459,500), to acquire the *Daily Chronicle* and *Lloyd's Weekly Newspaper*.

THE oldest book in the world, that is, the oldest of which there is knowledge at present, is among the treasures of the British Museum. It is written on papyrus and dates back to 2400 B. C., being, therefore, not less than forty-three centuries old.

MR. T. AKINSON, who for a number of years has been the London representative of the Lanston Monotype Corporation and who was formerly connected with the Aluminum Press Company, of New York, has been appointed sales manager of the Lanston corporation.

THE Oxford University Press, to mark the three hundredth anniversary of the King James translation of the Bible, issues two new editions of the authorized version. One is a photographic reproduction of an early edition in Gothic type, and the other a copy in Roman type of the Oxford Press line-for-line reprint of 1833.

CHARLES FREDERIC MOBERLEY BELL, general director of the London *Times*, died in his office, April 5, aged sixty-four. In 1890 he was called from Egypt, where he was born, and where he served since 1865 as a correspondent of the *Times*, to become assistant manager. In 1898 he became manager and in 1908 managing director of the paper.

THE Goss Printing Machine Company, of England, Ltd., an offshoot of the noted Chicago pressbuilding concern, has received an order from *Le Journal*, the second greatest paper of Paris (having a circulation of one million one hundred thousand), for two Goss high-speed double octuple rotaries. The machines will be capable of turning out one hundred and fifty thousand sixteen-page sheets per hour.

THE late Mr. William Notting, the well-known printing-press and brass-rule manufacturer, who was also an amateur rose-grower, having produced the variety known as "William Notting," left an estate of the value of £4,915 ($23,911). He willed £1,000 to the Royal National Lifeboat Institution, for a "William Notting" life-boat, and £500 to the same institution, trusting that it will use the money for the erection of a life-boat house; a sum sufficient to endow three pensions to the Printers' Pension, Almshouses and Orphan Asylum Corporation, and the residue of his property, subject to specific legacies, to the printers' almshouses in augmentation of the endowment fund.

THE new printing contracts made by the town council of Gillingham, Kent, have these clauses: "The contractor shall pay all workmen employed by him not less than the trade-union rate of wages, and shall observe the hours and conditions of labor recognized by the trade unions in the district in which the work is executed." "A schedule of wages on all rates of pay shall be posted both for day rate and also for overtime rate." "The contractor shall at all times have his wages sheet open for inspection by any member or members of the council selected to inspect the same, and such member or members of the council shall be accompanied by a practical man of the trade or calling so affected."

NOTHING especially interesting seems to have developed during the past month in the shorter work-day situation in London. Spottiswoode's, Waterlow's and a few other large houses are still among the offices which refuse to meet the union's demands, but as five hundred offices, including many large ones, have adopted the fifty-hour week, the situation can not be termed blue so far as the men are concerned, though out of a total of over twenty thousand men there are still some one thousand six hundred out — as against a normally constant out-of-work list, it is said, of eight hundred. It is not too much to expect that the houses still holding back will, sooner or later, come into the fifty-hour fold. Nonunion printers are no fonder of long working days than are the union men who endeavor to secure shorter ones, and by succeeding benefit also those of their trade who are not inclined to strive and pay for ameliorations in working time and methods. Employers of nonunion labor are not free from the worries caused by the jealousy of such employees when they note better conditions elsewhere. Outside of London the offer of the employers, submitted at a meeting of their representatives at Leeds, to come down gradually to a fifty-one-hour week, was the main topic of interest. Their proposal was considered at a meeting of the National Administrative Council of the printers' unions of England, Scotland and Ireland, held at Plymouth, March 23 and 24, and it was resolved not to interfere with the provincial unions' taking a vote on the matter if they choose to do so, adding that "the Administrative Council is of the opinion that no settlement will be satisfactory that does not provide for a fifty-hour week." Early returns of the voting which are in at present writing would indicate that the terms of the employers will not be accepted.

GERMANY.

THE printing-trade school of the Dresden Society of Master Printers closed its winter term on April 2, graduating forty-one compositor and thirty pressman apprentices. The summer term began on April 25.

A SOCIETY has been formed in Berlin to oppose the system of giving bribes to obtain custom, as for instance the tipping of pressmen to favor the tipper's inks. It seems there is much cause for complaint in business circles over such practices.

THE question of deducting a discount for cash in paying salaries and wages, as is usual in paying bills of merchandise, was recently raised in Berlin, but the matter was settled by judicial recognition of the fact that discounting of this sort was not customary in paying for labor or help.

THE value of the graphic-arts products exported from Germany during 1910 was 80,461,000 marks and that of the imports 25,338,000 marks ($19,556,023 — $6,157,134), which, as compared with 1909, was a decrease in exports to the extent of 703,000 marks and an increase of imports to the extent of 2,678,000 marks.

IT has been the practice of some governmental bureaus to use the old spelling of German in reports and communications to the emperor, under the impression, perhaps, that the emperor did not favor the modernized orthography, which now universally obtains. All German officials have recently been instructed to use the newer simplified spellings in all matter addressed to the emperor.

THE production of post-cards in Germany shrank in value from 167,000,000 marks in 1909 to 134,000,000 marks in 1910 ($39,746,000 to $32,892,000). The principal causes for this decline are the various new tariffs of foreign coun-

tries, especially that of the United States. The export to America in 1909 valued 9,200,000 marks, while in 1910 it valued but 4,000,000 marks (a decline from $2,189,600 to $952,000).

THE shape, design and printing of the new 100-mark treasury note is receiving much adverse criticism, which, if all the things said against it are true, seems to be deserved. Now the magazine *Kunstwart* wants to know "who is responsible for such trash?" Perhaps it is the idea that, to be "artistic," things must be different from everything else, especially from that which is universally accepted as pleasing.

RECENTLY the printers' union of Metz celebrated its thirtieth anniversary, on which occasion the members wore their insignia of ribbons of three colors which happen also to be those of the French flag. This seemed treasonable to the police officials, who were minded to prohibit the wearing of these colors, but were finally persuaded that there was nothing subversive of patriotism or public peace in their use by the union.

GERMANY not only has the parcels post, but, according to a new regulation, the collection of packages from the sender's residence may be asked for by telephoning to the nearest branch postoffice, instead of making the request by letter or messenger. The charge for making this collection is 10 pfennigs (2½ cents) a package. Considering the size of the parcels which may be sent through the German mails, this convenience and this low rate should give pause to the United States Postoffice Department.

PROFESSOR KOCH, of the University of Heidelberg, in a recent lecture on "Matrimonial Advertisements," said that their original home was England, where the first of such advertisers expressed his desire to marry "a woman with a large, full and tender bosom." The first German matrimonial advertisement appeared in a Frankfort journal, on June 8, 1736. A count made a few years ago in twelve German papers gave a total of 1,302 matrimonial advertisements appearing in one week. Professor Koch remarked that, whereas 104 men wanted money with the wife, only four women asked for it with the husband, indicating that when a woman reaches a certain age it is no longer a question of "who and what is the man?" but "where is he?"

THE paper-manufactures house of H. C. Bestehorn, a large wholesale concern at Aschersleben, celebrated its fiftieth anniversary on April 1, preceded the evening before by a torchlight procession of its male employees. On the occasion the present owners of the business, Otto and Richard Bestehorn, gave an endowment fund of 100,000 marks, bearing five per cent interest, to assist their superannuated and incapacitated workmen, upon whose death the widows and orphans, if needy, shall also receive benefits. A capital of 12,000 marks was given to be divided, in the shape of savings-bank deposits, among employees who have been not less than ten years with the house. Minor bestowals of money and presents, also diplomas for service, were also made. The Messrs. Bestehorn were made honorary burghers by the city of Aschersleben.

THE summer course of the Berlin Printing Trades School began April 2. Instruction is given in nine sections, on different days, in two-hour sessions. The topics for study in these sections now comprise: Drawing of ornaments and living plants, also of free-hand designs; conventionalization of plant forms for typographic purposes; letter designing, with special regard to the various letter styles applicable in typography; historic evolution of letters; designing and sketching of printed matter; designing of advertisements, jobwork and books; the basic principles of the typographic division of flat surfaces; preparation and calculation of printed matter; practice at jobwork and work at the hand press; practical work on platen and cylinder presses; printing material; color; technic of colors: mixing and printing of colors; photography and zinc etching.

A NUMBER of printers and lithographers "view with alarm" a new law now under consideration in the German Reichstag, whose purpose is to stop or limit the "patent medicine" or medical dabbling business *(Kurpfuscherei)*. They foresee a large loss in the cutting off of the label printing required by the purveyors of the cure-alls. The newspapers and magazines would also be affected by the stoppage of their advertising. The subject has been much discussed by masters and workmen, and protests sent to the Reichstag against the summary adoption of such a law. Just as in America, the patent medicine men and sellers of articles injurious to health die hard in Germany. There is a difference, however, between the two lands in one respect — if such a law gets on the statute-books of Germany it means the extinction of the business, which can not be said for the other. Hence, the German printer with a proprietary medicine clientage has real cause for alarm.

FRANCE.

M. H. FONTAINE, the director of the Ecole Etienne, the Parisian printing-trades school, has been given the decoration of the Legion of Honor.

THE managing committee of the Paris Book Trades Orphan Asylum has decided to increase the size of the building, at a cost of about 125,000 francs ($25,000), to enable it to meet the large demand for succor for printers' orphans.

THE post-card industry of France is agitating to secure a reduction in the postage rate on card mail. The present rate is the same on letters and post-cards, being 10 centimes (2 cents). A reduction to 5 centimes for cards circulating within the country is desired. Naturally, the high rate on cards has kept the view and souvenir card business from developing in France as it has in other countries.

PRINTERS and publishers coming to Paris this summer will do well to visit the second exposition of graphic-arts machinery and material, held under the patronage of the Ministry of Commerce and Industry, the Ministry of Labor and Social Prudence, and with the support of the French Master Printers' Syndical Union and various other syndicates in the bookmaking industry. Its duration will be from July 2 to 25, and be open from 9 A.M. to 7 P.M.

AN interpellation was recently put before the French Chamber of Deputies, concerning the giving of too great a quantity of government printing to two firms at Rennes who did not pay the union scale of wages. The Socialist deputies demanded of the government that it see to it that wage tariffs are honored, and that it should not set a bad example, as in this case, which had to do with printing for the national railways. The secretary of the department having in charge these railways would make no promises, but the Chamber ordered that in future he divide the work only among printeries which pay the union wage-scale.

AN amusing legal point arose in the Paris courts recently. A man and his son were employed as foreman and workman respectively by a printing firm. The father gave his son an order which he did not carry out, because of which the father tried to kick him, but fell, injuring himself rather severely. He sued his employers for damages for a hurt received in their employ. The employers pleaded that he hurt himself while trying to kick his son,

and not in the ordinary course of work. The man's lawyer pleaded that he tried to kick his son, not as a father, but as a foreman in the employ of the defendants, because the young man did not do what he was told to do. The court deferred judgment. It might be asked if corporal kicking is a method of enforcing discipline in French printing-offices.

THE Peignot typefoundry, of Paris, some time ago sued the noted Dupont printing firm, because the latter concern, which owns its own typefoundry, had reproduced matrices of a type series named Grasset, and was casting the face on its own account. The Peignot concern demanded 15,000 francs, but the court allowed only 4,000 francs. The reason for not allowing the full amount of the claim was that the Grasset series is not a completely original Peignot creation, but was patterned after a style used by Sebastian Gryphicus, a printer at Lyons, in the fifteenth century. This lack of originality, however, the court deemed was no excuse for the appropriation of the design by the Dupont house. The Grasset face is also made and shown by American and German typefoundries, and is one that one would hardly consider worth fighting over. *The Mirror*, a popular weekly of St. Louis, Missouri, several years ago put on a new dress, all of the Grasset series, but, after using it for two or three issues, discarded it in toto, probably because it did not sufficiently please its readers; in fact, it lacked facile readability.

AUSTRIA.

THE oldest law regulating the press was probably the following, an edict issued by Emperor Ferdinand I., on July 24, 1528: "Printers of sectarian forbidden books who are encountered in Austrian hereditary lands shall be deemed arch-corruptors and prisoners of all countries, and shall, without compassion, have the water torture inflicted upon them, while their wares shall be burned."

HERR ALEXANDER SCHWARTZ, vice-director of the Vienna Printing School and publisher of the *Oesterreichisch-Ungarisches Centralblatt* (a printers' paper now in its twenty-fourth year), died, March 30, aged sixty-nine years. He was connected thirty years, first as an instructor and then as vice-director, with the printing school, and during his career was very prominent as compositor, proofreader and master printer.

BOHEMIA.

THE lockout of the Czechic-Bohemian lithographers is now ended by a wage agreement having a term of six years. No ameliorations were obtained by the employees. The former eight-and-three-quarter-hour work-day continues for litho-pressmen and their helpers, while the eight-hour day continues for litho-designers and stonemen. The minimum rate of pay is 19 crowns ($3.90) per week for journeymen in their first year after ending apprenticeship, 23 crowns ($4.72) for the second and 27 crowns ($5.63) for the third year. On April 1, 1913, each of these rates is to be raised 1 crown (20½ cents). The troubles with the German-Bohemian employees, which began December 10 last, still continue. The masters wanted the same agreement with them as with the Czechic union, but to this the men would not accede, insisting upon their original demands.

SWITZERLAND.

THE sections of the Art Trades School of Zurich, devoted to graphic drawing, composing, presswork, lithography and bookbinding, began their summer course on May 1.

AN association has been formed at Geneva, it is said, to manufacture a new style of typograph linecasting machine, and that patents for the new devices have been applied for in various countries. It is to be a two, three, four, five, six and eight letter matrix machine, and have improvements which will simplify its operation. The transmitter of the report is inclined to be doubtful, and awaits proof of the claim that the machine will surpass everything of its kind now existing.

ITALY.

AN international exposition is now being held at Turin, having opened April 29, to close November 30. A large building is devoted to publishing and the graphic arts, and American printers going abroad and passing through Italy this summer should make it a point to stop over at Turin, to become acquainted with what the craftsmen of the continent have to show them here. Besides, the city itself is a very interesting place to see.

EGYPT.

THE printers of Alexandria have secured the eight-hour day, which, however, was not gained without struggle and strikes. Beginning with last March, the work-day will be eight hours up to next November, when, during the winter season, it will be eight and one-half hours up to February 28, 1912, after which the eight-hour day will be permanent.

HUNGARY.

AS HAS been noted, the city of Budapest has assumed the billposting privileges of the community as its own monopoly. It has now decreed that distributers of advertising matter on the streets must pay a daily license fee of 15 crowns ($3). The merchants affected by this order are making vigorous objection to it.

PORTUGAL.

A STRIKE was recently inaugurated by the printers and pressmen of Lisbon for a nine-hour day and a definite scale for hand-workers. Some houses have acceded to the demands of their employees, but the majority at last accounts are holding out against an agreement with the union.

FINLAND.

THE strike of the printers in Helsingfors, which started near the end of last year, was ended April 6 by an understanding between masters and men, and the adoption of a wage-scale which is to be in force five years.

ALMOST VEXED THE BEAR.

Capt. Owen Wheeler, in the *Navy and Army*, tells a bear story. A friend of his, returning to camp after a day's shooting, suddenly came in sight of a big she bear with two cubs following in single file, proceeding along a ridge, the forms of the three being sharply silhouetted against the sky. It was a very long shot, but he determined to try it, so drew a bead on the old bear and fired. The result was curious. The procession stopped, the she bear scratched herself hastily, then turned round, and, regarding the cub immediately behind with grave disapproval, boxed its ears soundly, and then went trundling on along the ridge, evidently under the impression that her frolicsome offspring had been up to some objectionable tricks.

HOW TO SET LETTER-HEADS.

"Specimens of Letter-heads No. 4" contains twenty-seven arrangements in one and two colors, besides a page of suggestions on how to set letter-heads. To be had of The Inland Printer Company for 50 cents.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE INLAND PRINTER A FINDER OF LOST FRIENDS.

To the Editor: PENDLETON, ORE., April 1, 1911.

I had fully made up my mind to try and get along without THE INLAND PRINTER this year, but I find that I am lost without it, and furthermore, I received a letter the other day, which made me homesick for the magazine:

ORANGE, MASSACHUSETTS, March 25, 1911.

Major Lee Moorhouse, Pendleton, Oregon:

DEAR SIR,—I hardly know how to introduce myself to you except by the most direct way, so here goes: I served five years in the Seventh United States Cavalry (General Custer's regiment), from January, 1872, to January, 1877, and, with my troop, I was engaged in the battle of the Little Big Horn, Monday, June 25-26, 1876, under Major Reno. After my discharge in January, 1877, I came direct here to Massachusetts. I have ever had a great interest in everything pertaining to the Little Big Horn fight, the Indians engaged and the place where it took place, and in some of my readings I have seen reproductions of photographs which you have taken out there. My object in writing this is to ask if you will be so kind as to give me a list of any such photographs of the Little Big Horn battle-field that you are willing to sell and the price of the same.

I have long wanted to obtain your address, but did not know how to do so; to-day chance threw into my hands an old copy of THE INLAND PRINTER, containing your pictures and a brief sketch. "All things come to those who wait," and I was pleased indeed, for I now hope to obtain some views of a locality that is of the greatest interest to me.

Hoping that this will reach you and that I may have the pleasure of hearing from you, I am, Very sincerely, W. O. TAYLOR,
74 East Main street, Orange, Massachusetts.

Thinking perhaps that the above might interest you, I have taken the trouble to copy same.

MAJOR LEE MOORHOUSE.

THE QUESTION OF "STYLE."

To the Editor: CINCINNATI, OHIO, May 12, 1911.

A compositor makes some remarks about printing-office management under the above heading in your May issue, in which he seeks to throw large blame on the proofroom, and specially on the observance of "style." But he offers no remedy, unless it be to abolish "style" altogether. I do not suppose that that would be his recommendation, as the compositors would be the first to cry for a restoration of "style" were it abolished. So I hope to hear from him again, to tell us what should and can be done with the *bête noire* he assails.

It is my experience that much of the trouble compositors have with "style"—which really means a pattern for setting matter in an orderly, consistent fashion—comes from their own imperfect knowledge of words, grammar and punctuation, and that the more ignorant they are the more they hate and disparage the proofreader. And I have known some to misapply "style" in order to worry the reader, to "catch" him as it were.

The really intelligent and honest compositor, instead of fighting the proofreader, will do his best to get *en rapport* with him in the endeavor to have matter set in a proper way. The more each knows the better they will understand one another and the more mutually sympathetic they will be in the effort to find out what is best to do in the difficult cases that come up for consideration.

I have a faint suspicion, Mr. Editor, that your reader purposely left "Comp's" article just as he wrote it, perhaps fearing his maledictions in case changes in wording and punctuation were made which would make the language flow easier. PROOFREADER.

SPLIT INFINITIVES.

To the Editor: CHICAGO, ILL., April 28, 1911.

The following letter and answer thereto appeared in a recent issue of the Kansas City *Star*. In the interests of good English I hope the subject-matter will be discussed in THE INLAND PRINTER:

"*To the 'Star,'*—Permit me to call your attention to this sentence from Governor Woodrow Wilson's inaugural address: 'I would urge the imperative obligation we are under to change the law in this State to effectually prevent the abuse of the privilege of incorporation.' What about a split infinitive from a university president? GRAMMAR."

To be sure. What about it? Why shouldn't a college president or anybody else split an infinitive occasionally if he likes? The English language is a remarkably flexible instrument. The standpatters are constantly trying to seize and bind it down, but as constantly it eludes them. The slang of this generation becomes the good usage of the next. Colloquial expressions and idioms are always in process of incorporation into the tongue.



MAJOR LEE MOOREHOUSE.

When the split infinitive is awkward it evidently ought not to be used. Nobody who respects the English language would say: "You ought to not

go." That split infinitive carries its own condemnation with it. But doesn't "to effectually prevent the abuse" sound easier and more effective than "effectually to prevent the abuse"?

Grammar was made for the language, not the language for grammar. That finely idiomatic motto of the Commercial Club, "Make Kansas City a good place to live in," is always having to defend itself from purists.

Of course "grammar was made for the language." But the question arises, Is every one to make his own grammar?

Because a sentence appears awkward to one person, is he justified in changing the rules of established grammar? What is *smooth* to him may be *rough* to his neighbor. In fact, does not correct English appear "awkward" to some persons simply because they are not in the habit of using it?

Undoubtedly the same persons who prefer "to effectually prevent" also sanction "has always been," "will soon be," "can never be," "will sometimes come," "shall probably be," etc. Also there are those who would make their own dictionary in the matter of spelling and pronunciation. If there is to be no order in the assembling of words, why insist on order in the assembling of letters in those words, so long as it meets the peculiar ideas of the individual using the words?

And what about pronunciation? If it be reasonable to argue that a split infinitive sometimes helps to make a sentence stronger, should not ear be given to the man who maintains that his unauthorized pronunciation gives greater strength to a certain word?

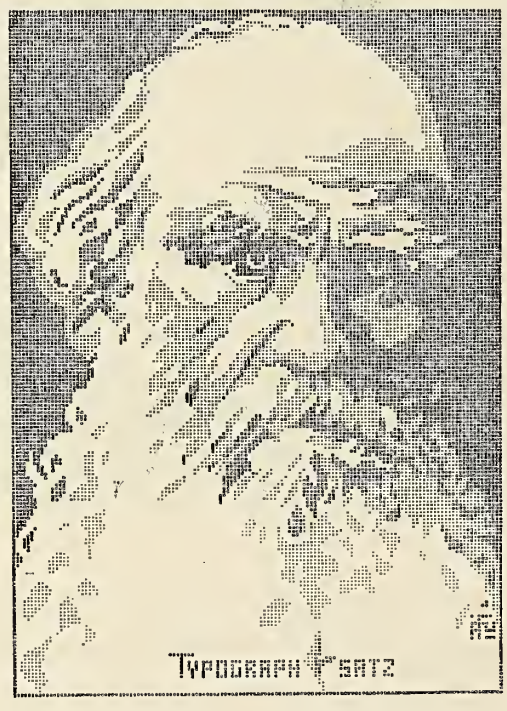
Errors are bound to creep into the most carefully edited articles and speeches. But we should not resort to excuses when some one calls our attention to an oversight. Every well-founded criticism helps to prevent chaos in the use of our language. YENRAB.

CARL FASOL, THE STIGMATYPIST.

To the Editor: CHICAGO, ILL., May 9, 1911.

Perhaps it may not be of enough importance to notice it, but there seems to be an error in an article on "Portraiture by Typesetting Machine," in your May issue, page 263. The name Carl Hasol appears there, while your source of information (the *British and Colonial Printer and Stationer*) has it Carl Hasol Pflege. I believe you are both wrong, and that one Carl Fasol is meant, unless there was a printer who antedated him, with an almost similar name, which seems unlikely.

This Carl Fasol, about twenty-seven years ago, produced, at Vienna, several quarto albums of "stigmatype"



STIGMATYPE OF TOLSTOI.



STIGMATYPE OF IBSEN.

specimens, under the title "*Sammlung von Kunst-Sätzen*," showing portraits (a notable one being one of Gutenberg), views, and border and ornament designs, set up of "em" characters of a small type-body, carrying dots of various weights. Some of the work was really beautiful, but its main quality was the evidence it gave of the infinite pains this compositor took to get up the matter. I am told that he tried to eke out a living by peddling his albums among the craft.

I possessed copies of Volumes II and III of these specimens, but several years ago gave them into the care of the St. Louis Public Library.

As readers may have supposed that the two pictures on page 263, May issue, were merely fanciful sketches, I will state — having seen them previously in a German publication, with names attached — that they are intended to represent the authors, Tolstoi and Ibsen. A further reduction would show them to be very faithful half-tone portraits. N. J. WERNER.

SUGGESTIONS FOR LETTER-HEADS.

Twenty-seven "nifty" letter-head designs, together with a page of suggestions for letter-head composition — all in "Specimens of Letter-heads No. 4." For sale by The Inland Printer Company at 50 cents.

THE JOY OF KNOCKING.

Some people would rather hear something mean about other people, especially if they're prosperous, than listen to the greatest opera ever sung.— "*Miss Gibbie Gault.*"

CONTAINED in this month's insert are some unusual and interesting features. On this page and the one following are reproduced some commercial specimens by E. W. Stutes, of Spokane. Other specimens by Mr. Stutes, together with a sketch, appear in the Job Composition department. On pages 3 to 7, inclusive, will be found interesting designs in typefoundry materials, by courtesy of the American Type Founders Company, Keystone Type Foundry, Inland Type Foundry, H. C. Hansen Type Foundry and Barnhart Bros. & Spindler. Page 8 is a design in type and borders made by the Thompson Typecaster.

Do You Own Rented Property?

Our Integrity

Is proven by the long years of faithful and honorable service to an ever increasing number of clients here and throughout the United States, among whom are the largest owners of Spokane real estate.

Our Charges

Are very reasonable, 5 per cent of the rent collected, with a minimum charge of One Dollar covering everything, including advertising vacancies, securing tenants, drawing leases, collecting rents, and overseeing repairs. We also look after and pay taxes and insurance on written request, without extra charge.

Do You Own Rented Property?

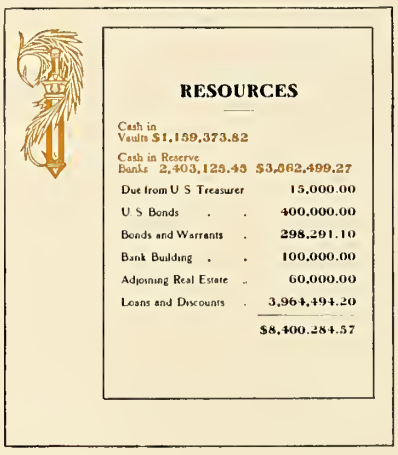
Remittances

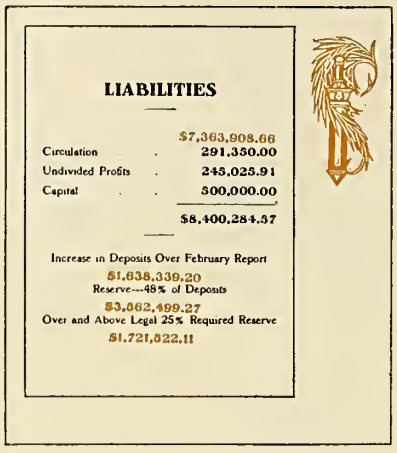
A detailed typewritten statement accompanied by our check is sent at agreed intervals, as promptly as clockwork. If for any reason your statement cannot be sent at the time it should go, we immediately notify you.

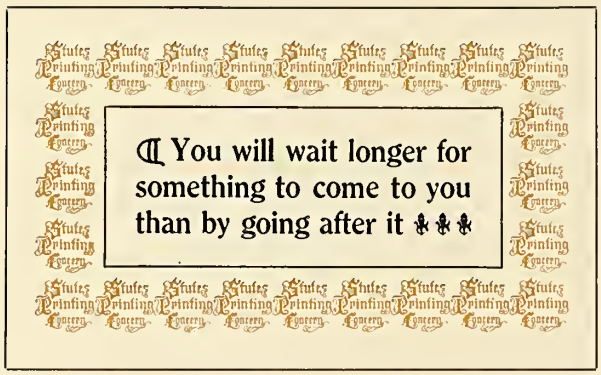
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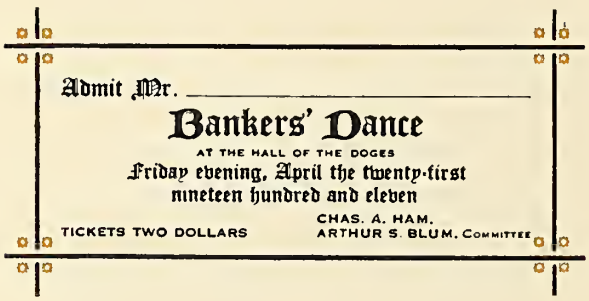
We have a hundred chances to rent property to an owner's one. We are advertised by our many friends and clients, our prominently located offices, our hundreds of signs, our score of employees, and by our daily advertising in the newspapers of Spokane. By offering each property to the largest possible number of people, we more quickly rent it, as well as securing higher rent and our choice of permanent, careful, prompt paying tenants.

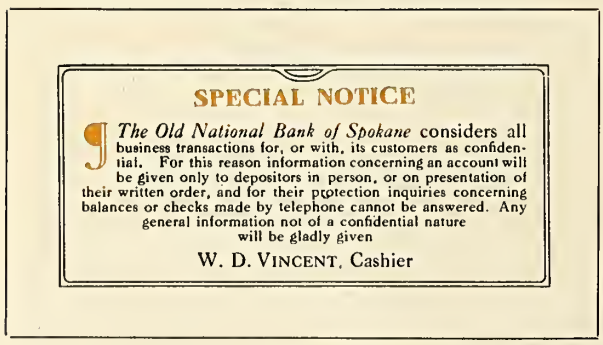
Commercial design, by E. W. Stutes, Spokane. (See Job Composition Department.)

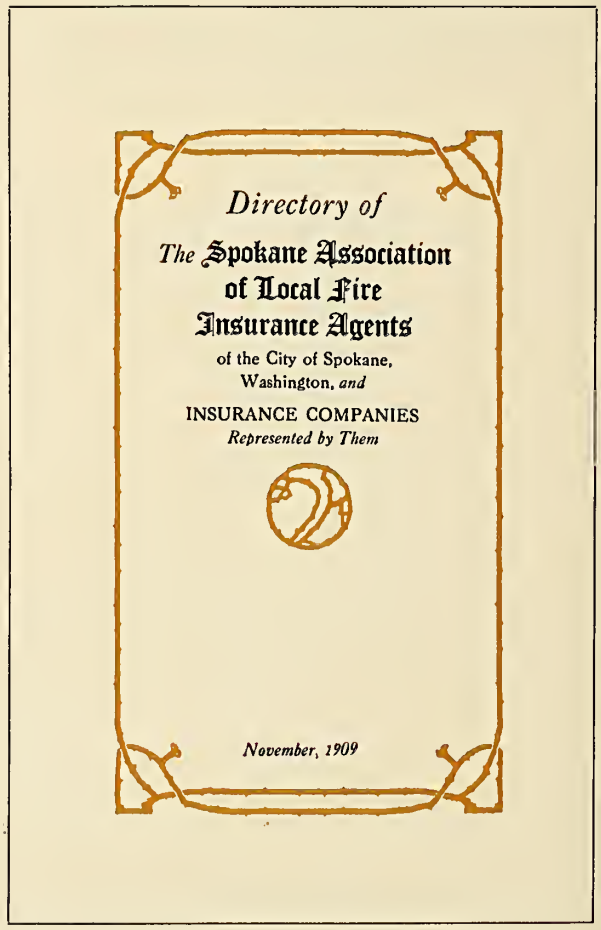












Commercial designs, by E. W. Stutes, Spokane. (See Job Composition Department.)

Our First Exhibit of

HINSDALE POTTERY

comprising several hundred pieces—the best creations of this celebrated pottery will open Monday March sixteenth, in the Hinsdale Room Sixth Floor, Annex

HENRI JENSON & COMPANY

Composed in Strathmore type, Gray Border No. 2, Mercantile Border No. 49 and Strathmore Ornament.
By courtesy of the American Type Founders Company.

INCORPORATED UNDER THE LAWS OF THE
STATE OF MAINE

No. _____ Shares

Ætna Tile Company

CAPITAL $150.000.00

FULLY PAID NON-ASSESSABLE

This Certifies that _____ **is the**

owner of _____ **Shares of the Capital Stock of**

ÆTNA TILE COMPANY

Transferable only on the books of the Company upon surrender of this certificate, properly endorsed by the holder thereof, in person or by attorney.

In Witness Whereof the Company has caused this certificate to be signed by its properly appointed officers and the corporate seal to be hereunto affixed this

_____ **day of** _____ **A. D. 19**___

ÆTNA TILE COMPANY

_____ _____

Treasurer **President**

Composed in type and border of the H. C. Hansen Type Foundry.

MOZART STUDIOS



OUR METHOD

OUTLINING THE WORK
FOR YEAR
1912



ROOMS TEN AND TWELVE HARMONY BUILDING

PROFESSOR MILTON, Voice Culture

PROFESSOR KOMROSKI, Instrumental

CATALOGUE FOR 1912

Old Bookshop

VOLUMES RARE
AND OLD



FICTION BY BEST
WRITERS

ESTABLISHED 1854

NUMBER SEVENTEEN SOUTH MARKET STREET

SULLIVAN & MARKMAN, Proprietors

PHILADELPHIA, PENNA.

Upper design in Ayer type, with 12-point Brass Rule No. 883, 6-point Panel Border No. 4 and Cut No. 3362. Lower design in Caslon Bold type, with 18-point Border No. 913, 18-point Border No. 407 for corners, and Cut No. 3266.
By courtesy of Keystone Type Foundry.

Christmas Celebration

By the CHOIR of the
FIRST BAPTIST CHURCH
of Chicago



Thursday Evening
December Twenty-fourth
Nineteen eleven

Program

Harken Unto Me - - - - **Solo and Chorous**
Miss Smith and Choir

Then Shall the Redeemed - - - - **Quartette**
Miss Smith, Miss Brown, Mr. Jones, Mr. Abbot

Oh! Come Emanuel - - - - **Solo and Chorus**
Mr. Frank Rich and Choir

The People that Walked in Darkness - - **Chorus**
Chorus

Oh Light of Live - - - - - - **Solo**
Miss Abbott

Arise, Shine, for The Light is Come - - **Chorus**
Chorus

Oh! Divine Redeemer - - - - - **Duet**
Mrs. Brown and Mr. Frank Rich

Composed in Alfred type, Drew type, Holly Border No. 120026 and Ornament No. 54502.
By courtesy of Inland Type Foundry.

RAILROAD ENGINEER

A monthly magazine devoted to subjects pertaining to the great commercial enterprise of railroading, with interesting and useful information.

Published by
The Marshall & Burton Co.
Orlando Center, Delaware

Composed in Adstyle Black type, with 24-point Border No. 2419.
By courtesy of Barnhart Bros. & Spindler.

The First Annual Exhibition *of the* Arts *and* Crafts Society, Chicago To Be Held *at the* Galleries *of* Guild Hall, Palas Street

¶Under the Auspices *of the* Pallette & Chisel Club *of* Philadelphia

¶Wednesday, Feb. 14, 1911



Composed in 42, 36, 30 and 24 point Series No. 1, with Linotype Border No. 220-221.
All cast by the Thompson Typecaster.

Job Composition

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

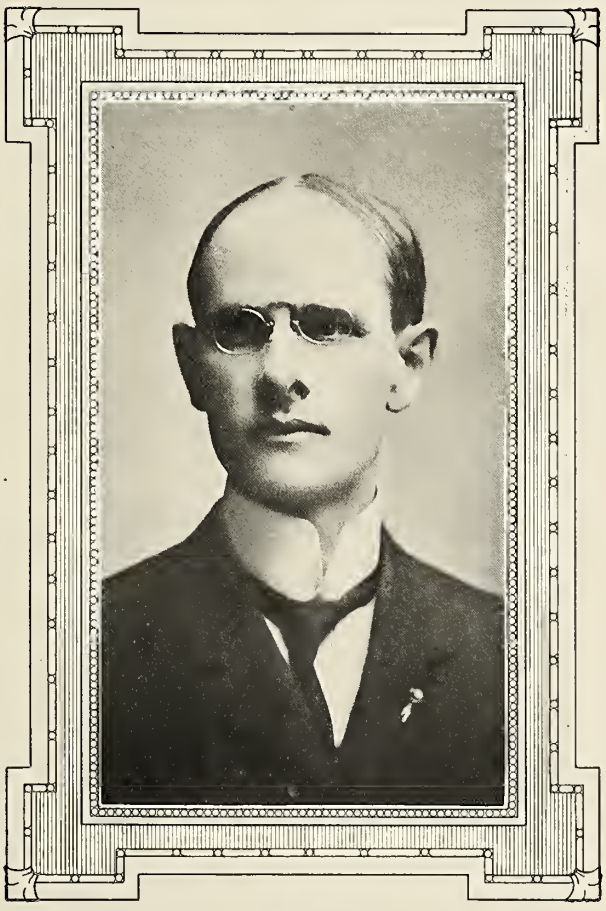
Personalities Among Compositors—E. W. Stutes.

Once, in the days when the writer's interest in THE INLAND PRINTER was solely that of a subscriber, he read the following sentence in a review of specimens by George Sherman, who was conducting the criticism department:

"The name Stutes is a synonym for a specific excellence in typography."

And I wondered what manner of job-compositor it was that could call forth such commendation. That sentence has remained with me ever since, and each package of specimens which Stutes sends in—and he has been sending them in steadily for fourteen years—calls it to mind again. One always expects some "good stuff" when the postman leaves a package marked "Stutes—Spokane"—and one is not disappointed.

But we must go back and get started right. Stutes began his printing career as an apprentice on the *Fulton Democrat*, published at Lewistown, Illinois. This was in 1886, and he was then fourteen years of age. For the various duties then required of him he received a "salary" of 50 cents a week. At the end of a three-year apprenticeship his salary had advanced to $5. After finishing his apprenticeship, he worked in country offices for several years—until the call of the "big cities" became too strong to resist. With the ambition which has characterized his work as a job-printer, Stutes determined that while he was a straight-matter man he would be a good one, and soon he became known as a "swift." He was also "some society man," and I have been told that he could show up in the morning so sleepy that he had to pry his eyes open, and after they were once open pull out the biggest string in the place.



E. W. STUTES.

After traveling over the United States for five or six years, in 1894 he woke up to the fact that the machines would sooner or later displace the average compositor, and decided to become a job-printer. Being in Chicago at that time, he was at the union rooms when a call was sent in for a job-compositor. With a nerve born of a strong desire to break away from straight matter, he "confessed" that he was a job-printer and was put on.

The first job handed to him was a bill-head, and although ignorant of the size of sheet, depth of heading, slug width, etc., he took it, and immediately set about finding out what to do with it. He succeeded better than he anticipated, for the proof came back O. K., and with the confidence born of that initial success he determined to master job-printing. In the study which this called for he found that writing to other printers for specimens of their work, and then carefully studying these specimens, was a great help.

Stutes did not attain to a high place among job-printers without effort and study—no one does. He believes that solving one's own problems without help is the greatest factor in developing ability. He says, "When I got into a tight place with a piece of work, invariably I would exhaust every energy before asking for help. I do not believe in asking too many questions regarding a certain given piece of work, after receiving the first instructions, believing a printer will conquer sooner through his own efforts than by seeking too many pointers from the foreman or workmen."

And it is frequently this ability to "dig" for himself that distinguishes the thoroughly grounded man from the host of the superficially clever.

Out in Spokane, E. W. Stutes is a tower of strength in the field of good printing. A firm believer in advertising, he has made the product of the Stutes Printing Concern favorably known—and wherever possible that product carries a boost for Spokane. The key-note of this advertising is *quality*. No one looks for bargain prices at the Stutes Printing Concern, but one is led to expect the last word in quality—and this expectation is well founded and fulfilled.

A believer in adequate equipment, and withal inclined to having things "classy," Stutes has fitted out his model print-shop accordingly. The office fittings, cabinets, stone-frames, etc., are finished in green. Even the leader-boxes conform to the general color-scheme. If environment counts for anything in printing—and it surely does—surroundings of this character must be conducive to a superior product. His equipment consists of five platen presses—10 by 15 Chandler & Price Gordons and 14 by 22 Goldings—32-inch power Oswego paper-cutter, power perforators, Boston stitchers No. 4, punching

machines, sixteen numbering machines, and plenty of type —always purchased in 25, 40, 75 and 100-pound-weight fonts, excepting, of course, the type coming in the script class. What might be designated as freak type-faces are not to be found in the Stutes plant. He wants no type in his cabinets which can not be in reasonably constant use, as this is the only kind that can be made to pay dividends.







AN EXTERIOR AND TWO INTERIOR VIEWS OF THE HOME WHICH STUTES HAS RECENTLY BUILT.

Decorative material, carefully and consistently used, plays a large part in the typography of the Stutes Printing Concern. An extensive assortment of initials in one and two colors, ornaments, borders, etc., is carried in stock — but they are all used with discretion, for Stutes says: "Ornaments, like type, find their place when properly mated to the subject or title of the work."

Simplicity in type-design is the key-note of his printing creed. "Present-day typography suits me, simple styles being conducive to a profit for the house that pays the bills. We find much to commend in the typography produced with due regard to simplicity, with a spot of color selected to enhance the value of the completed work — just enough to afford relief. I like the composition that appeals, convinces." The Stutes Printing Concern is of the size that lends itself readily to the production of the highest class of work. It is not so large but that Stutes himself can personally supervise each piece of work that goes through and stamp his individuality upon it. This makes for a distinction usually unattainable in the larger plants.

The most pleasing qualities of Stutes' work are not apparent in reproductions. While the typography is always of the better order, it is in stock and color combinations that the exceptional character of his product is shown.

Were other evidences of Stutes' success in the printing business lacking, the home which he has recently built in Spokane would be ample. In the illustrations — an exterior and two interior views — one can not but see the same taste in design that characterizes his printing. It is also

Rogers, Peet Clothes Shop

724 SPRAGUE AVENUE *WEST*
TELEPHONE MAIN 5824
Spokane, *U. S. A.*

WM. H. KLIEMAN

One of Stutes' unusual arrangements.

Tickets: One Dollar

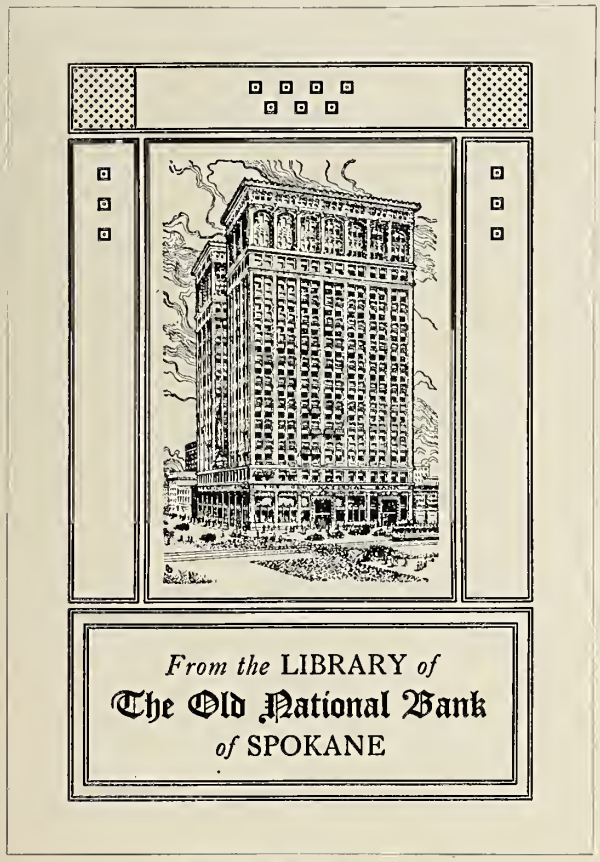
Second Annual Concert
of Spokane Male Chorus

Spokane Theatre, May 13, 1908
AT EIGHT P. M.

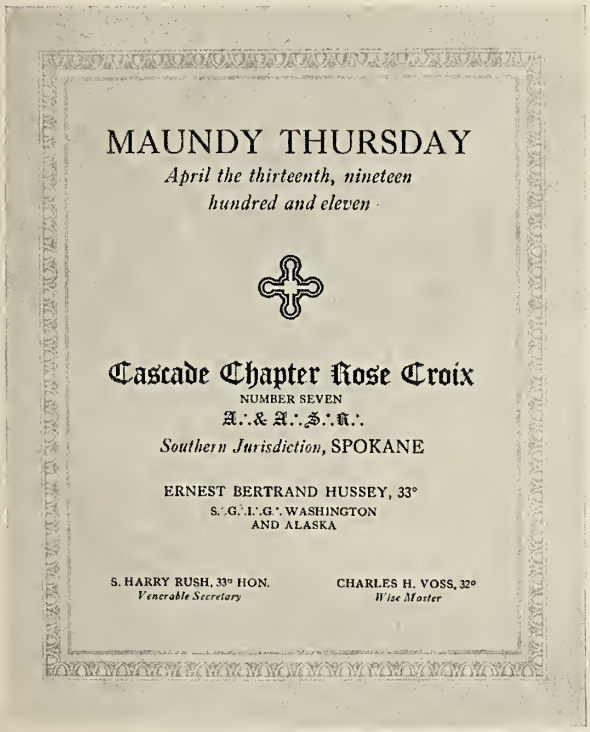
¶ This Ticket will be exchanged for a Reserved Seat without further charge, at the Theatre, May 12 and 13, 1908

A study in the balancing of measures.

interesting to note that works on printing form a large part of his library—a complete file of THE INLAND PRINTER being among them.



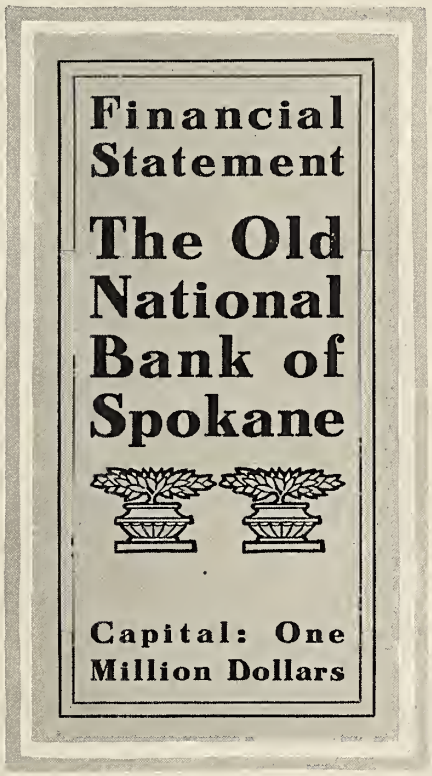
An attractive design in rules.



Characteristic Stutes typography.

An analysis of Stutes' work reveals the evidences of careful and persistent study. The principles of design that underlie good typography are rigidly observed and faithfully carried out in his printing. One looks in vain for combinations of inharmonious type-faces, for lack of harmony of shape and tone, or for violations of the laws of measure balance.

Not the least interesting characteristic of his printing is the manner in which he turns his printers' work into decorative use. Having had the words "Stutes Printing Concern" done into an attractive design in gothic lettering, he set about to make it known from coast to coast. And he has succeeded. He makes borders of the design and puts them around his letter-heads, envelopes, statements, etc., to say nothing of the numerous motto-cards which he uses effectively in his advertising campaigns.



A striking cover-page. Original in colors.

Stutes' experience in things typographical has been a wide one. He has gone the entire route from the raw apprentice, with his search for the italic thin-spaces, the paper-stretcher and the left-handed monkey-wrench, to the position of superintendent, with its correspondingly larger and more intricate, if less laughable, troubles. And his earnings have increased relatively — from the 50 cents a week which marked his initiation into the art preservative to the $50 a week which compensated for the superintendent's troubles.

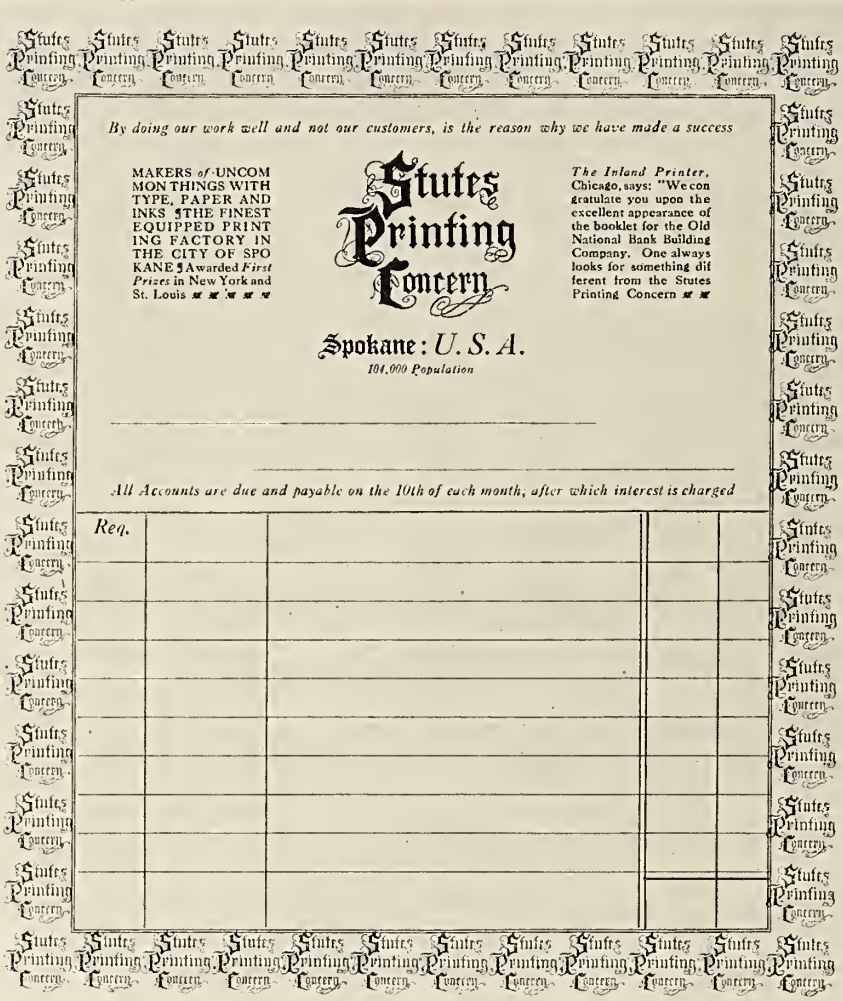
As before stated, Stutes has been a contributor to the Specimen department of THE INLAND PRINTER for the past

fourteen years. He says: "Reproductions of specimens with criticisms have played an important part in my work."

That his early predilections for society have remained with him is shown in the fact that Stutes is a member of the Masonic Lodge, F. and A. M. (Thirty-second Degree

plate, however, should be clear; it should be easily read at a glance. Simplicity is the dominant consideration.

The true value of a distinctive name-plate lies in the fact that people are impressed more and more the oftener they see a name-plate, business phrase, etc. Now your



Stutes makes excellent use of his printer's mark.

and Shrine), Elks Lodge, Woodmen, Foresters of America, Chamber of Commerce, United Typothetæ of America and the Spokane Ad. Club.

THE VALUE OF A DISTINCTIVE SIGNATURE.

One of the chief aims of advertising is to impress your name upon the minds of the public, so that the people will feel that they know you, and, knowing you, will feel that they can trust you, and, trusting you, will desire to trade with you. Right here is where the value of a consistent style of signature or distinctive name-plate comes in.

The merchant should sign his name the same in every advertisement he issues. He should use the same style type — or he should have name-plates made up for himself which he will furnish to the printer. This is undoubtedly the best method, as he is then sure of having something unique, something that will give his advertisement an appearance of its own and cause it to be remembered. The name-plates need not all be of the same size, but should be of different sizes to fit the various-sized spaces. The name-plate, however, should be clear; it should be easily read at a glance. Simplicity is the dominant consideration.

The true value of a distinctive name-plate lies in the fact that people are impressed more and more the oftener they see a name-plate, business phrase, etc. Now your advertising has for one of its greatest aims the impressing of your name upon the minds of the people, and to do this you must hammer away. Change your talk every time you issue an advertisement, for stale advertisements are like stale news; but never change your style of signature.

Use the same style of signature on all your business cards, letter-heads, bundle paper, etc. If you do this, your name-plate will have the value of a trade-mark, and, as such, will prove for you the very best kind of publicity.— *Exchange.*

IDEAS FOR LETTER-HEADS.

Do you desire an idea for a letter-head design? "Specimens of Letter-heads, No. 4," will supply it. Twenty-seven designs, in one and two colors on colored stock, for 50 cents. The Inland Printer Company.

WE see by the paper — the *Typographical Journal* — that Palestine union has issued a traveling card to Mr. Suchanek. Rubber? — *B. L. T., in Chicago Tribune.*

Specimens

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package.

LEROY PRINTING COMPANY, Waterloo, Iowa.— The card and blotter are both good in design, neither of them offering opportunity for criticism.

A. L. BARRETT, Curling, Newfoundland.— The program idea is well carried out, although we would suggest the omission of punctuation marks from the ends of the display lines.

LAFAYETTE DOERTY, of Findlay, Ohio, sends a package of unusually neat and pleasing commercial designs, the most noticeable characteristic of which is simple, dignified arrangements in old-style and italic faces.

FROM William Garrett, Cristobal, Canal Zone, Panama, we have received copies of menus and programs for banquets of the Nobles of the Mystic Shrine and St. Patrick's Day. Both are well printed in colors on good stock.

FROM Robt. G. Ruggles, with the Fort Hill Press, Boston, Massachusetts, we are in receipt of a package of high-class commercial specimens. The most noticeable features of this work are the title-pages and cover-pages, in which the plain roman types are made to play an important part, and the use of borders and decorations is particularly noticeable. We show herewith specimens of these pages.

RISING & RADCLIFFE, Pittsburg, Pennsylvania.— The letter-head is well arranged, although there is hardly sufficient contrast in the colors to warrant the two printings. The other specimens are also good, the oblong folders being especially interesting.

THE Drew Press, Jacksonville, Florida, sends in some excellent commercial specimens in which the typography and color schemes are unusually satisfactory. A letter-head set in roman caps. in an unusually simple design is perhaps the most pleasing of this work.

FROM Maurice Barris, typographical designer for the W. F. Robinson Printing Company, of Dayton, Ohio, we have received a handsome booklet advertising the product of that concern. The booklet is gotten up for the express purpose of showing the advantages to the customer of superior typographical design in the printing-office and with a special reference to the work of Mr. Barris. The specimens are well printed in black and colors and should prove most effective as an advertising medium for the Robinson Company. We show herewith a reproduction of Mr. Barris' card, an unusual and clever treatment.

The W. F. ROBINSON PRINTING CO.
PRINTERS ENGRAVERS BOOKBINDERS

MAURICE BARRIS
TYPOGRAPHICAL DESIGNER

TELEPHONE MAIN 69 1508-1514 ARAPAHOE STREET
DENVER, COLORADO

An unusual business-card treatment. Original in colors.

P. J. PETERS, San Francisco, California.— The "Transportation Club" job is an unusually pleasing piece of type-design, the use of dark blue and gold on like blue stock giving an excellent color harmony. We find nothing whatever in this job which calls for a criticism.

A COPY of Volume I, No. 2, of *Print Talk*, the house organ of the Burd & Fletcher Printing Company, Kansas City, Missouri, is at hand, and, like the first number, is an especially pleasing piece of work. As a matter of personal opinion, rather than criticism, we would suggest that where blue and black are used as a color combination, the blue must be a rather light

INSTALLATION OF
THE REVEREND FRANK W. HODGDON
AT THE FIRST CONGREGATIONAL
CHURCH IN WINCHESTER
MASSACHUSETTS

THURSDAY AFTERNOON AND EVENING
APRIL TWENTY-SEVENTH
NINETEEN HUNDRED ELEVEN

THE UPLIFT *of* WOMANHOOD

By KATE G. LAMSON

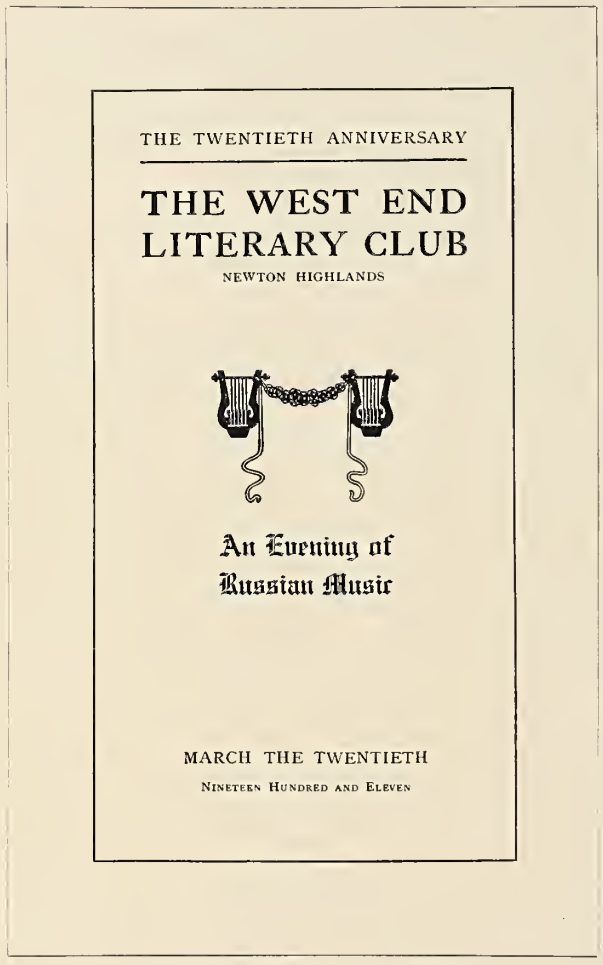


WOMAN'S BOARD OF MISSIONS
704 CONGREGATIONAL HOUSE
BOSTON, MASS.

Title-pages, by Robt. G. Ruggles, Boston, Massachusetts, in which the plain roman types are effectively used.

tint, in order that the appearance of the job may be pleasing. Green or violet will usually give a more satisfactory harmony with black than does the blue.

Botz & Sons Printing Company, Sedalia, Missouri.— The announcement, printed in gray ink on gray stock, is a very pleasing conception, and with the exception of the fact that the gray ink on the cover-stock does not print clean, we have no criticism to offer on the job.



Another title-page by Robt. G. Ruggles.

Burroughs, Wellcome & Co., London, England.— The use of slightly heavier rules underneath the running heads in the booklet would be an improvement. Borders uniform in design would be preferable to the variety which are shown at the tops and bottoms of some of the pages.

"*What's Doing*" is the name of an interesting house organ published by the Monarch Printing Company, Council Bluffs, Iowa, and distributed to nearly six thousand business men in that part of the country. Its most noticeable feature is its unusual shape, the pages being 3⅞ by 10¾ inches.

The American Type Founders Company has issued the second supplement to the American Line Type Book. This supplement is in itself a book of 128 pages and cover, filled with choice designs which show to the best advantage the excellent type-faces and decorative material catalogued.

Chas. T. Burgess, St. Louis, Missouri.— On both of the calendars the colors used for the body of the letters is too bright, resulting in a "flashy" appearance and detracting from the legibility. A typographical design should contain but a small percentage of the warm colors — red, orange and yellow.

Conrad Deal, Rochester, New York.— The letter-head designs are all good, although, personally, we do not care for lines of capitals and small capitals, prefering to see all capitals or capitals and lower-case. On the heading containing the monogram, the red used is a trifle strong, confusing the text matter.

W. H. MacKnight, Greeley, Colorado.— In regard to the two letter-heads, we prefer the one printed on gray stock. Inasmuch as you have used rather bright and strong colors on this heading, the printing it on the gray stock softens them down and makes them a little less flashy than they appear on the white stock. We would suggest, however, that in either case you use a green that is less strong for the trade-mark, as the color which you have used renders the whole design rather illegible. The general typographical arrangement is very satisfactory.

Fred W. Haigh, of Toledo, Ohio, is always at the front with clever advertising "stunts." This month he comes in with a four-page folder, the title on the first page being, "How I Lost a Customer." On opening it up one finds, run across the two inner pages, the cheerful statement that "He Died."

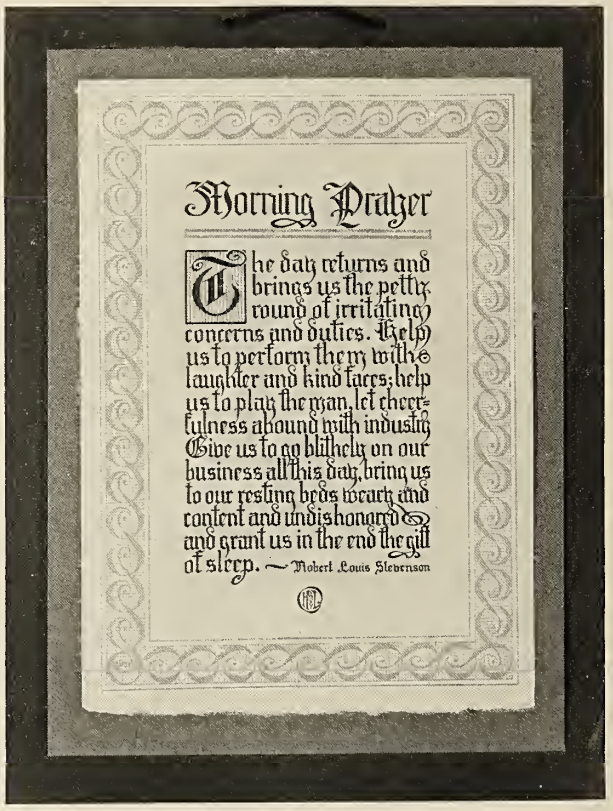
The Lehman Printing Company, San Francisco, California.— The motto card is very neat in design, and the stock on which it is printed adds much to its general appearance. Personally, however, we would prefer to see some other color than red used as a mount, as the red is rather bright and trying to the eyes.



An effective patent-leather tint-block. By William H. Harty.

From Wm. H. Harty, foreman of the composing-room of the Eagle Printing & Binding Company, Pittsfield, Massachusetts, we are in receipt of a blotter on which patent-leather has been used effectively in making a tint for the background. The rulework on this blotter, together with the color scheme, is well handled and the general effect is very pleasing. We show herewith a reproduction.

From H. W. Leggett, Ottawa, Ontario, we have received a copy of Robert Louis Stevenson's "Morning Prayer," lettered in gothic and well



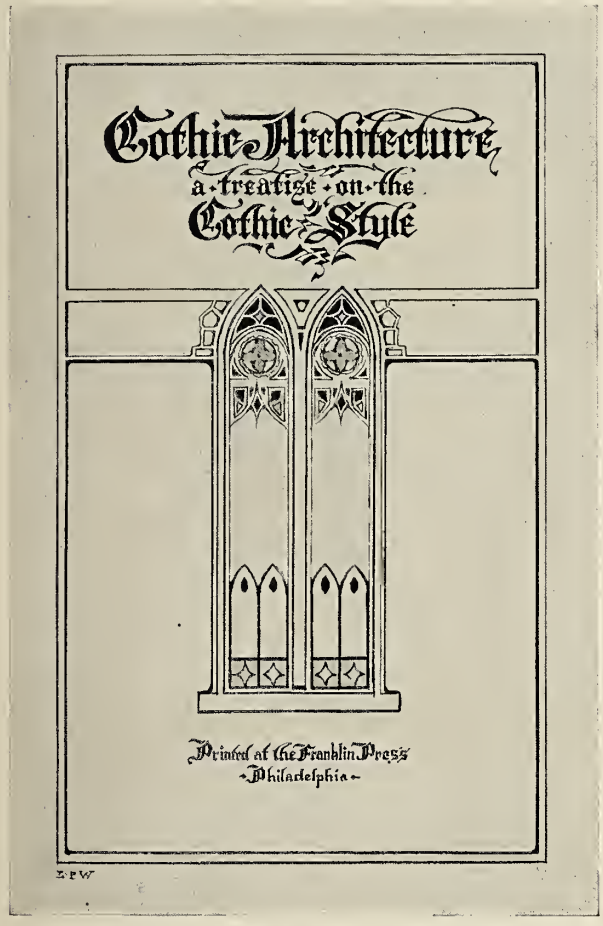
Attractive lettering, by H. W. Leggett, Ottawa, Ontario.

printed in black, gray and orange on white stock. This is one of the most attractive of the many pieces of excellent lettering which we have received from Mr. Leggett, and we show herewith a reproduction of it.

Franklin Printing Company, Philadelphia, Pennsylvania.— The anniversary souvenir for the Edw. K. Tryon Company is attractively gotten up, the embossed cover being especially effective. The use of both extended

and condensed letters on the title-page, however, is not in keeping with what is to be desired in harmony of shapes.

THE Stanley-Taylor Company, San Francisco, California.— The four-page circular is well arranged and the half-tones are well made and well printed. We would suggest, however, that inasmuch as the type used on the inner pages is rather large, a rule border around the entire page would serve to hold the whole thing together in a more satisfactory manner.



Cover-page arrangement, by Z. E. Weatherly, Birmingham, Alabama.

COMBE PRINTING COMPANY, St. Joseph, Missouri.— Inasmuch as you have used brown on the half-tones in the souvenir booklet, we would suggest that for the page decorations a color that would strengthen the brown by contrast, rather than neutralize its effect by approximating it, would have been desirable. A tint of green-gray or blue-gray would be better.

CONSUMERS' GAS COMPANY, Toronto, Canada.— Omitting the hyphens at the ends of the date line and running the type out flush with the rules at both ends would improve the appearance of the job. The heading is rather strong for a page of that size, and there is too much space between words. The headings on the various articles are also too widely spaced.

FROM the Haskell Institute, Lawrence, Kansas, we have received a copy of "Indian Legends," written by Haskell students, and designed and printed by Haskell Institute apprentices at the Haskell Institute print-shop. The work throughout is very interesting, and the chief criticism in regard to the arrangement would be a suggestion for a little less margin at the backs of the pages.

J. W. ARCHIBALD, Salem, Ohio.— The specimens are all well handled and we find in them little to criticize. On the label for "Cardozo's Cream" the use of a two-point rule instead of the two lighter rules would result in a closer harmony of tone between type and rule. We would also suggest the omission of the colons, perhaps centering the short line which they now fill out.

THE Gardner Printing Company, Cleveland, Ohio, has issued an attractive booklet describing the record time in which it produced a catalogue of 2,442 pages for the Lockwood-Leutkemeyer-Henry Company. The booklet is well gotten up, although the omission of the heavy rule from the title-page would be more in keeping with our ideas regarding tone harmony between type and decoration.

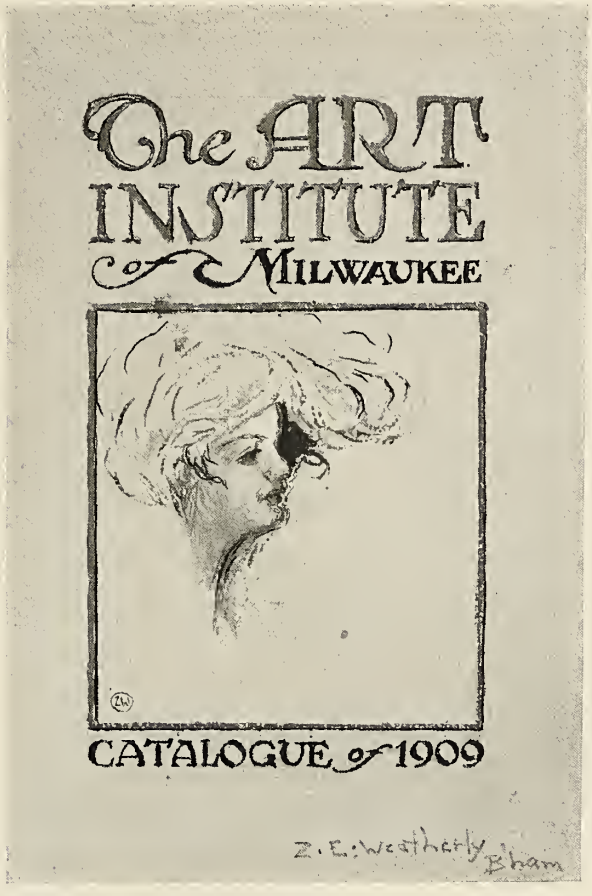
MCMULLIN & WOELLHAF, Burlington, Iowa, are keen advertisers. Some time ago they captured first prize (30 "plunks," besides the glory) in a contest conducted by the American Type Founders Company, and now they have announced the fact to their customers in an attractive eight-page circular, printed in three colors on good stock. The circular is gotten up in a most attractive manner.

W. W. HICKS, Cimarron, New Mexico.— The letter-head is an unusually pleasing panel arrangement and we find nothing to criticize in the design. We would, however, suggest less variety in the colors, or at least the use of fewer strong colors. The blue and the green do not go well together and we would suggest that perhaps light and dark blue with orange, or light and dark brown with blue, would give you a more satisfactory result.

THE Atoz Printing Company, South Whitley, Indiana, is sending out an attractive booklet, entitled "Printing by the Millions," and designed to illustrate the capability of this concern for handling the largest orders in edition work of catalogues, etc. Illustrated with photographs of the plant and numerous reproductions of work which have been produced for various customers, it gives an excellent idea of the size and ability of this firm to handle good printing in large contracts.

JACK ELIAS, New York city.— We are rather inclined to agree with the printer who prefers the business card without the rules. In this particular case they answer no specific purpose, and the fact that you have used a light rule and a heavy one side by side is not as pleasing as though the two rules were of equal weight. Then, too, we think that on the card having the rules the address is considerably too large. Everything considered, the other card is a little neater in arrangement.

WE show herewith reproductions of two cover-designs submitted by Z. E. Weatherly, of Birmingham, Alabama, as part of one of the regular lessons of the I. T. U. Course of Instruction in Printing. Both of these

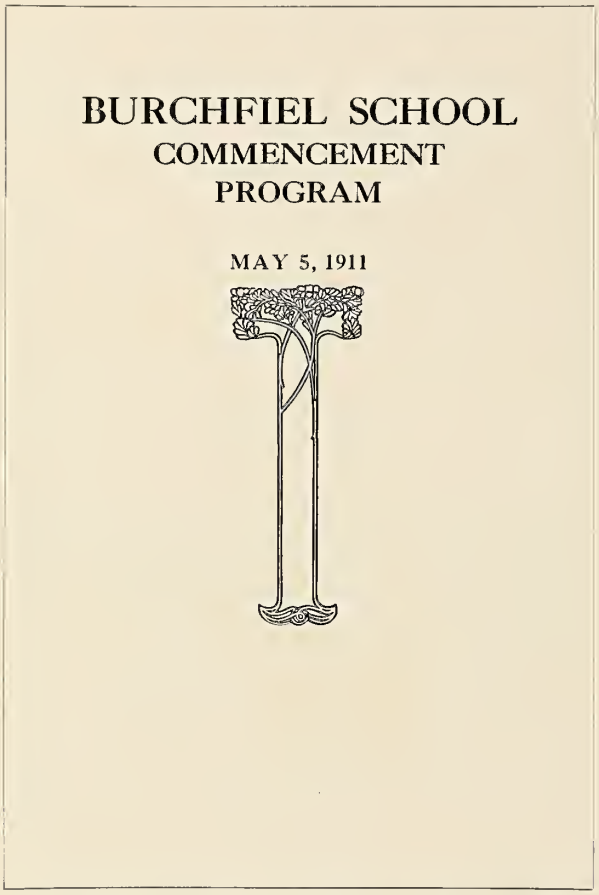


Cover-page arrangement, by Z. E. Weatherly, Birmingham, Alabama.

designs are excellent, and in the originals the colors are most harmonious and pleasing. As indications of the possibilities of lettering for printers, the work of the students of the Course is most interesting.

FROM the Reincke-Kreicker Company, printers and engravers, of Chicago, we have received a booklet descriptive of the Reincke-Kreicker service and containing illustrations showing the character of the engravings and printing produced by that firm. As an illustration of their capabilities in the production of high-class matter the booklet is very successful, as the work throughout is handled in a manner which admits of no criticism. The cover is an unusually handsome piece of work, being printed and embossed in light blue, light brown and gold on brown stock.

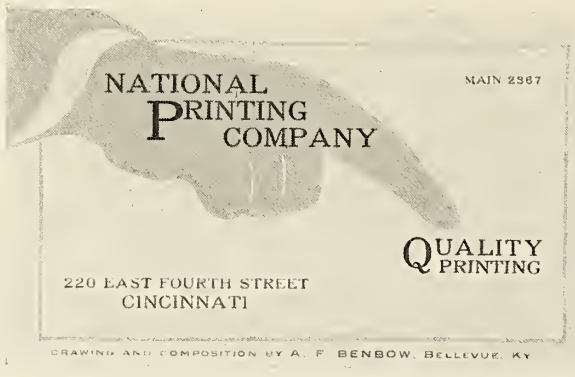
CLARK & FRITTS, Brooklyn, New York.— Your specimens are very neat in general arrangement, although, personally, we would suggest that you confine each job, as far as possible, to one or two series of type, rather than introduce more faces. In the letter-head we do not think that the introduction of the gothic caps. adds to the appearance, but rather detracts, owing to the confusion caused by the different letter-forms. The label design is especially pleasing and the colors are very satisfactory.



Attractive typography, by H. Emmet Green, Antbony, Kansas.

H. EMMET GREEN, of Anthony, Kansas, is represented this month by a package of unusually neat and attractive commercial specimens. Among the most interesting is a title-page for a commencement program, a reproduction of which we show herewith. The original was printed on cream-colored stock.

A. F. BENBOW, Bellevue, Kentucky.— Your business card is unique in design and the colors are effective. We show herewith a reproduction of it.



A unique card, by A. F. Benbow, Bellevue, Kentucky.

FROM Barnhart Bros. & Spindler we have received for criticism copies of a catalogue of Chandler & Price machinery and material, and a booklet, entitled "A Barnhart Group of Fetching Type Designs." The former is a handsome piece of work, the half-tone illustrations being especially good. The booklet of type-designs is excellent in arrangement, but the use of black and blue as a color combination results in a rather cold page, especially on white coated paper. This same color scheme on an india-tinted stock would be much more pleasing.

M. E. MILLER, Fairmont, West Virginia.— The blotters are excellent in design, and, with the exception of having a little too much matter on one or two of them, the effect is very satisfactory. We especially like the one containing the calendar for May, as it is an unusually strong and attractive piece of advertising — much more so than any of the others. The arrangement shown in the February calendar is very pleasing, but the matter has been broken up into so many groups that the design as a whole is rather more complicated than one would wish.



A handsome cover-page, by H. A. Skinner, Philadelphia, Pennsylvania.

FROM H. A. Skinner, Philadelphia, Pennsylvania, has come a package of high-class commercial specimens. Among the most interesting of these is a menu for a banquet of the Philadelphia Rapid Transit Company, a reproduction of the cover of which we show herewith.

THE Barta Press, Boston, Massachusetts, is sending out a handsome booklet, entitled "Concerning the Realization of Ideals," and calling particular attention to its service department in the creation of high-class catalogue and booklets. The cover of the booklet is handsomely embossed and printed on dark red stock, a handsome three-color illustration being printed on white stock and tipped on within the panel. Various illustrations of catalogues and booklets produced for various customers are shown throughout, and the whole forms a strong advertising argument.

A. R. WAGNER, Toronto, Canada.— The Easter blotter is an exceptionally clever arrangement, although making the tint of the inner pages a trifle lighter would add considerably to the legibility. In the placing of the cut and main line of text on the book page the most satisfactory results have not been obtained, owing to the fact that both the cut and the main line are in the center of the page. They should be considerably above the

center, and where the line is short, as in this case, placing it on an imaginary line which would divide the page into eight parts, giving three to the upper panel and five to the lower panel, would be more in keeping with the principles of proportions necessary to the most satisfactory typographical design.

Guy Rummell, Brazil, Indiana.— The letter-head and envelope design for the Brazil Clay Company shows much thought and care, but we would suggest that if the panel containing the firm name were surrounded by a light line, rather than letting the white space break into the lettering in the background, the effect would be more satisfactory. Personally, we think that, on the letter-head at least, the red is too strong for the best results, as the brightness and flashy appearance rather cheapen the work. On the envelope this is not so objectionable, because of the advertising value.

W. Williamson Company, Chicago, Illinois.— The specimens are all neat and tasty in design, the colors are well chosen and the embossing is good. We show herewith one of the admission tickets.



Ticket arrangement, by the W. Williamson Company, Chicago.

Arthur J. Fischer, Quincy, Illinois.— Your specimens are all well gotten up and we find little to criticize as far as the type arrangement is concerned. We would, however, call your attention to the spacing between words on some of these pages, more especially the large motto cards. On these two jobs the spacing between words varies so greatly as to almost entirely destroy the pleasing effect of the text. The colors are well handled and stock is well chosen in all cases, with the possible exception of the cover-page, the green on this page being rather dark to give the best effect to the type.

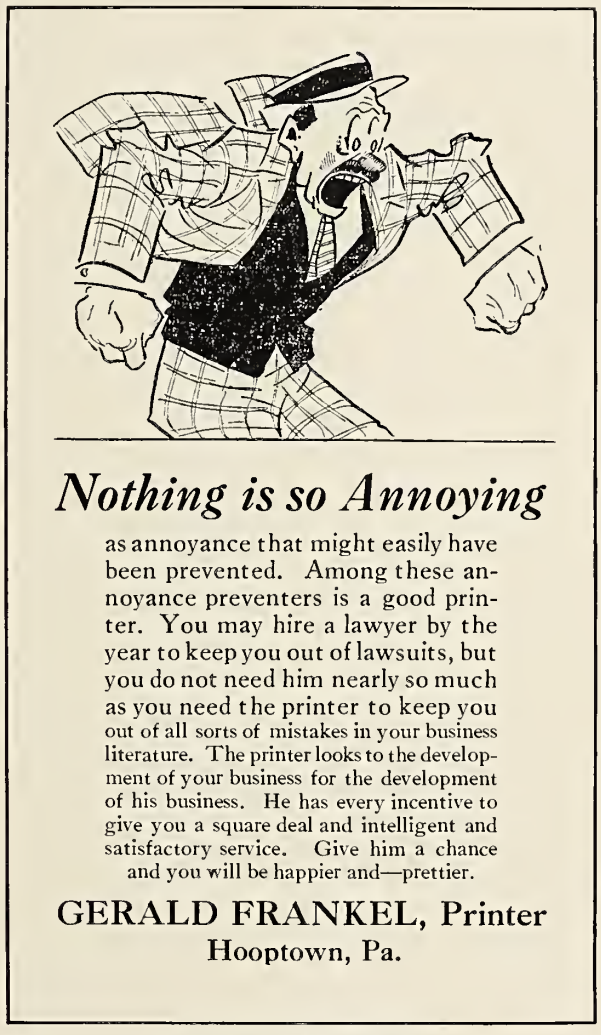
C. A. Fuller, Wellsboro, Pennsylvania.— Of the two letter-heads, we rather prefer the one in which the line is underscored, although in underscoring of this kind we would prefer to see parallel rules of equal weight rather than a light and heavy rule. Then, too, where lines are underscored or separated by rules, care should be taken that these rules are of such weight that they will harmonize in tone with the type-face under which they are used, rather than be too heavy or too light for the type-face. Both of the letter-heads are a trifle strong in color, and personally we would prefer to see either smaller sizes of type or lighter faces used on work of this character.

Samuel Burdick, Chicago, Illinois.— The advertisement which you have sent in for criticism is excellent in arrangement and we find very little opportunity to suggest changes in its general make-up. We think that, inasmuch as the two lines across the top are to a certain extent unrelated to the balance of the text, a rule underneath the lower line, cutting them off from the balance of the advertising, would add a little to the legibility and result in a slightly more pleasing page. The fact that you have found it necessary to widely letter-space the first line in the name of the railroad is rather unfortunate, and we are rather inclined to think that a lower-case letter which would allow the words, "Colorado and Southern" in one line would be an improvement.

J. Warren Lewis, Kansas City, Missouri.— The specimens which you have sent are all handled in your usual neat and attractive manner, and we find but little to which we can take exception. As to the cover-page for the Helmers Manufacturing Company, it is rather an open question as to which is better, as in cases of this kind, of course, the customer is entitled to have what he wants. In the job as it was finally printed, we think that if the center group were raised a trifle, rather than placed in the center of the space between the top and bottom groups, the effect would be more pleasing, and we also think that a rearrangement of the last two lines of the center group, doing away with the colons to fill out the line, would be an improvement.

Fargo Printing Company, Fargo, North Dakota.— Where one is setting type in a wide measure it is desirable, in order that a harmony of shape may be maintained, to use a letter which is not condensed. When, in addition to this, one uses a condensed letter in a wide measure and then places excessive spacing between words in order to fill out the measure, the effect is doubly displeasing. This, however, is what has been done on the cover for the booklet of C. E. Nelson. If a type-face more nearly square in design had been used for the lines at the top of the page the effect would have been much better. On the inner pages we note that you have used hair-line rules underneath the running heads, and would suggest that these rules be a trifle heavier — a half-point or even one-point face — in order that they may show up solid and not print in a broken line as do the lighter rules. The commercial specimens are very well handled.

Frank L. Harigel, Lagrange, Texas.— While the specimens submitted are, in general, neat in arrangement, we would call your attention to one or two things regarding them. Where rules are used for underscoring lines they should be of such weight as will harmonize in tone with the type used in the line, and parallel rules of equal weight are preferable to heavy and light rules. Where type is used in a panel it is desirable, as far as possible, to have the type harmonize in shape with the shape of the panel. On the letter-head for Lagrange Lodge, I. O. O. F., we note that you have used in the long, narrow panel an extended type-face and a condensed one. The extended face harmonizes better in shape with the panel, but, whichever one is used, it should be used exclusively and not two different type-faces varying so greatly. The letter-head design for the County of Fayette is an excellent arrangement. On the cover-page for the "Etaerio Club" we would suggest that the placing of the main panel above the center, rather than in the position which it now occupies, would be an improvement.



ADVERTISING SUGGESTION.

Your hardest work is trying to think for the whole organization. If you see a thousand hands in your plant — take another look — look deeper, and you will see a thousand brains. And in these brains lie the real assets of your business. Their brains can be set in motion, then you'll get real coöperation in carrying out well-laid plans.— *Human Engineering.*

Newspaper Work

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Result of Ad.-setting Contest Next Month.

Ad.-setting Contest No. 31 closed on May 10 with something over a hundred entries. There were seventy-four specimens submitted of the newspaper ad. and twenty-eight of the magazine ad. Some of these specimens are excellent pieces of ad.-composition, and the judges will undoubtedly find it difficult to decide which are the best, but it is expected that their decisions will be received in time to publish the result next month, together with the photographs of the successful contestants.

Increasing Advertising Rates.

One more publisher has come out on the right side and has announced an increase in advertising rates. The Madison (Neb.) *Post* will advance its rates on July 1, and Henry B. Allen, the editor and publisher, in a letter to THE INLAND PRINTER, thus announces his decision:

MADISON, NEB., April 18, 1911.

Inland Printer Company, Chicago, Illinois:

GENTLEMEN,— In spite of the fact that there are two other papers here besides my own, the Madison *Post*, I have taken the bull by the horns, have announced an increase in rates and issued a rate card which becomes effective July 1.

Of course, I may be wrong, and may suffer some loss of business for a time, but I figure that in making the change it indicates confidence in our circulation and puts the *Post* in a class by itself; in other words, gives our circulation a little tone, taking it out of the ordinary class. The rate card adopted is similar to one published in your splendid publication of last month.

The *Post* is an independent paper less than two years and a half old, that now has more than one thousand circulation in a field formerly occupied, and still occupied, by two partisan papers. I am finding one difficult matter to overcome, and that is job prices, which the other shops are constantly slashing. I am a stickler for right prices in the local field, but find the other fellows are not so particular. In other words, both of the other shops are after my hide. We have now secured the big end of the local business and intend to increase it.

We owe much of our knowledge of new methods, and old as well, to THE INLAND PRINTER. We are subscribers to six trade publications and study them as closely as a student does his book.

We enclose rate card and our announcement to advertisers. Note our claims. Very truly yours, HENRY B. ALLEN.

Mr. Allen's letter to advertisers and prospective advertisers reads as follows:

MORE THAN A THOUSAND CIRCULATION.

DEAR SIR:

You, as an advertiser, are desirous of placing your business where you are getting your *money's worth*. *You* can't afford to *give away money* for advertising just for the fun of spending it, and it is not your intention to do so if you know it. It is with pleasure that we call your attention to some important data in regard to the *Post's circulation*, and which should be considered by you in the future in placing your business.

Seven-eighths of the *Post's* circulation is *paid up* until 1911.

Only one-tenth of the *Post's* circulation goes out of the county.

Nine-tenths of the *Post's* circulation is confined to Madison and *immediate vicinity*.

Less than two per cent of the *Post's* circulation subscribed by others than readers — this includes all subscriptions on contests, etc.

The only value an advertiser gets in a local paper, and all country newspapers are local, is in its circulation in *the town where it is published and the immediate vicinity*.

No part of the *Post's* circulation is "dead."

The increase in the circulation of the *Post* during the past three months has been at the rate of *more than fifty per cent* on an annual basis, which is the *best evidence* of its *increasing popularity* and *unquestioned standing*.

All of the above statements are *facts* and are certainly worthy of your *serious* consideration in placing your advertising.

Our circulation books are at all times open for inspection at the hands of legitimate advertisers.

We are thankful for your patronage in the past and will be sincerely appreciative of any business in the future.

Very truly yours,

THE MADISON WEEKLY POST.

P. S.— We enclose new rate card, which will become effective July 1, 1911, *all contracts* expiring on that *date*. No advertising will be accepted on any other basis.

The *Post's* new rate card is reproduced herewith, and is about as concise as it is possible to make a card. The new rates are none too high and advertisers should not object

. . . Advertising . . .

RATE CARD

Effective July 1, 1911

THE

Madison Post

H. B. ALLEN, Editor and Publisher
An Independent Weekly Newspaper

1 to 50 inches	12 cents
51 to 100 inches	10 cents
101 inches or more (within one year)	8 cents
Inside pages, per inch, single insertion	10 cents
Outside page, preferred position, per inch, per insertion	15 cents
Local readers, per line	5 cents
Local readers (black face) per line	10 cents

POINTS

8 page paper.
6 columns to page.
20 inches to column.
10-point body type.
Linotype composition.
100-line screen half-tones.

All copy must be in this office at least six hours before going to press.

to paying them for a circulation of over one thousand. Let us hope that the time will come when no publisher of a weekly paper of one thousand circulation will be obliged to accept a line of advertising at less than 10 cents an inch.

Ladies' Band Entertained Editors.

The first regular meeting of the Interstate Editorial Association was held at Bucklin, Kansas, in April, and a feature of the meeting was the entertainment provided by the Ladies' Band, from Meade, Kansas, consisting of fourteen pieces. The editors were the guests of the Bucklin Commercial Club, who entertained them royally, and the meeting was most interesting and enthusiastic, largely due to the enthusiasm aroused by the Ladies' Band. Here is a pointer to other editorial associations: Organize a ladies' band.

Novel Advertising in a Woman's Issue.

"Woman's Issues" are not as plentiful as they were a few years ago, but occasionally one appears and occasionally one has some novelty in its make-up or contents. That

of the Attica (Ind.) *Saturday Press*, published on April 22, was one of the latter. Apparently every man in town, no matter whether he was a lawyer, doctor or dentist, was solicited for an advertisement, and all of them "fell," but it was plain they did not write their own copy and did not see their ads. until they were published. Probably the ladies

C. G. Beckett, M. D.

The doctor has bougbt an automobile and it's ten to one that hereafter he will not be shut out on the home stretch with the stork. He will get there in time to claim his fee.

J. WESLEY WHICKER
LAWYER

He wanted 10 cents worth and this is it.

Sample ads. from a woman's edition — written by tbe women.

were wise enough to get "cash with order," as they might have had some difficulty in collecting on some of the copy. For example, one fellow wanted "10 cents worth" — and got it. Then there was one on the mayor which read:

W. B. Reed has been mayor of Attica for nearly twenty years. He is lawyer and abstractor and has the credentials necessary for tying nuptial knots, but he doesn't work at the latter. His wife, Mrs. Carrie Reed, is quite an influential woman, a good Methodist, and does the church-going for both herself and the mayor.

There were a lot of others in which the "man" paid for the advertising, but the "woman" got the publicity. For example, this:

The Three Bills. There's Bill Taft and Bill Bryan and Bill O'Fare, the greatest of which is the last named served by Hotel Attica. Mr. Crandall thinks he is Hotel Attica, but he isn't it. Mrs. Crandall is the real genius and he is just manager.

These examples may serve as pointers to women in other towns who are contemplating the publishing of "Women's Numbers," and will show them how they may be made interesting.

Publisher and Merchant Combine on a Piano Contest.

Piano contests as subscription builders have become so common as to cease to be news, but here is something out of the ordinary. The Montgomery (W. Va.) *News* and the Ellis Dry Goods Store, of that place, are conducting a joint contest. The first prize is a piano valued at $350, with three other prizes of piano due-bills of $260, $240 and $230 respectively. The dry-goods people give two hundred votes on every dollar purchase, while the *News* gives a thousand votes for a new yearly subscription and five hundred for a renewal.

Nearly Fifty Years Old.

The Chatham (N. Y.) *Courier* is just starting its fiftieth volume, the last twenty-seven years of this period having been published by the present owner, J. W. Darrow.

Brief History of a Paper Started 140 Years Ago.

Seven years ago the Worcester (Mass.) *Spy* suspended. At that time it was about 135 years old. Recently a former employee of the *Spy* gave us a brief summary of its history which is of unusual interest. The *Spy* was first published as the *Massachusetts Spy*, at Boston, in 1770, by Isaiah Thomas, LL.D., who at that time was only twenty-one years of age. Doctor Thomas was the youngest of five children, and served an apprenticeship to the printing business of eleven years, between the ages of six and seventeen, he being so small when he first set type that he was obliged to stand on a stool to reach the case. He was the first man to read the Declaration of Independence in public in the State of Massachusetts. The *Spy* was moved from Boston to Worcester in 1775, the first number being issued there on May 3, 1775, and contained a full account of the Battle of Lexington, of which Doctor Thomas was an eye witness. The first issue of the *Massachusetts Spy* at Worcester was also the first printing done in any inland New England town. The Worcester *Daily Spy* was first published July 22, 1845, by John Milton Earle, and was a single sheet, 18 by 23 inches. In 1859 the property was bought by John D. Baldwin and his two sons, John S. and Charles C. Baldwin. Charles Nutt became the owner in 1899 and conducted it until June 1, 1904, when it passed out of his hands and was suspended. The plant was destroyed by fire in 1902 and the loss was disastrous to the business.

Good Ad. Display.

Among the ads. received this month are several attractive specimens from W. Ellis Speer, of the Greensboro (N. C.) *News*. Concerning the full-page ad. of the Callahan-Dobson Shoe Company, which is reproduced, Mr. Speer writes: "This ad. was set by me in one hour. When I started on the ad. it was only two hours until press time and there were several small ads. which had to be set also. I had no dummy to work with; the copy was typewritten with display lines underscored. I want to ask you what you think of the appearance of the ad. Should the two small cuts have been placed elsewhere, and if so, where?



Full-page ad. set in an hour.

Do you think it would have helped the ad. to have put the big cut in a panel?" To set this page in an hour did not leave much time for study, but it is set in good taste all through. The small cuts are well placed, as they are much better where they are than they would have been at any other point, as otherwise they would have come opposite the other illustration. This larger cut did not require a panel. There is not too much underscoring in this ad., although that under the two short lines could have been omitted without damaging the display, but in some of Mr. Speer's other work he is inclined to overdo the matter.

K. M. Gitt, of Boston, sends a couple of ads. from the *Christian Science Monitor*, one of which is reproduced. Most of the *Monitor's* ads. are set in light-faced type, and arrangements such as this appear to good advantage on the printed page.



Sample of ad. display from the *Christian Science Monitor.*

Easter Edition of the Washington (N. J.) Star.

The Washington (N. J.) *Star* always looks after all the little mechanical details which go to make up an attractive newspaper, and this habit did much to make its Easter edition so pleasing to the eye. There were no column rules cutting through in places and failing to show up in others, no light streaks in the presswork, columns were even at top and bottom, and good ad.-display helped to complete a special issue in which it would be difficult to find defects.

Another Easter Number.

The Anthony (Kan.) *Bulletin* made good use of the Easter season by publishing a "Special Easter Number," which was liberally patronized by local advertisers. The appearance of the issue was much enhanced by an illuminated cover.

"Write-up Number."

Last month the Billings (Mont.) *Times* published a "Write-up Number." No effort was made to get display advertising, but practically the whole ten pages were devoted to write-ups of the business establishments of Billings, many of which were illustrated with fine half-tones.

Big Special Edition from Texas.

When it comes to a title for a special issue, the Gainesville (Tex.) *Register* is ahead of them all, at least as to length. On March 16 it issued a 72-page number bearing the title, "Cooke the Banner County of the Lone Star State Edition." This was made up in nine eight-page sections, containing the usual illustrated matter and an unusual amount of display advertising. Many of these sections had a new and novel feature. The two center pages were made up of ads. of merchants or institutions of a similar nature, the backbone between the pages being used for a column of appropriate reading-matter.

Celebrating a Twenty-fifth Anniversary.

On the occasion of its twenty-fifth anniversary the Rapid City (S. D.) *Journal* "did itself proud" with one of the finest printed special numbers received for many months. It was printed on an excellent quality of supercalendered stock, which served to bring out the half-tones nicely. One most unusual feature of the *Journal* is that it has remained under the same ownership and active management all these years. Joseph B. Gossage is the editor and publisher and is ably assisted by Mrs. Gossage.

Hudson Bay Special Edition.

Way up in the Hudson Bay district, in the province of Saskatchewan, the Prince Albert *Times* published a "Hudson Bay Special Edition" that was a credit to the office. The many attractions of that region were pleasingly described both in the text and illustrations.

Industrial Edition in a Small Town.

Nowata, Oklahoma, is a town of only about two thousand people, but even here it is possible to publish a successful illustrated industrial edition, as was demonstrated last month by the Nowata *Star*. The sixteen pages of this issue were well filled with advertising, and the illustrations and reading-matter were well calculated to enthuse the reader with the advantages of Nowata county.

Newspaper Criticisms.

The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

Washburn (N. D.) *Leader.*— Aside from a little unevenness at the tops and bottoms of plate columns, there is nothing about the *Leader* to criticize. The ads. are particularly well displayed and the presswork is also commendable.

Oxbow (Sask.) *Herald.*— The home-print portion of your paper is very satisfactory; it has the ready-print beaten in many ways. Ads. are particularly well displayed. It is too bad to give up so much of your first page to advertising. Display-heads with the first lines in caps. would be an improvement.

Christian Science Monitor, Boston.— The "Hotel and Travel Number," upon which criticism is requested, is one of the most complete newspapers devoted to this subject ever published. It consists of sixty-eight pages, filled with advertising and reading-matter of the most helpful kind to assist in the selection of a place to spend a summer outing. A page is devoted to a description of the *Monitor's* "Hotel and Travel Bureau." From the sample questions which have been asked and answered, it would seem that no vacation problem is so difficult that it can not be solved by the *Monitor.* So far as criticism is concerned, none is necessary. The whole arrangement is artistic, and the grouping of advertising and reading-matter is pleasing and practical.

A Model Newspaper Plant.

The Kansas City *Star* is proud of its new home. In its issue of April 22 more than three pages were devoted to a pictorial description of its splendid newspaper plant. Views were given of the business office, editorial-room, composing-room, pressroom, stereotyping department, mailing-room and departments which have to do with the distribution of the paper. A diagram was also reproduced showing the floor-plans of the building. In the article accompanying the illustrations it is declared that "No other newspaper has a publication plant comparable to that of the *Star* in spaciousness or convenience or perfection of equipment. Planned for the purposes of complete and expeditious newspapermaking, and for nothing

else, no distracting thoughts of possible future transformation into an office building or a mercantile establishment intruded upon the single intention of making the most complete and worthy print-shop ever set up."

The building is located on the corner of Grand avenue and McGee street, and affords three acres of floor-space especially arranged and equipped for the production of a modern daily newspaper.

Country Editors' Bill Wins in Colorado.

A bill providing for the publication hereafter of all constitutional amendments in one Democratic and one Republican paper in every county in the State, recently passed the Colorado House of Representatives, and it is almost certain that it will be voted on favorably by the Senate. The measure is known as the "country editors' bill," and has been vigorously pushed by the country editors of Colorado. At present, amendments are printed in a daily newspaper continuously.

Pittsburg Press in Superb Home.

The new building of the Pittsburg (Pa.) *Press* reflects more than ordinary credit upon the management of that newspaper. Col. O. H. Hirshman, the president of the company, deserves praise for the enterprise he has shown in having constructed a remarkably commodious and substantial newspaper edifice. One of the features of the new building, which is located on Oliver avenue, just over the street from the *Gazette* and *Telegraph* offices, is the comfort and accommodation it affords employees. Lockers, restrooms and other conveniences have been so well provided that the men employed in the composing-room recently summoned Colonel Hirshman to their department, on the fifth floor, and presented him with a handsome silver loving-cup in appreciation of his consideration of their welfare during working hours. Clarence R. Howell, the superintendent of the composing-room, is given full credit for what is said to be a "perfect arrangement" of his department. When Mr. Howell found that he could not purchase just the equipment he wanted, he designed it and had it made specially for the *Press*. From the time the copy arrives in the composing-room on automatic carriers until the finished matrices go to the stereotyping-room, there is no need for retracing steps and absolutely no chance for the printers to get in each other's way. Taking the plant from cellar to garret, with its excellent provision for light, ventilation and convenience, it is plain that many offices in other cities had been visited and experts consulted before the plans finally were accepted for this ideal newspaper building.

New Publications.

Brighton, Iowa.— *News*.
Phœnix, Ariz.— Phœnix *Sun*.
Oriska, Ky.— *Sentinel* (daily).
Buechel, Ky.— *Herald*. Adam Spahn.
Lititz, Pa.— *Lancaster County Socialist*.
Marble, Colo.— *Booster*. Frank P. Frost.
Williford, Ark.— *News*. G. W. Wayman.
Blencoe, Iowa.— *Herald*. Cline Harmon.
Bunker Hill, Kan.— *Banner*. G. B. Siders.
Le Claire, Iowa.— *Messenger*. J. B. Smith.
Farmington, N. H.— *Independent*. Julian R. Fanson.
Elizabeth, N. J.— *The Issue* (Socialist). Socialist party.
Lamar, Mo.— *Daily Republican Sentinel*. Aaron D. States.
Cleveland, Ohio.— *Modern Shopping*. E. C. Reigel, editor.
Dixon, Ill.— *Young People's Chronicle*. Geo. L. Stackpole.
Crosby, Minn.— *The Range Miner* (daily). George Brieford.
Thief River Falls, Minn.— *Times*. H. E. and H. F. Mussey.
Cadillac, Mich.— *Lake Chelan News* (daily). R. H. Morton.
Newport, Ark.— *Morning Herald*. Goodwin-Cullison Company.
Dupree, S. D.— *Yiebach County News*. Mrs. Lottie Kruckman.
Lincoln, Ill.— *Morning Star*. John Edmonds and Charles Stuart.
San Francisco, Cal.— *Revolt* (Socialist). William McDevitt, editor.
Mechanicsburg, Pa.— *Cumberland Countian* (daily). Rhinehart & Koser.
Key West, Fla.— The *Citizen* has begun publication of a morning edition.
Pacific Grove, Cal.— Elgin Hurlburg has started a weekly paper at this place.
Uvalde, Tex.— *Enterprise*. Mr. Osborne, formerly of Corpus Christi, is editor.
Arverne, N. Y.— *Sand-piper* (for society folk). La Touche Hancock, editor.
Nashville, Tenn.— *Hermitage Democrat*. J. W. Reedy, of Franklin, Tenn., editor.
Milwaukee, Wis.— Socialists are about ready to begin publication of a daily newspaper.
Little Rock, Ark.— *Southern Guardian* (Catholic). Rt. Rev. J. M. Lucey, V.G., editor.
Guthrie, Ky.— *Kentucky-Tennessee Journal*. F. O. Wallace, editor and proprietor of the Portland (Tenn.) *Herald*.
Bristol, Conn.— Ex-Senator Atwater, of Meriden, is the head of a new company which will start a new daily here shortly.
Port Arthur, Tex.— A new daily paper will be issued shortly by S. L. Hamilton. Merchants have guaranteed $15,000 in advertising for the first year.

Changes of Ownership.

Beattie, Kan.— *Eagle*. Sold to E. N. Cannon.
Cantril, Iowa.— *New Era*. Sold to C. C. Hoskins.
Hicksville, Ohio.— *News*. Sold to Lee O. Tustison.
Calhoun, Mo.— *Clarion*. J. R. Bush to P. Dehardt.
Little Valley, N. Y.— *Hub*. Sold to H. H. Shipherd.
Atkinson, Neb.— *Graphic*. Dell Akin to A. H. York.
Lakeport, Cal.— *Bee*. W. L. Rideout to H. F. Cross.
Albion, Neb.— *Argus*. D. J. Poynter to C. G. Barns.
Altus, Ark.— *Banner*. R. H. Burrow to B. M. Gibson.
Bucklin, Mo.— *Herald*. A. J. Coen to W. E. Windle.
Osage, Iowa.— *News*. C. R. Graves to Mr. Addington.
Shoal Lake, Can.— *Star*. A. Dickson to H. J. Newman.
Dayton, Iowa.— *Review*. Herrick & Tufft to E. A. Rolfe.
Fayetteville, Ark.— *Sentinel*. Sold to Allen G. Flowers.
McHenry, N. D.— *Free Press*. Consolidated with *Tribune*.
Port Royal, Pa.— *Times*. J. C. McAfee to J. B. Parsons.
Perkins, Okla.— *Journal*. J. P. Hickam to T. L. Noblitt.
Windsor, Mo.— *Review*. W. J. Cotten to Mr. McCutcham.
New Market, Iowa.— *Herald*. Lafe Hill to Frank Wisdom.
Indianapolis, Ind.— *Independent*. Sold to Thomas & Evans.
Huntingdon, Pa.— *News*. Kimber Cleaver to Jos. F. Biddle.
Whitehall, N. Y.— *Chronicle*. Inglee & Tefft to W. B. Inglee.
Paris, Ark.— *Magnet*. J. I. Baker. Sold to Wm. Greenwood.
Roy, N. M.— The *Spanish-American*. Sold to Irvin Ogden, Sr.
Vidalia, Ga.— *Advance*. E. C. J. Dickens to J. E. Schumpert.
Pilot Mound, Man., Can.— *Sentinel*. Sold to A. G. Flewelling.
Lockwood, Mo.— *Luminary*. W. H. H. Pierce to B. M. Coiner.
Winchester, Ind.— *Democrat*. A. C. Hindsley to C. K. Rockwell.
Ethel, Mo.— *Courier*. W. E. Windle to Ethel Printing Company.
Merced, Cal.— The *Weekly Express*. J. A. Norvell to P. H. Griffin.
Smithville, Mo.— *Democrat*. A. J. Summers to Thos. D. Bowman.
Hobart, Okla.— *Daily Democrat-Chief*. C. M. Worral to Frank Costello.
Hutto, Tex.— *Weekly News*. C. L. Fridge to A. C. Price, of Rogers, Tex.
Julesburg, Colo.— The *Weekly Grit-Advocate*. Sold to R. P. McDowell.
Rainy River, Can.— *Gazette*. Rube Allyn to Jackson Publishing Company.
Baker City, Ore.— *Herald*. B. E. Kennedy to C. C. Powell and F. W. Tenny.
Franklin Grove, Ill.— *Reporter*. Sold to Samuel Remley and Beala Haldaman.
Pacific Grove, Cal.— The *Peninsula Advocate*. Sold to Old Capital Publishing Company.
Redding, Cal.— The *Democratic Register*. F. H. Robertson and C. E. Wright to W. D. Egilbert.
Strawberry Point, Iowa.— *Mail-Press*. Sold to Roy R. Clark, who has been foreman of the *Hardin County Citizen*, of Iowa Falls.
Alexandria, Va.— *Gazette*. Hubert Snowden to the Gazette Corporation. (For 127 years this paper had been in the hands of the Snowden family.)
Huntington, Ind.— *Herald*. Sold to Allen Potts Realty Company. The *Times* has also been sold, the purchaser being M. H. Ormsby, owner of the Bluffton *Banner* and Huntington *News-Democrat*.
Darien (Conn.) *Review;* Hampton (Ga.) *News;* Starbuck (Minn.) *Times;* Leland (Ill.) *Times;* Solon (Iowa) *Economy;* Bison (Kan.) *Bee;* Emmett (Kan.) *Citizen;* Camas (Wash.) *Post;* Van Tassell (Wyo.) *Progress;* Tyndall (S. D.) *Tribune;* Aransas Pass (Tex.) *Progress;* Columbus (Ohio) *Daily Legal News;* Holland (Man., Can.) *Observer;* Springfield (Can.) *Echo;* Lawrenceburg (Ind.) *Press;* Greenwich (Ohio) *Enterprise;* Kent (Ohio) *Bulletin*.

Suspensions.

Girard, Ohio.— *Journal*.
Clintwood, Va.— *Journal*.
Lake City, Iowa.— *Blade*.
Willimantic, Conn.— *Journal*.
Valley Springs, S. D.— *Vidette*.
Dayton, Tenn.— *Republican Enterprise*.

Deaths.

Norfolk, Va.— James Mortimer Williams, editor of the *World*.

Dallas City, Ill.— Lucien S. Reid, editor and publisher of the *Review*.

San Diego, Cal.— George W. Brooks, of the Smith-Brooks Printing Company, the prominent Denver (Colo.) printers.

Paterson, N. J.— Edward B. Haines, proprietor of the *Evening News*. He was founder of the Paterson *Morning Call*.

Washington, D. C.— Thomas W. Howard, a veteran of the Civil War and twice president of the local typographical union.

Rochester, N. Y.— Charles E. Backus, thirty years superintendent of the printing department of the *Democrat* and *Chronicle*.

Lockport, N. Y.— Roswell C. Wilson, founder, stockholder and director of the *Daily Review*. He was a veteran of the Civil War.

Elmhurst, L. I.— Henry P. Huling, publisher of the *Press*. He belonged to an old newspaper family, his grandfather and great-grandfather having been pioneer newspaper publishers of Vermont.

Nashville, Ind.— George W. Allison, sixty years a newspaper man in the Central West. He founded several newspapers and was prominent in Indiana political circles. He was eighty-seven years old.

Worcester, Mass.— John Luby, for twenty years a compositor on the *Gazette*, and at his death one of the best-known lawyers of the city. He was a prominent member of the Worcester County Bar Association and of the local typographical union.

Montgomery, Ala.— William H. Crusins, old-time printer, veteran soldier and life-long Montgomerian. He was a familiar figure about the state capitol, where he had been watchman for a number of years. He was noted for his quaint humor and hearty laugh. One of his favorite sayings was: "I was never out of Alabama but once: Then I took a little trip to Gettysburg, Pa. I walked there and I ran back."

Whitehall, N. Y.— William B. Inglee, the popular editor and proprietor of the *Chronicle*. He had worked on the paper nearly forty years and had gradually moved to the front until he became its owner. He was widely known among all classes, and had gained the friendship and affection of the people wherever he was known. At the time of his death he was county supervisor and chief of police of Whitehall.

Uniontown, Pa.— William H. Farwell, for more than twenty-five years at the head of a successful job-printing business and a well-known and popular business man. He was noted for his generous and gentle nature, typified in the verses which he had printed on the back of his business cards, as follow:

"Did you ever think as the hearse drove by,
It wouldn't be long till you and I
Would go riding out in the big plumed hack,
And never remember of coming back?

"Did you ever think as you strove for gold,
A dead man's hand a dollar can't hold?
You may pinch and tug, you may strive and save,
But you lose it all when you reach the grave."

HOW TO CLEAN WINDOWS.

Windows that show no streaks — that are clean and bright looking — are business pullers in every sense of the word. There is a right and a wrong way to wash windows. The work should be done on a dull day, for when the sun shines on windows, it causes them to dry streaky, no matter how much they may be rubbed.

Before washing the windows, dust them off well, both inside and out, then wash all the inside woodwork. The windows should be washed carefully with warm water, to which a little ammonia has been added. Soap should never be used. A small cloth on the end of a pointed stick is a very valuable instrument to get the dust out of the corners.

When the windows have been washed thoroughly, wipe them dry with a piece of cotton cloth. It is never good to use a linen cloth, as linen will leave a great amount of lint on the glass. When the windows are thoroughly dry, polish them with tissue-paper or old newspaper.

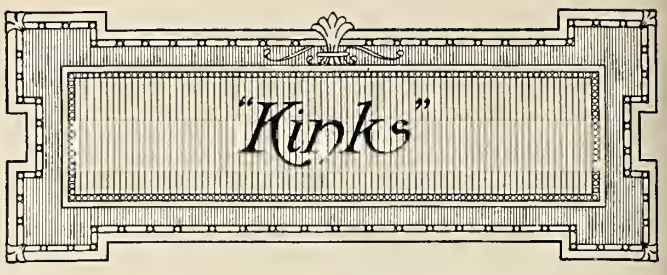
You will find that the above method will enable you to do your windows in less time and with cleaner, brighter results than when soap is used.— *Ex.*

CHICAGO MEANS "BAD SMELL."

The city of Chicago suffered a blow on May 15 at the hands of the geological survey.

In a bulletin issued by the service, giving derivations of local names in the United States, it was stated: "Chicago — City and river in Illinois; the Ojibwa Indian form, 'She-Kag-Ong,' signifies 'wild onion place,' from a root form implying 'bad smell.'"

Several derivations were dug up, but the definition of the word Chicago was generally admitted to be the most unpleasantly outspoken of them all.



There is always a best way to do a thing if it be but to boil an egg.— *Emerson.*

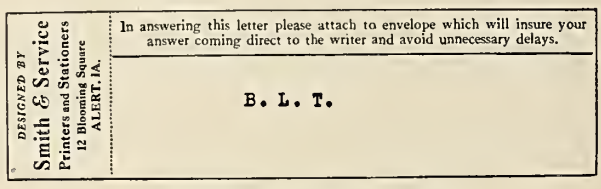
This department is designed to record methods of shortening labor and of overcoming difficult problems in printing. The methods used by printers to accomplish any piece of work recorded here are open to discussion. Contributions are solicited.

Checking Advertisements.

Here's a handy system used by one newspaper for checking its advertisements. Each advertiser is assigned a numbered card to agree with the number on his card in the card-index. One card is used for the full month's record, thereby saving time, space, etc. It makes mistakes almost impossible, and enables the bookkeeper to tell what is due without going all through the day-book. The card is ruled to give space for every day in the month. The checker merely enters on each card the space used on the day of the advertising runs. At the end of the month the bookkeeper goes over the cards and makes out the bills. The cards can be conveniently numbered and dated with a machine.— *Exchange.*

Utilizing Gum-paper Scraps.

I find in our shop that when running gum labels, in order to give good gripper margin, stock is usually cut double size and run through twice. In order to do this the stock often cuts to a waste of an inch or so, and when such is found to be the case the stockman is instructed to leave waste on edge of label-paper and our compositor sets up a small card or advertisement to fill the waste space, and this is locked up with customer's job, run through, trimmed up and tabbed in bunches of a hundred or so to save scattering around. We find real-estate men, and others who have to fasten cards or flyers in windows, appreciate these



CORRESPONDENCE GUMMED STICKER.

stickers, and they are quite an advertisement for us. They are also used in our shipping and delivery room for strapping up packages in place of the brown gum-tape.

The strips which are sometimes left after trimming labels, too narrow to print on, are not only used for strapping packages, but our pressmen use them in their department mainly for strapping on quads to the tympan, which prevents them from being forced off by heavy stock or careless feeders.— *R. W. Smith.*

Suggestion — Our brothers in England are using a little sticker after the style of the accompanying illustration. It is used on letters to insure the answer coming back to the writer. The distribution of the mail in large houses takes time and anything which will aid the clerk who sorts the mail to determine at once the department to which a letter

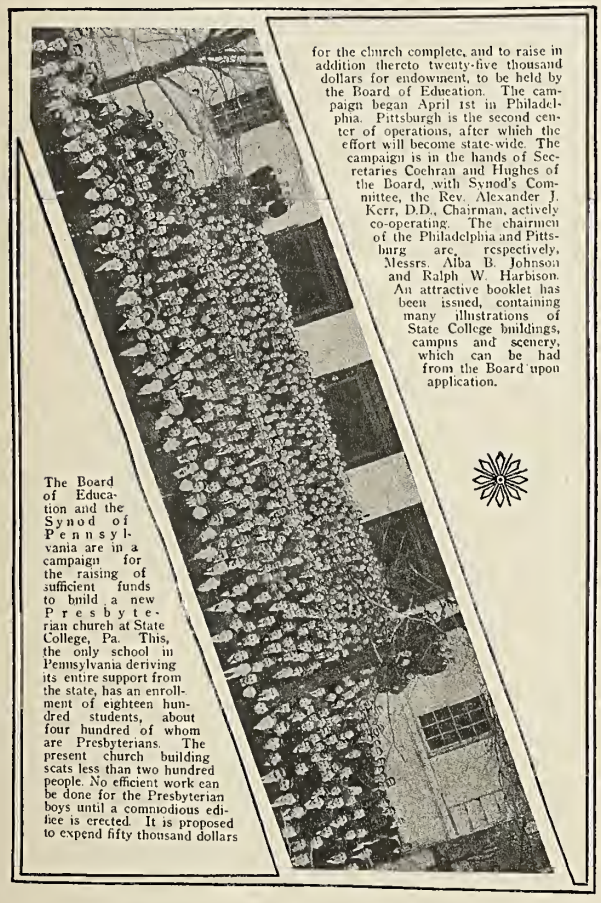
is deliverable is desired. This form, therefore, could be used to work up the scraps in addition to the uses suggested by Mr. Smith. The printer's name and address would by this means be carried in the correspondence of the firms furnished with the stickers.

To Soften Old Paint-brushes.

The number of printers' homes illustrated in THE INLAND PRINTER suggests that printers, like other house-owners, have occasion to do a little house and floor painting occasionally. W. O. Graham, who edits the bright little house organ *Pointers*, at Kansas City, Missouri, says: "We have fooled 'round with turpentine and other things in cleaning old paint-brushes, but generally solved the difficulty by buying a new brush, but here is a recipe that works. Bring half a pint or so of vinegar to boiling heat, work the brush back and forth a few minutes and it will be as pliable as new. The vinegar may be as clear as when you started, but the paint is loose and will wash out in hot soap suds."

Method for Setting Linotype Matter on the Angle, Where Neither the Thin-space Nor the Figure-space Gives the Proper Indention.

Operators are occasionally called on to set matter so as to fit into a mortise, cut on the angle. This is difficult if neither the thin nor figure space gives the proper indention. To overcome this, use any character in the magazine. First



SETTING LINOTYPE MATTER IN AN ANGLE.

find the length of the shortest and longest lines to be set in the mortise — this will give the exact angle. In the example here shown the lower-case "t" was selected. In the first line nine em quads and thirteen lower-case "t's" were used, the second line nine em quads and twelve lower-case "t's" and so on, using one less on each line set. The space-bands are used between the words only. Where you begin setting with the widest line first, start with one letter "t" and add another to each additional line set. If the slant of the mortise is not as great as the one shown, use larger characters — the "o," "n" or "w," whichever will give the proper angle.— *William B. Mohr.*

The Board	ttttttttttttt
of Educa-	ttttttttttttt
tion and the	ttttttttttt
Synod of	ttttttttt
Pennsyl-	tttttttt
vania are in a	ttttttt
campaign for	tttttt
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sufficient funds	tttt
to build a new	ttt
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rian church at State	t
College, Pa. This,	
the only school in	
Pennsylvania deriving	ttttttttttttt
its entire support from	ttttttttttttt
the state, has an enroll-	ttttttttttt
ment of eighteen hun-	ttttttttt
dred students, about	tttttttt
four hundred of whom	ttttttt
are Presbyterians. The	tttttt
present church building	ttttt
seats less than two hundred	tttt
people. No efficient work can	ttt
be done for the Presbyterian	tt
boys until a commodious edi-	t
fice is erected. It is proposed	
to expend fifty thousand dollars	

METHOD OF SETTING LINOTYPE MATTER IN AN ANGLE.

Restoring Old Engravings.

In reply to a querist, the *Pharmaceutical Journal* says that to restore old and discolored copperplate engravings, wash the sheet on both sides by means of a soft sponge or brush with water containing four per cent of ammonium carbonate, and rinse the paper each time with clean water. Next moisten with water with which a little vinegar has been mixed; rinse the sheet again with water containing a little chlorinated lime, and dry in the air, preferably in the sun. Another plan used for the restoration of old prints that have turned yellow is to wash them carefully in water containing a little sodium hyposulphit, and then dip them for a minute in diluted solution of chlorinated soda (say, 1 in 40), finally washing thoroughly in running water. Solution of hydrogen dioxid may also be used, applied by pouring on the print placed in a shallow vessel. The whole is then exposed to a strong light for some time. If, after treatment by any of the above described methods, the prints have become too white, they should be immersed in a bath containing a weak solution of isinglass or glue colored suitably with coffee grounds or other yellow coloring matter. Finally, the damp sheet should be stretched on a drawing-board and allowed to dry spontaneously in a moderately warm, dry room.

Emergency Power.

When the electric power plant at Kirksville, Missouri, was put out of commission recently by a heavy storm, Walter Ridgeway, publisher of the *Daily Express*, of that city, was equal to the occasion. He secured a Keen Kutter ball-bearing grindstone from a local hardware merchant and, with little trouble, belted it to his Junior Linotype, and while the "devil" pedaled away, the young woman operator set the usual amount of matter for the day's edition. Editor Ridgeway was more than pleased with the

result, as the grindstone power was used for a whole day without interruption to the operator. He says: "If the Keen Kutter ball-bearing grindstone will serve the farmer or the mechanic as well as it served us, we will feel no hesitancy in recommending it." THE INLAND PRINTER has not secured a statement from the "devil," but we understand he was relieved in the steady "grind" by competent substitutes.

How to Make a Paper Drinking-cup.

Children in a dozen schools in Chicago have been taught how to construct a paper drinking-cup which is in every way serviceable and which does away with danger of contagion through use of a common drinking utensil.

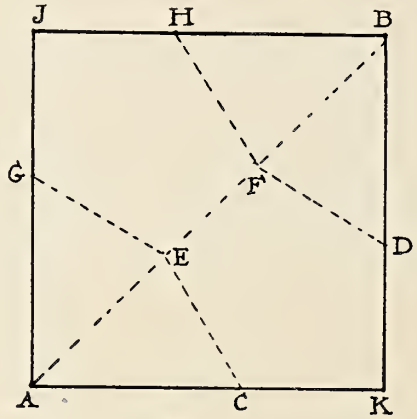


Fig. 1

The cup is constructed from a sheet of paper about eight inches square. A unique method of folding provides a cup that may be collapsed or extended at will.

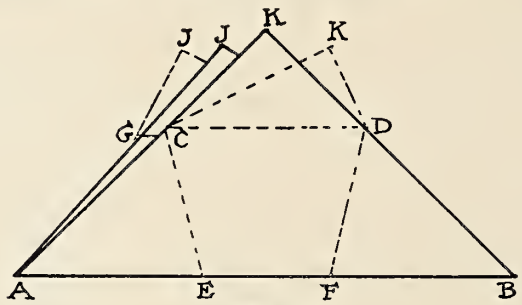


Fig. 2

Any sort of tablet paper may be used, but it has been found that an oiled paper or a foolscap with glaze lasts the longest.

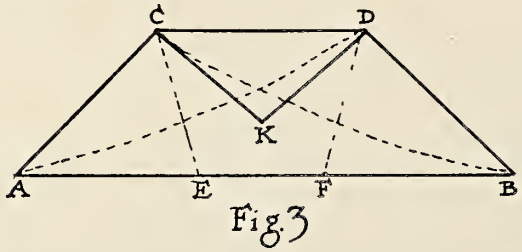


Fig. 3

"Any child can learn to make the cup in two minutes," said an assistant in the department of household arts. "They can be carried between pages of a book or any place where an ordinary envelope can be placed. The idea is simple and most practical."

Secure a sheet of paper about eight or ten inches square. Fold it in the middle from corner A to corner B (Figs. 1 and 2). Next take the uppermost free corners, J and K,

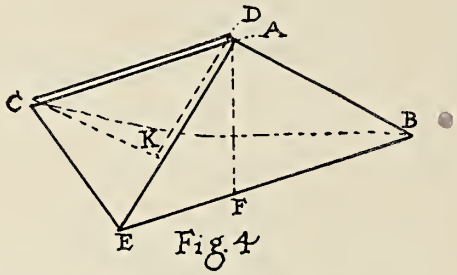


Fig. 4

and fold down on each side to about one-third of the distance between top and bottom (Fig. 3). Next take the free corner A and bring it almost to D, and fold the paper at C E (Fig. 4). Then take up the free corner K and insert

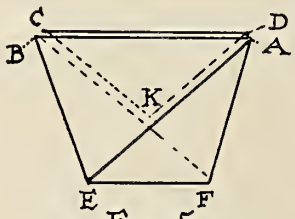


Fig. 5

it into the exposed fold between A and C. Now take the free corner B and bring it to C on the other side of the paper, tucking the free corner J into the exposed fold, D B, on that side (Fig. 5). Open the center, press in the bottom to give the structure rigidity, and fill with water.

Hot-water Test for Real or Imitation Parchment Paper.

According to a correspondent of the *Papier Zeitung*, experts often find it difficult to distinguish between real and imitation parchment paper. They can, however, be recognized by both being softened in hot water. When taken out, the real article (treated with sulphuric acid) is firm, tough, and elastic, requiring a comparatively strong pull to tear it. Moreover, at the point where torn, if rightly parchmentized, there are no fibers to be seen; there being only a few short ones, when the parchmentizing has been less thoroughly effected.

Imitation parchment paper (sold under various names), and not treated with sulphuric acid, is said to lose its strength through being softened in hot water. It can be torn when wet; displaying, when torn slowly, the longer and more numerous fibers of which the paper is composed.

The principle of the above tests is that in real parchment paper the fibers are destroyed by the full parchmentizing, being transformed into a horny mass, insoluble in water, so that no fibers should be visible at the point of tearing. When the parchmentizing is weaker, the horny mass is formed only on the surface of the web; the paper still remaining firm when softened, but displaying, when torn, some short fibers. Imitation parchment paper, on the other hand, which has not passed through the same operations as real parchment paper, retains the fibers in unchanged condition.

Process Engraving

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Scientific Processwork.

It was Thomas A. Edison who told the writer not to rely too much on what scientists said about anything. The nonsense they write about processwork is amusing to those of us who have to earn a living at it. Here are a few examples from "Everyday Science," by Henry Smith Williams, Volume VIII, page 202, and later: "About the beginning of the last quarter of the nineteenth century it was discovered that a mixture of albumin and bichromate of potash could be hardened by exposure to light, the resulting hardened substance not being operated readily by acids." And yet we use etching ink and resinous powders to protect this hardened albumen from acids? Reproductions of line drawings are called the "direct" process and half-tone is called the "indirect" process, according to "Everyday Science." There is a good laugh in the description of three-color processwork, like this: "Attempts were made to produce transparent filters, which when used in connection with a photo-plate allowed one of the primary colors of a picture to act upon the plate while excluding the other two. These experiments finally proved successful, with the result that practical filters were made allowing the transmission of the rays of any one of the three primary colors while excluding the others." Just the contrary is the fact. Our filters should exclude but one color. Here is the way these filters are said to be used: "In using these color-filters, or screens, in the actual process of three-color work the photographer makes three separate negatives, one negative being made with a yellow filter placed between it and the picture to be reproduced, a second with a blue and the third with a red. These negatives are developed and three separate half-tone blocks made from them, each block representing the amount of yellow, blue and red respectively contained in the picture." All of which reminds one of Josh Billings' saying, "Better not kno so much, than kno so much that ain't so." And yet "Everyday Science" is supposed to contain the last word on processwork.

"E. Hamel, Nottingham, Eng."

On the register of a palatial New York hotel is recorded the first visit to this country in twenty-five years of a photoengraver who learned the business in Philadelphia when that city was, in the eighties, a college of photoengraving. Mr. Hamel foresaw the future for processwork, and, after spending three or more years with Louis Levy and Frank Manning, he returned to England and located in Nottingham, in the center of England. To-day he is one of the wealthy Britons. His home is a palace filled with the choicest furniture and paintings. He brought over with him on this trip a few Rembrandts, Raphaels, etc., just to make some of our art museums envious of his treasures and give them the privilege of securing them at his price. There may be some few photoengravers, somewhere, who are still struggling to meet the landlord, so it is a pleasure to notice those who are in the J. Pierpont



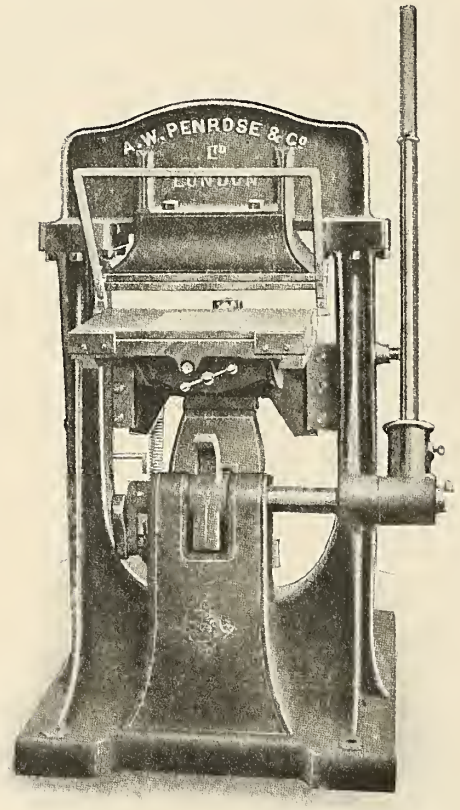
"DIDO."

Photograph by Frank Eugene Smith, Munich. From *Deutsche Kunst und Dekoration.*

Morgan class and can indulge their taste for old masters. It would be interesting to know how the other early American students of photoengraving who pioneered our business into Buenos Aires, Mexico, Santiago, Constantinople, London and other capitals have been favored by fortune. There is one at least of these fathers of our business in foreign lands who the writer has located making a hand-to-mouth living as an " astrologer " at Coney Island.

A New Proof Press.

The old " Washington " style hand press was all right in the days when young men were brought up chopping hickory logs for the fire or felling trees and making cordwood; when men had strong backs and were built like George Washington, or had nothing but type to print. Since the arrival of half-tone blocks and the increased impression required, the press had to be reënforced all over to stand the strain on it, though the principle of the horizontal back-breaking pull was still retained. Messrs. Penrose & Co., of London, have just introduced a press called the Empire proofing press in which the lever has a vertical movement like a paper-cutter or the lithographic hand press. They claim that the time occupied in pulling an impression on this press is one-seventh that required on the proof presses now in use; for, after inking the cut and laying the proof paper on it, all that is required is to pull over the lever, let it go back and take off the proof. The backing-sheets are part of the tympan in this press. The bed carrying the plate slides in and out automatically so that the single movement of the lever is all that is necessary. The principle of the press seems perfectly reasonable, and if it is as good as it looks our American press-builder soon will be constructing presses of this kind, and, as usual, with an improvement over the British model.



THE " EMPIRE " PROOFING PRESS.

Pencil Drawings on the Offset Press.

L. Von G., St. Louis, sends some reproductions of pencil sketches printed on the offset press and wants to know how the negatives are made. He has tried to make such negatives without success.

Answer.— These negatives were made with a 150-cross-line screen and most likely with a special camera for making high-light half-tone negatives. Such a camera has the half-tone screen fitted into a frame which slides in and out of the camera without disturbing the plateholder. In using this special camera the exposure is made on the pencil sketch for three-quarters the usual time for instance, then the frame containing the half-tone screen is withdrawn and an exposure of one-quarter the time made on the pencil sketch as if it were a line drawing. No flash exposure is used. When the negative is developed it will be found that the high lights are so filled up that with proper intensification they will not print on the metal. Printing on photolithographic paper is easy from such a negative, for the development of the print can be modified both on the paper and on the later print on the metal. Instead of a camera for this work, with a separate slide to hold the screen, a camera can be made with the screen-holder hinged so that it can be swung out of the way when the exposure is being made to give the high-light effect.

Color-block Making and Printing.

The writer was asked recently whether he thought it better for the three-color blockmaker to stick to his particular work and not undertake color-printing, or have all the work done under one roof. The reply was that in his opinion colorwork will be absorbed by firms that do all the work from making the color-record negatives to delivering the printed edition. There are some concerns, like the Colorplate Engraving Company and the Trichromatic Engraving Company in New York, who are doing a splendid business in simple color-block making, but the great business is done by the firms that undertake all the work — blockmaking, electrotyping, printing and binding. There is a good reason for this: the convenience of it all. The different department heads can consult with each other over the work, and in case of accident to the blocks at any stage they can be readily repaired. It will be said that few color-block makers are printers and few printers know anything about color-block making. All of which is true. Still processworkers and printers might go into partnership or consolidate in some way to their mutual advantage. Or, they could carry on their separate lines of business under one roof, as is so often the case now where the top floor of the great printing houses has a photoengraving plant. One happy result of combining color-block making and printing in one firm would be a decrease in profanity, for at present the printers designate the blockmaker as several kinds of a faker, while the blockmaker terms the printer different varieties of a blacksmith, and both of them use language not fit to print.

Three-color Reproduction of Three-color.

Is it possible to reproduce by the three-color process, from a copy which is itself a three-color half-tone, without getting a pattern? If so, what are the best screen angles to use and what special stops, if any? This is a question asked by a writer in *Process Work*, and here is its prize answer: " In tri-color work the three screen rulings should have a difference between them of 30° in order to avoid a pattern, and, although it is possible to work with the yellow and the red at a smaller difference, it is obvious that the range which remains available for the second reproduction is insufficient, so that a pattern is practically cer-

tain to result however one may vary the screen angles. It may be possible by carefully tracing out the angles of the original screen rulings, and placing the reproduction rulings midway between them, to get a fair result; for example, supposing the original to have been worked, yellow 15°, blue 45°, red 75°, the reproduction might be yellow 30°, blue 60°, red 90°. With a Levy screen in a circular holder, this could be easily tried without making a negative by examining the sharply focused image on the ground glass, with the circular screen in position; also, a stop giving a single-line effect would help to destroy the effect of the original ruling."

National Association of Photoengravers' Convention.

The largest and most practical convention of photoengravers ever held is the promise of the coming gathering in Cincinnati on June 26, 27 and 28. This convention is a sort of culmination of the conferences of engravers that have been held in Chicago, New York, Iowa and Birmingham.

One of the principal topics discussed will be the cost system and how successful it has been where it has been introduced.

At this convention there will be a most elaborate and instructive manufacturers' and supply men's exhibit, as part of the educational features. Mr. John A. Anderson, of the Consolidated Engraving Company, New York, is chairman of this committee, and is being assisted by Eugene Schoettle, of the Cincinnati Process Engraving Company; Frank C. Mugler, of the Mugler Engraving Company, Cleveland; Charles W. Beck, Jr., Beck Engraving Company, Philadelphia, and Edward B. Martin, National Engraving Company, Washington, D. C.

The Program Committee met in New York on May 20. This committee consisted of H. C. C. Stiles, of Washington; Frank H. Clark, of Cleveland; Thomas Heath, of Buffalo, and Gustav Zeese and Adolph Schuetz, of New York.

The officers of this International Association are working hard on the details of their annual meeting. The officers are: H. C. C. Stiles, president, Washington, D. C.; Thomas Heath, vice-president, Buffalo; George Brigden, secretary, Toronto; John C. Bragdon, treasurer, Pittsburg. The Executive Committee are: George H. Benedict, Chicago; L. F. Eaton, Detroit; H. A. Gatchel, Philadelphia; Frank H. Clark, Cleveland, and George Meinhausen, Cincinnati.

Three-color and the Offset Press.

One of the reasons why three-color is not used more frequently on the offset press, in lithography and collotype, is well told by the *British Journal of Photography*, which says: "In making three-color process blocks, if the right material and methods are used with due skill, the results may be astonishingly good; but there is always some need for fine etching, however little. This is frequently the excuse for passing errors at every stage of the process: the etcher is always depended on to put it right. The fact that there is no possibility of fine etching in collotype or in lithography is the reason why three-color has not been applied to these processes. It should be understood that there is no defect in the theory or practice of the process as at present carried out, as far as the negative-making is concerned, for quite remarkable reproductions are obtained by the additive processes, such as the chromoscope or the autochrome, which results make it obvious that the defects encountered in the subtractive process are entirely due to the nature of the pigments used. It has often been suggested that filters should be adjusted to compensate for the errors of the pigment, but careful investigation has shown that any such adjustment will introduce as many new errors as it avoids old ones. It has therefore been found that where the retouching can not be done on the plate it must be carried out on the negative. But screen negatives, such as are required for lithography, do not permit of retouching, and operators having learned the ease of making such screen negatives direct, that is, at the same operation as the color record, are loath to go back to the old indirect method, which requires nine operations instead of three. But this is inevitable until suitable pigments for printing are discovered, which are more truly complementary than any we have now at command."

To Photoengrave Calico Rolls.

C. W. Collins, Providence, Rhode Island, writes: "Can you give me some tips on how to go about photoengraving a design on a copper roll for calico printing. I have been reading through back volumes of THE INLAND PRINTER and find a great deal of information about rotary photogravure, but nothing about what I want to know. At present, you know, they find the circumference of a roll and its length, draw a calico design so that it will just fill the space and repeat without showing the joint. Trace this design, or offset it, on the face of the roll and then engrave. I know they are doing this by photoengraving in some mills and want to know the principle on which they work."

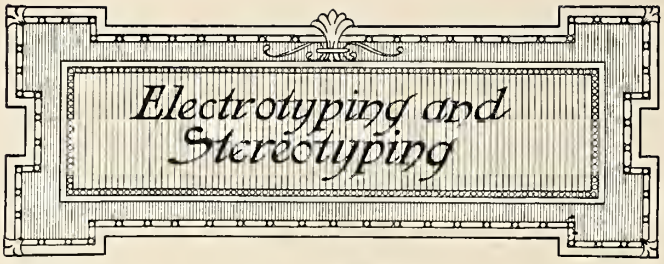
Answer.— They photograph the design down to fit the surface of the cylinder, strip the negative film from its glass support, sensitize the copper roll, rub it over with clear vaseline, press the detached negative film in contact with the roll, expose the roll to light, turn the roll in a tray of benzin or turpentine until the negative film loosens, strip it off and preserve it, wipe the vaseline from the copper roll with a soft rag or cotton. Then, having rolled up a sheet of smooth rubber with etching ink, roll the copper roll over this rubber until it takes an even coating of the etching ink. Turn the copper roll in a trough of clean water, rub it with wet cotton and it will be found that the design will be left on the roll, perfectly sharp in greasy ink. Dry the roll, dust it over with powdered bitumen or dragon's-blood, melt in the resinous powder and the roll is ready for the first etching, which of course is intaglio and does not require a great depth. This is the skeleton of the process. How easy it all seems! But it is not as simple as it looks. The sensitizing of the roll with bichromatized albumen or glue is a trick in itself that requires long practice before success is assured.

THEY "CALLED THE COLONEL'S BLUFF."

During the Spanish-American War, soon after Andy Burt was made colonel of the Twenty-fifth colored regiment, he informed his men, then at Chickamauga, that they must play ball half an hour every day in order to get hardened up. "And while we are playing," he said, "remember that I am not Colonel Burt, but simply Andy Burt." During the first game the Colonel lined out what was a sure home run. "Run, Andy, run, you tallow-faced, knock-kneed galoot," yelled a black soldier at the coaching line. The Colonel stopped at first base, got another player to take his place, put on his uniform and announced: "I am Colonel Burt until further orders."— *The Housekeeper.*

THE MARK OF WISDOM.

The supreme mark of wisdom is the willingness to replace an excellent thing by a better one.



BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive repectful consideration. Address The Inland Printer Company, Chicago.

Electrotypers' Wax and Its Treatment.

F. W. D., writes: "I would like very much to learn the exact composition of the wax used by electrotypers to receive the impression of type-forms and to hold the plumbago well for afterward electrotyping said impression. I would appreciate greatly any help you can give me."

Answer.— Most electrotype molders now use ozokerite in place of beeswax, using gum turpentine to harden if it is too soft and ozo compound to soften it if it is too hard. The quantity of ozo compound to be added to the ozokerite varies with the season of the year and the condition or quality of the wax. Start with from one pint to one quart to each fifty pounds of wax, adding more until the wax is soft enough. Most of the ozokerite in use is of inferior grades. The less pure ozokerite is, the more crude oil it contains and the lower its melting point, requiring less ozo compound. Beware of an overdose, as it takes some time to get the wax into shape after such an occurrence. The best molds are made with pure ozokerite, reduced with ozo compound, which may be bought from any dealer in electrotypers' machinery and supplies.

Trouble from Stereotype Matrices Being too Dry.

P. P. G. writes: "We recently bought a book from you on stereotyping, but there is one little question which we do not find answered in this treatise. We have difficulty with the 'mat' when it goes through the rolling machine, the 'mat' rising up from the form, and when it goes through the second time the impression becomes blurred and the plates show double print. We have an idea this is a fault of the 'mat' in some way, but we can not locate the trouble. If you will kindly answer this question, sending us reply in enclosed self-addressed envelope, we shall be very grateful to you."

Answer.— The trouble is that your matrix is too dry. While the amount of paste used should not be sufficient to make the matrix soggy or to cause the moisture to be forced through on the face of the matrix, on the other hand there should be paste enough to dampen the matrix sufficiently so that it will lie down on the form. If you have further trouble, kindly send us a sample of your matrix, also describe the paste you are using, and we may be able to help you out.

How to Clean Forms and a Recipe for Stereotypers' Paste.

A. C. V. writes: "Like many more of your readers I am writing you with the object of receiving a few points from your valuable journal. I have received a great deal of help from your journal, and am always looking forward to receiving it at the earliest possible moment. *Stereotyping.* Under this heading I have several queries, but to make myself understandable, it is well to give you a rough outline of our plant in general. The *Sunday Times* (28 pages, 8 columns, 13 ems, 24 inches in depth) is set up on a Linotype No. 5 Mergenthaler, installed three months ago, and working very satisfactorily, and Monolines, which are to be gradually supplanted by linos. The printing is done on a rotary, in two printings, that is a four-page supplement, and the balance (24 pages) in one run. The stereo plant consists of mangle, steam drying table, upright curved casting-box and all other necessary appliances. Now just here is apparently where our trouble lies. We have great difficulty in getting our type-forms thoroughly clean for stereotyping, and the result is a poor 'mat' and consequently an indifferent face on our plates. The forms after being made up are well washed, both with lye and turpentine, but a residue still seems to remain between the letters, consequently giving a dirty appearance to matrix. Enclosed I am sending you a piece of 'mat,' and if you will kindly pass judgment upon it, and say whether it is owing to dirty forms or if the trouble lies in the flong, you will be a great help to us, and we shall be very thankful, and anything you may suggest we will carry out. An additional trouble is our illustrations, which are a complete failure, as you will see by papers I am forwarding under separate cover. We find it impossible to stereo half-tone blocks, and have tried both coarse and fine screen, but with very poor results. At the present the half-tone is laid on the matrix, and cast in with the metal, but the blocks are invariably low and the result as you see in paper. Here again we shall be glad to receive advice from you, and anything you might think would meet our case we are prepared to try."

Answer.— When the ink on your type is fresh, benzin will take it off readily. If it is dried on, alcohol is a better cleanser. Sometimes, however, the only way to get the ink out is to make a mold and throw it away, for the matrix seems to pick the ink out better than anything else. The second mold will be clean enough. Judging from the appearance of the molds sent us, we would say that your trouble lies mostly in the paste you are using. It is necessary that the paste be not only adhesive but plastic, and we would advise you to try the following recipe: mix 15 pounds of white dextrin, 10 pounds of bolted whiting and 5 pounds of Oswego starch in 22 quarts of water. Stir with hands until all lumps have disappeared and then cook in steam-jacketed kettle. While the paste should never be overcooked, it is important that it should be cooked thoroughly; that is, the entire quantity should come to a boil. It should be stirred constantly, both to prevent lumping and to insure thorough mixture and assimilation of the materials. When cool, the paste should be of the consistency of thick cream. A little carbolic acid added when cooking will prevent fermentation. We believe the use of this paste will also result in better half-tones. If the half-tones are mounted on wood, it is necessary to have them several papers higher than the type.

PRINTING CRAFTSMEN ORGANIZE.

Men who have actual charge of the printing and publishing work in Chicago, on Tuesday, May 23, banded themselves into a social organization to be known as the Club of Printing House Craftsmen. The new organization is made up of the superintendents and their assistants in many of the big publishing houses. W. W. Quinby, superintendent of W. D. Boyce & Co., was elected temporary chairman.

Bookbinding

BY A. HUGHMARK.

Under this head inquiries regarding all practical details of bookbinding will be answered as fully as possible. The opinions and experiences of bookbinders are solicited as an aid to making this department of value to the trade.

Blank-book Binding — Continued.

The next step in blank-forwarding is the covering. Beginning with the simplest style — half-bound spring-back — which is the same as a three-quarter binding, except that it has no bands or "hubs." The leather for the back should cover one-fourth of the board on regular-size books. Oblong books need no wider leather backs than the same length in regular sizes would have. The corners should be of the same width as the leather that extends from the joint to the cloth side. The edges of the leather

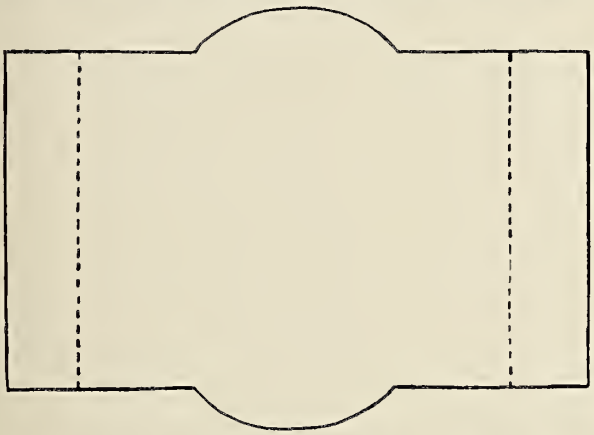


Diagram showing how a full leather cover for an extra binding should be cut to allow for the hubs; also showing lines along which the leather is doubled up while covering.

on back and corners should be pared all around, then dampened with a sponge until the water strikes through. It should be pasted and doubled up for a few minutes to allow the paste to penetrate into the pores. Sour or lumpy paste should not be used. The back-leather is put on and stretched onto the boards by using both hands, the position of the forwarder being at the end of the book the same as when banding. The book is then turned on its back and both covers thrown open, with all the leaves in upright position, the forwarder grasping the end of the leaves with the left hand near the back and by a backward turn of the wrist the book is forced away from the back, leaving an opening for the leather to be turned in. It will be remembered that after the book was trimmed on the ends a tab was slit off at each end from the strapping. These were not put into the split-boards, but left loose on the inside of the boards. It is these tabs that leave an opening between the book and cover when the book is lifted up as described above. The leather is turned in close to the boards and worked smooth, using a folder in the right hand while the left keeps the book in position to work on either side, alternately turning it to and fro. Enough leather is then pulled out at the end of the back to work up over on to the book edge. This is known as "setting a head." When both ends are turned in, stand the book on end on a board, back extending so as to keep the leather pulled out for the head from flattening. Use two folders for the head, one in the left hand held near the edge of the book while with the one



A full Russia extra, with wax edge and sunk panel.

in the right hand the leather is worked down against the other. In this operation one folder supports the other. This setting is a preliminary one, merely shaping the leather into position, but it must be well worked under at the end of the joint grooves. Next, the corners are put on. This requires no special directions except that there must be an edge of good stock left to turn in at the corner in order to give some wear to it. Where the fibrous matter is pared away there is no strength left. Round corners are always preferable because very little paring is necessary there.

To keep dampness from the book, pieces of zinc the same size or larger are inserted front and back between



Showing method of fastening the spring back.

the cover and the book. These should first be slipped into a sheet of ledger paper to keep them from sticking to the leather. Ruled waste sheets left from the make-up of the book will do. Another half-sheet should be used on top and one on the under side of the book when it is put between the boards to press, which is the next operation. Half-round rods, known as joint-rods, are placed in the grooves

to shape them in press. These rods are not quite half-round, one edge being squared to the flat side and the other beveled thin. These come in all sizes and thicknesses, known as cap, demy, double cap and medium (being the same), and superroyal. The rod to select will correspond to the size of the book and one whose squared edge is nearest the same thickness as the board in the cover. In placing the rod this edge is put next to the board. The easiest way to get the rods in the right position for pressing is to place the waste ledger leaf on the pressing-in-board and put a rod flat side down near the edge on this board; then lay the book on so that the rod will be in the proper position; then put in the rod on top, lay on the other waste leaf and cover with the pressing-board. Have the press ready and grasp the two boards firmly, so as not to displace rods, and put in the book so that the center will be under the screw. The press should be tightened and turned down with the bar. Two or three of this style of books can be worked and put in together and be left in while another lot is prepared to put in. The first are then taken out, rods, dry-sheets and zincs removed and a stout twine tied around the book lengthwise in the groove. A four-ply soft twine having a loop tied on one end is best for this. The end is then run through the loop, which should be placed on the end of the book, pulled tight, winding it around once more and slipping the free end under and around a couple of times on the side. The cords can be used at all times, as no knots are tied and they should be hung up within easy reach ready for use when wanted.

The head is now to be set finally. The book is placed the same as before and the operation is in every way a repetition, only this time the leather is firmer. Many forwarders find it convenient to sit on the bench beside the book, having the left hand and arm controlling the movements more readily by having the elbow down instead of raised, as it would be if standing. When the head is properly set, the leather at the end of the back should be as wide as the thickness of the boards. It should be shaped into a crescent conforming to the round in the fore edge and flattened down toward the edge, fitting close to it without impairment of its crescent shape. Where the loose back adjoins the groove the point of the folder should be used to force the leather in, forming a small V. The book is then left standing on end with covers partly open to let the inside dry out. The strings should meanwhile be left on. After an hour or thereabouts it is closed up, the zinc and dry paper inserted again, the rods laid in, and books placed between boards, with a weight on top. Here they should be left over night. Next day the strings are removed and the cloth sides glued on. After this they are stood up, boards open partly, until dry. The final operation in forwarding is the pasting up. For this, paste (not glue) should be used. The two tabs before mentioned are now pasted also, and the cover closed. Zinc, ledger waste-sheets and rods are put in exactly as when pressing the joints and the book should be pressed the same as before. This time it should be left in press as long as possible, one night at least. This describes the main features of all styles of binding except as will be noted hereafter.

The three-quarter style having bands, the back must be cut with the fibers running across so as to enable the forwarder to work the leather around the bands. The back should also be cut enough longer to equal eight times the thickness of the bands. In this case the leather is soaked in water, wrung out and then rubbed between the knuckles to soften. It is then laid or hung over the book in proper position and the two inside bands worked down first. This is done by the thumbs and fingers of both hands, meanwhile smoothing it down in the panels with the hands and folder. This will draw the leather from both ends toward the center. The first and last bands can then be manipulated in the same way, having the loose ends to draw from. When bands are all worked the sides should be smoothed out with aid of the folder. When the heads have been set finally, a flat stick of hardwood should be used to rub up the back. Lignum vitæ or mahogany is preferred for sticks, as these woods are hard and smooth. If the rubbing is done before the leather is dry, but not too soft, a good polish can be obtained. To carry this a step further, a strip of canvas having the edges frayed out can be used to good advantage if the book be set in hand press. Just before siding, a straight-edge should be laid on or near the edge of the leather and a line drawn for a cutting guide; then the leather outside this line is cut away. Owing to the bands this edge will be very uneven.

The ends and bands.— The book is laid on a skin of flesher, and a knife is used to cut off the superfluous parts, but enough must be left for shrinkage. This leather is not to be dampened by water. The front only is turned in, not the ends. The flesher is pasted all over and the ends folded in about five or six inches to keep it from dragging on the bench with the pasted side. It is then hung over the back and worked over the band in the same manner as described. When this book is taken out of press, it is stood on the fore edge, boards spread out to dry. A line is drawn with the point of the folder across the covers, the same distance from the ends as the top and bottom bands are from the ends of the back. The flesher is trimmed close to the ends of the book by stripping it off with a knife. Cowhide strips are cut long enough to go around the book and turn in on the front. These strips are pasted wet and laid on, following the mark previously made with the folder. It should not be pared along this edge. In order to bind it while working, the leather is turned in over the boards on front first. It is then turned in on the ends and the head is worked as described for the half-springback. The strap in the center should fit snugly between the bands and extend one-third the width of the board over the side. Pressing and final operations same as described.

Extra full leather is worked the same as flesher in ends and bands except that the leather should be cut larger for turn in. (See drawing.) Owing to the height of the hubs the leather will tend to form pleats. These must be pulled from the center toward the end, spreading and working the leather out in an oblique direction to the corners. The sides of the hubs will have to be worked smooth also. After pressing, the hubs and heads will have to be worked over again. Extra ends and front or extra flesher or sheep panels are covered over and pressed with joint-rods. Before the hubs are put on, this leather is not turned in. Before putting on the cowhide back and trimmings, the panels are marked out with the folder and the back and hubs glued over. A strip of bond or thin clean ledger (not ruled) is pasted inside the panel close to the lines at the ends and the one near the back. This is not pasted down, but fastened by a narrow tipping. The back is covered and worked as before, but in this instance the superfluous leather is stretched over onto the paper tip, leaving the leather panel clean and free below the tip. As soon as the back is on, the book should be pressed in for joints. When it is taken out and rubbed up, the end pieces are put on first. These must not be pared on the cover side. First, a straight-edge is laid on the back edge of the cover and cut made along the line previously marked for the panel. The knife should be sharp and held straight so as not to cut a bevel. Neither should the cut be deeper than necessary to penetrate the

cowhide. The paper tip can then be stripped off, carrying the surplus leather with it. In the back corners of these panels an incision is made by the point of the knife, from which the edge of the back is pared to the end of the board and over. The end strips of the panels are pared correspondingly on the under side and pasted down on the boards in right angles to the back. The pared end lapping



As the book is pressed when put in leather and also after pasting up.

the beveled piece of the back will, when pressed, form a smooth joint and border. The end being turned in will include the corners, which in this case should be round. The leather should not be pared here, but slit up into a fringe, where it turns in, leaving the solid leather to cover the edge of the board. The front strip is put on with both ends beveled and corresponding places cut in the end strips. The book is covered with paper, zincs inserted, the rods put in and pressed. After this pressing, the joints are tied up, the back rubbed and polished and head touched up and the edges of the boards rubbed down. The zinc plates are again inserted and the book put between boards over night under weights.

NATIONAL ANTHEM.

[Entered for the Goloshes.]

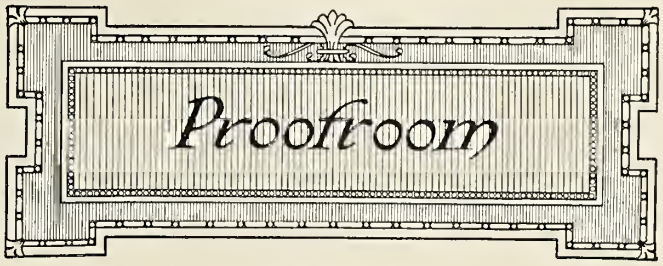
When you've heard the splendid STORY
Of our starry spangled FLAG,
Ex post facto, A PRIORI,
Then we'll tap another KAG.

Join the chorus; howl, ye FREEMEN;
Let us up to do or DIE.
Fight, each freeman, like a DEMON,
Ilka lad of ALKALI!

Rally round our country's BANNER,
Pealing pæans to the BRAVE,
Who shall crush each vile TREPANNER
Underneath the blue CONCAVE.

ROOZHAY DELELE.

— B. L. T., in Chicago Tribune.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A Matter of Real Indifference.

W. K. E., New York, asks us: "Which is better — 'No one of the expected visitors appeared,' or 'Not one'? 'It was no ordinary case,' or 'It was not an ordinary case'?"

Answer.— We must decline to indicate a choice here, because good writers use either expression, apparently without stopping to choose between them. In both instances one form is as good as the other. There is absolutely no difference in meaning in either case, and in neither is there any fault in grammar.

Roman or Italic Point?

G. C. M., New York, asks: "In the sentence, 'Won't he fall victim to your *beaux yeux?*' must the interrogation-mark be set in italic, to accord with the last two words, or in roman, as is the rest of the sentence? What is the recognized rule in this case?"

Answer.— According to personal recollection of usage, the italic interrogation-mark is proper in such cases. Personal preference is also for such use. Many style-books have been searched for a rule, but none is found anywhere. Evidently the subject has not occurred to the rule-makers. Consequently it can hardly be said that there is any recognized rule, except that of commonest use. Occasionally one sees in print a sentence in roman with the last word in italic and a roman interrogation- or exclamation-mark after it; but the reason for this does not seem as good as the one that dictates the opposite practice. It seems far better to use the point corresponding to the adjacent letter.

The Question of "Style."

A letter to the editor of THE INLAND PRINTER, published last month, expresses the opinion of a "Comp." about style in the lump. Why do not some of the compositors write occasionally about particular details of style, instancing some of what are called by "Comp." "the quiddities that have been allowed to remain by the successors [of former proofreaders] who have been keen on some particular fad of their own to the exclusion of all else"? We need not dwell on the slight obscurity of expression in what we have quoted. The writer makes himself sufficiently understood as having noted a real source of waste, and one that employers might well combat. Undoubtedly the multiplicity of styles originating with the numerous rule-makers plays havoc in the cost of production. May we make a pertinent suggestion or two to employers and foremen? Cost of production is so important as an incident of good business that perhaps our hints may find some consideration, and not less because they come from a proofreader. Here they are: Best results must come through coöperation of employer and employees toward each other's welfare, the employer insisting on choosing and keeping the best workers, which will never be done without fair pay and good working condi-

tions, and every worker bent on doing his very best, never wasting time, and devoting his whole energies in his employer's interest. Efforts toward this condition must incidentally reduce the trouble about style. When a satisfactory practice is once established, make a new and inviolable rule. Have it distinctly understood that no change will be allowed without explicit permission from some special authority — the employer himself, the foreman, or the head proofreader, for instance, but the proofreader only when he is known to be properly interested in conserving the understood and sufficiently correct practice. In other words, prohibit absolutely all innovations that are not positively necessary. The ideal condition would be to have every letter and point of copy exactly reproduced, but that can not be absolutely attained until you induce every writer to make everything in his copy exactly as he wishes it — which practically means that it never can be done. We might well have a great deal more of following copy than we have, however, to great mutual satisfaction, if we threw overboard many of our finicky notions of style.

A Style Now Little Used.

Dele, Newark, New Jersey, writes: "What do you think of the practice of some newspapers of printing personal names on the editorial page in small caps.? Why should it be done on one page and not on others? How did the style originate? I suppose it is a relic of an earlier usage that had a sensible explanation."

Answer.— The editor of this department thinks that nothing could be more senseless than the use of small caps. for names anywhere, except in a special list or a signature. Such a style for the names in any text is now seldom seen in America, though more common in British newspapers. It is an old British style, preserved formerly in various American newspapers, and still surviving in at least one New York paper, though long ago dropped elsewhere. It is possible, if not probable, that those who originated it thought they were doing something reasonable, but hardly possible for any one now to guess what their reason was. We may presume that the use on one page and not on another arose from the natural aversion to such superabundant differences of type as the general use would involve, just as the old-fashioned frequency of italics was dropped, though we may not presume to account for the preservation of the style in part when it would have been so much more reasonable to abandon it altogether. But we can find plenty of parallel practices to wonder about. Why, for instance, do people who desire to "simplify" spelling recommend some spellings like surprize in place of surprise, and not such substitution in all cases where the sound is the same? They must know that the partial substitution will produce more confusion instead of real simplification. Why did printers ever commonly (if not universally) print the names of ships and horses in italic? Nay, why does the one paper in which we know that the *outré* small caps. are used print the same names in lower-case, even on the editorial page, when they are used attributively? They are, in such use, still the persons' names just as much as in any other use. Even this, however, is not so bad as some things advocated and practiced by many people who might be expected to be more reasonable. Take the increasing absurdity, for instance, of using a lower-case initial for geographical names in certain uses, such as plaster of paris, brussels sprouts, brunswick black. These names are exactly the same names of cities in these cases that they are in any other, and the capital letter should be kept — plaster of Paris, Brussels sprouts, Brunswick black. The world is about half full of people who imagine that it is right to print Congress for the legislature of the United States, but congressman for a member of it, when it is exactly the same use of the name, Congressman being positively nothing but a one-word ellipsis for man of Congress. Thought on the subject in question has a tempting influence toward discussion of style and styles in general, but we must stop with a word of rejoicing over the fact that we of the present day are not nearly so much burdened with finicky style as some of our predecessors were.

"TE HEHEURAA API,"

From Henry Hooper, Papeete, Tahiti, Society Islands, we have received a copy of a publication, the cover-page of which is reproduced herewith. It is neatly printed in the Polynesian or Kanaka language. It is a religious publication which Mr. Hooper says is being edited for the advancement of the natives. It is printed on an 8 by 12 Challenge Gordon press. The first nine pages are devoted to religious articles and the last three pages are given over to the news of the day, Mr. Hooper says. He also states that the subscription price is 2 francs (40 cents) a yéar and it is issued monthly. The religious society does all the writing, translating, etc., for the paper, and has its own printing-office, which is fitted up for the requirements of the paper alone. No outside work is done. The paper is in its third year and has about five hundred subscribers.

TE HEHEURAA API

I neia i te piha neneiraa a te Ekalesia a Iesu Mesia i te Feia Mo'a i te Mau Mahana Hopea Nei, i Papeete, Tahiti, i te mau fenua Sotaiete, i te mau avae atoa. Te hoo, e piti farane i te matahiti hoê.

"E ite hoi outou ia ratou i ta ratou i faahotu mai" Mat. 7: 20.

Nu. 7 — 10 Eperera, 1910 — Mat 3.

E Ao to tei Mamani-ino-hia i te Parau-tia

UA parau atura Iesu Mesia i te mau pïpï o tei pee mai ia'na ra, eiaha ratou e mana'o e e haamaitaihia ratou e te feia i roto i teie nei ao. Area râ ua faaite papu atu oia ia ratou e, e riribia ratou e te feia ino i roto i teie nei ao. Ua na ô atura te Mesia ia ratou, e tun raton ia outou no te pohe e e taparahi pohe roa hoi ia outou. E ua haapii atoa'tu oia ia ratou, eiaha ratou ia mata'u o tei taparahi i te tino nei, aita te varua e pohe ia ratou. E muri a'era ua a'o haere te mau aposetolo i te evanelia ma te aau anaanatae i te mau mahana atoa i te faaite haere i te parau oaoaraa no te basileia o te ao. Ua na ô maira te Mesia ia ratou, ia hamani ino ratou ia outou i te tahi vahi, e maue ê atu i te tahi. Ua faaite oia ia ratou te vai ra te tau e tuuhia ratou e te feia ino ra i rapae i te mau sunato ra, e te fatata nei hoi te hora e mana'o ai te feia nei e taparahi ia ratou na e haamori ratou i te Atua. E ua na reira hoi ratou i te hamani ino no te mea hoi aore ratou e haapao noa'tu i to te Mesia ra, e te vai noa ra ratou i roto i te pouri taotao no te mea te ino ra ta ratou parau, e ta ratou mau peu atoa hoi. Ua faaite te

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OUR OWN COLONEL LIBBEY.

Dear Colonel Libbey: I am engaged to a young man who is strongly opposed to shams. Should I tell him or wait till he finds out for himself? — LIZZIE.

[It is customary, Lizzie, to wait.]

—*B. L. T., in Chicago Tribune.*



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Imitation Typewritten Letters.

(876.) A Canadian printer writes: "Do you know of any device for a Gordon press whereby a broad carbon ribbon may be attached across the face of the platen and printed through from typewriter type, the ribbon advancing forward by ratchet motion as the impressions are being made? I am under the impression that such a device has been referred to in the trade papers, but can not lay my hand on the particular issues at the present time. Any information along these lines will be appreciated."

Answer.— Such a device is made by the Miller-Bryant-Pierce Company, Aurora, Illinois.

Well Printed Stationery Improves Credit.

(871.) Recently a sharper was able to obtain credit in several banks owing to the excellent presswork and good stock of his correspondence paper. Evidently, he was a student of human nature, and he figured correctly that his business standing would be judged by his stationery. If commercial rating were based on the appearance of business stationery, many a large concern would have a very different marking in the reports of the commercial agencies. It is a notorious fact that many large and prosperous business houses have cheap and carelessly gotten up business stationery. Professional men formerly were the greatest sinners in this respect, preachers, doctors and lawyers being equally culpable. A more healthy sign is visible now by the extended use of fine linen paper, often found die-stamped with some dainty device, instead of the poorly printed cheap flat papers. This development of the public taste for higher-class printing has been slow, and is still far from complete.

Is Hand-bronzing Harmful to Operatives?

(870.) A bronzer in a small plant writes to ascertain the nature and extent of the harm from hand-bronzing when it is carried on for a lengthened period. Not having any cases to cite as examples our reply was based on the Parliamentary Report on Bronzing as published in English magazines. The effect of inhaling bronze powder for a prolonged period is apt to induce lung trouble and may exert a toxic effect. If the powder is carried into the digestive tract by foods it may bring on metallic poisoning. The greater danger, however, is through inhalation of the powder, which is of such a nature that it readily floats in the air. Operators should wear respirators or have a sponge, slightly moist, fastened over their nostrils and mouth. No food should be taken, in or about the room, where bronzing is carried on.

Mr. J. Frank Johnson, of Battle Creek, Michigan, a pressman of wide experience, offers the following as a remedy for flying bronze: "We have had such signal success in bronzing by the following method that we handle all short runs in the pressroom alongside the press, and no discomfort to workers is noticeable: Place a pound of bronze in a pint preserve-jar or other suitable vessel having a tight-fitting cover. Add two tablespoons of turpentine. After closing the jar, shake the contents until a thorough mixture is obtained. The turpentine makes the bronze too heavy to float in the atmosphere, and it makes a surprising difference in the comfort of the bronzers. Remove only enough bronze for present use, as the spirit evaporates. Keep the cover on the jar. If too much turpentine is used, add more bronze, which will compensate."

Printing Cloth Signs.

(872.) "How are long muslin signs printed? I notice some signs that I am certain are longer than any cylinder press can take."

Answer.— These signs you refer to, if very long, were probably printed on a specially constructed press. The main feature of the press is a leather belt, which is endless and can be made shorter or longer as the job in hand requires. This belt carries letters stamped out of leather and they are inked by rollers from a fountain which may carry two or more colors. The muslin is printed from a roll and is taken out by hand as printed, and is cut off in the desired lengths. As the belt revolves around one of the cylinders, the impression cylinder, which is mounted just above it, gives the necessary pressure to print the fabric. It is obvious that there are not many of these novel presses in use. Another method of printing cloth signs is to fold the cloth and print one-half, and when it is dry, print the other half with the corresponding form. This method may be adapted to either platen or cylinder presses, the principal care falling on the feeder.

Mechanical Relief Printing.

(869.) We have had several letters somewhat of the same tenor as the following from an Indiana printer: "I have a circular offering county rights for a process of printing which gives an effect in printing similar to the appearance of steel-die work. The process consists in printing with special ink and dusting the printed sheet with a powder. The sheet is heated, which sets the aforesaid powder, and the lines stand in glossy relief. The demonstration seems practical for some lines of work, but as I do not see it advertised in our trade journals I had some misgivings regarding the method. If you are familiar with this process please enlighten a reader of your journal."

Answer.—A number of specimens produced by this process have come under our notice. They are wonderfully clear and sharp and are perfect imitations of steel-die printing, and will bear close inspection. The surface is in relief and this raised effect is permanently affixed to the sheet, so there is no danger of it scaling or cracking off by the ordinary use of paper. Experiments carried on by THE INLAND PRINTER show the practicability of the method, as both glossy and dull relief effects are produced.

Printing on Yard-sticks.

(877.) A printer relates the experience he had in printing on yard-sticks. Having quite a large run and wishing to do the whole job, as he purchased a bargain lot of blanks, he set about devising a home-made machine that would produce the stick by having a zinc etching made from a drawing that included the dimensions in inches and fractions thereof, as well as the advertisement. When the zinc etching was formed around the cylinder of the machine he constructed, and a print was made on the stick, it was

found not to be a standard yard. A number of experiments were made and finally the attempt was abandoned, as there was no one about sufficiently versed in higher mathematics to give the linear measurement which, when etched and applied to the cylinder, would give a standard yard. The sticks were finally printed on a platen press. If any of our readers can furnish a rule to cover this point, it certainly will be interesting enough to reproduce in these columns.

Attaching a Metallic Overlay.

(874.) "I am a subscriber to your journal and would like to get some information from you. How would you paste on your metallic overlays on the cylinder? Would you punch through your packing and paste them on a draw-sheet next to the pressboard? I would appreciate any information you could give me on this line."

Answer.— In preparing the overlay for the cylinder it should be scraped on the back to remove the resist, so the paste will be able to give it a firm hold to the support-sheet. Put on an extra draw and reel tight and allow the cylinder to make several revolutions before taking an impression; prick the sheet with punch or knife in a blank space so that the draw-sheet over the hard packing is marked, take it off, and while the feeder is working on the first overlay the pressman can attach the zinc overlays to the support-sheet, which is later pasted to the draw-sheet on the hard packing. The position of this sheet varies in practice. Many pressmen believe that if it is too deep in the tympan the fine gradation of the middle tones is lost, so it is placed in a middle position so that there is a yielding element under the overlay. The makers, however, recommend that the overlay be placed next to the hard packing.

Hurriedly Printed Booklet.

(873.) Submits a booklet of sixteen pages, the dimensions being 2½ by 6 inches. Several of the pages carried color illustration in Ben Day plate tint, and blue and gold bronze outline. The register of the colors and gold is very good. The make-ready of the cuts and the printing thereof are reasonably well done, considering it is a rush job. There should have been more drier used in the colors. This would have prevented the gold adhering, which is so undesirable. The letterpress section shows many minor defects, principally due to lack of knowledge or careless handling. Many damaged letters were allowed to go through. The figures representing prices should have been pasted up stronger, as this is the important feature in a price-list. The job is the output of a private plant, and as such it has the earmarks. The printer writes: "The enclosed booklet is sent for criticism. It was done on a platen press, and on account of not having time to wait for it to dry, the gold adhered, which accounts for the surplus bronze."

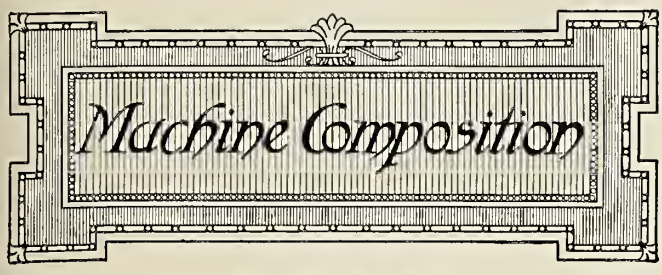
Answer.— The principal faults are stated above. The forms would have yielded readily to a make-ready on soft paper as long as some of the type was old. The redeeming feature is that a good grade of ink was used; without it the work would be commonplace. Our advice in case of a rush job is to make ready the letterpress on a print tympan and carry sufficient impression to bring up the prices plainly. The leaders may be readily cut out. This will leave the bulk of the time to make-ready and print the cuts in color. As these cuts are not solid on the first two colors run, it will allow the work to go along apace. As the gold must follow, it is obvious that the preceding colors must be dry. If sufficient drier is carried this problem is easily solved. If you discover, after the work is up to the bronze form, that the colors still retain the bronze, the sheets must be then rubbed up with magnesia or bologna chalk, a troublesome but necessary operation that leaves the colors in a condition to take size and retain the bronze only.

Rollers Wearing and Cracking.

(878.) J. Frank Johnson, of Battle Creek, Michigan, suggests the following additional causes for damage to rollers: For melting-roller trouble there are in general two most frequent reasons: (1) Rollers set too tight. (2) Ink used too stiff or heavy-bodied for the speed of the press. Number 2 also has a tendency to cause cracking of roller surface. Cracking of rollers is most generally caused by the practice of washing them at night or at the end of a day's work. Where rollers are taken care of after the following method, cracked or bum rollers are unknown: "Once a week, wash up the rollers and then wipe them with a wet rag from which the water has been wrung. This removes all film that may have accumulated during the week, and leaves the composition perfectly clean. You can not remove this film if allowed to grow for any length of time. On winter rollers now take a little glycerin, enough to moisten the hands, and rub well into the face of the rollers. Then take a liberal quantity and go over them several times until the composition has absorbed most of it. When it assumes the appearance much resembling an inked roller, leave it, as it will absorb without leaving streaks. Sponge summer rollers the same way, but as soon as dry, cover with machine oil. Don't use glycerin on summer rollers. Don't use winter rollers during summer months, as the warm, sultry, or cool, wet weather attracts glycerin to the surface and rollers will refuse to take ink or will deposit glycerin in spots upon your work. Keep the pressroom at a temperature of not less than 75°. After seasoning, never leave composition rollers exposed to the atmosphere. When not in use keep them covered with machine oil."

Printing Without Ink.

(875.) An occasional reference is made in the secular press to a "new" discovery in which printing is carried on without ink. The latest article relative to this matter gives the credit to a Londoner, and places the time of the discovery two years back. If our readers will look up their files of THE INLAND PRINTER, on page 236 of the May, 1900, issue (Vol. XXV), they will find an illustrated article entitled "Electrical Inkless Printing." The subject-matter shows that W. Friese-Greene, an Englishman, who had studied and experimented on inkless printing, took out his first patent relating thereto in 1897. The experiments then were with electrotypes on a Wharfedale cylinder press, using damp paper. The results of his discovery when announced created no small sensation. The matter continues to be of academic interest only, but as the fundamental facts are now widely known, the problem of inkless printing may yet be evolved. Professor Robert Kennedy Duncan, referring to the property of cellulose as a conductor of electricity, says: "Again, cellulose seems, to a certain extent, a conductor of electricity. Attach a coin to the positive end of a battery and a sheet of moist paper to the negative end; press the coin on the paper, and, after suitable development, the image is formed upon the paper. Or, again, reverse the polarity and press the coin on the paper. No result is apparent, for the image is latent; but even after the lapse of months treat it with a silver salt and developer, and there will at once be seen the image of the coin. It is by no means impossible that this little fact will lead to a method of electrical printing without ink." This is probably the last word on inkless printing.



BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Removing a Driving-shaft Pinion.

A Brooklyn operator asks the following questions: (1) "How shall I proceed to put in a new driving-shaft pinion (C 230)? The old one is badly worn. (2) What causes the battering of the letters 'p,' 'y' and sometimes 'l'? Could it be that the mold does not lock tight enough against the jaws, and pulls away too quickly?"

Answer.—(1) The driving shaft may be removed by taking out the screw that connects the flange (C 8) to the clutch rod (C 234). Then drive out the taper pin that connects the driving shaft to the pinion and the taper pin in the pinion collar. (2) Damage to descenders such as "p," "q," "g" and "j" is usually caused by misadjustment of the down stroke of the first elevator. Observe the space between the vise cap and the down-stroke screw (E 429) when second justification has taken place, or during the casting of the line. A scant one sixty-fourth of an inch will be correct here.

Duplex Rails.

An Illinois operator asks the following questions relating to the action of the duplex rail in the first elevator: "I am anxious to know a little about the duplex rail in relation to the top-guide strip. Should the duplex rails be forced flush with jaw when first elevator is at full stroke? Mine are not by any means, they being in considerably. But they have been like this all along, and the matrices seem to fall easily enough from blackface position. On another machine the rails are flush at normal, and protrude when at full stroke."

Answer.— The duplex rail in your first elevator should retract fully when the elevator is at full height. If it does not, examine the front side of the rail levers at the top. They may be worn. Also examine the blocks in the elevator slide guide, as these also are subject to wear. If you observe no wear on the matrix ears or combinations, probably it has not yet reached a troublesome condition.

Bad Face on Slugs.

A Pennsylvania operator writes: "Enclosed find slug, the face of which is blurred. It seems to happen on the leaded slug; on a solid slug it seems to be all right. Also, when the line is carried to first elevator it sometimes seems to catch and some of the letters get twisted."

Answer.— The cause of the matrices twisting as a line enters the first elevator may be due to the shortness of the line or by having too much space between the long and the short finger of the line-delivery carriage. There should be no greater space than the length of the face of a slug. The slug is imperfect on the face at the right end. This is due to possibly two causes, the pot being too low at that end and the cross-vents needing cleaning with a pointed instrument. To raise the pot, turn down on the upper screw of the right pot-leg. If this pot-leg has a cap, then the screw at the bottom must be turned out first. When the adjustment is complete the jets will appear in full size next to the smooth side of the slug.

Keyboard Trouble.

An Illinois operator writes: "I have been getting on fine since leaving the school and taking charge of the machines here, and heretofore have run across no trouble but that with a little study I could fix up in a short time. This time, however, I am up against it, and if you will kindly give me a word of information I will certainly appreciate it. One of the machines is a quick-change Model 5. Keyboard runs all right while fingered right with a light touch, but as you can not always get that kind of an operator, hence the trouble. If you strike the lower-case 't' a trifle harder than usual you get an 'e' and sometimes an 'a.' When you strike the 't' it seems to have a tendency to make the whole first row 'etaoin' keys jump. It seems that when the keybar strikes the bar which holds them in place it causes the others to jump enough to throw the trigger out from under the cam yoke. As the rest of the keyboard does not seem to have this action there must be some way of remedying it."

Answer.— You can no doubt remedy these defects by removing both cam frames and the front tray, and then examine and note the action of the levers while the frames are out. The movement of the "t" lever, even when struck violently, should not affect any adjacent keybars. Should you find any tendency to stick, use gasoline on the keybars, and after it evaporates graphite the bars where they operate in the guides. The next thing will be to remove the trigger and cam yoke pivoting wires and polish them. If you find any kinks or bends, straighten them or put in new wires, then rub graphite on them before placing them in the frame again. While the triggers are out, wash them in gasoline and then polish them on the graphite board or cloth. The cams should be cleaned and oiled before returning them to the frames. If the corrugated edge of the cams show smoothness, they may be cut out with a fine knife-blade file. Locking the triggers before returning the frames to the machine should prevent any trouble.

High and Low Letters in Slugs.

A former student of the Inland Printer Technical School writes: "I enclose specimens Nos. 1 and 2 out of the same machine. High and low letters cause me annoyance about every three or four weeks and they come maybe for a column or more, then not for several weeks. While your student you tried to tell me all there was to know about the Linotype, but there is so much that in this and others I have been up against in these two machines I feel that another course would do me worlds of good; but give me a part of that course by return mail, for the foreman is up in arms and the pressman — well, I will not repeat what he has to say when he gets a column like what is shown in No. 1. I have new mold, tight tension on pump-lever spring and a new plunger and new metal."

Answer.— What we would have liked to know is the following: How much the pot-lever spring yields when the pot is locked up to cast, and how far the first elevator rises just before the cast. These two questions have more of a bearing on the subject than anything you have mentioned. Our only clue to the trouble is in the appearance of the printed slips you enclosed. Proceed as follows and locate the trouble: Assemble a line, send it in and stop the machine just before the plunger descends. (It is important to follow directions closely in this test.) Now observe

if any space is visible between the vise cap and the screw in the first elevator — there should be about one point and no more. Now note how far the pot lever moves forward when it gives the final face alignment. On the two foregoing conditions hinges your whole trouble. You have first of all imperfect vertical alignment from the first elevator, the cause of which we can not tell; you can. Also, you have imperfect face alignment from the pot, presumably because the pot-lever spring is weak or broken. At any rate you will have to see that the ears of the matrices are not bruised and that the first elevator rises at least one sixty-fourth of an inch just before the cast. Also that the pot must give more pressure to align the matrices face-wise. The pot cam, if it is an old one, may need shoes; we do not know, as you have not mentioned it. What you mentioned had little or nothing to do with the cause of the trouble, and what you failed to mention may have quite a bearing on the trouble. See also if there is a washer on the right-hand vise-locking stud. It happens occasionally that a pot-roller antifriction roller is shattered, and at times the pressure in locking up is limited, so remove this roller and examine the parts.

Mixing Type-metal.

A correspondent in Bombay, India, writes: "I have read with interest the three articles in THE INLAND PRINTER on 'Typefounding'; the third one, however (in the January, 1910, issue), I must confess to having read with disappointment. A fine grade of type-metal is said to consist of (1) lead, (2) antimony, (3) tin, (4) copper, and the mixing of the metals is said to be specially important. This being the case, it is not seen why the method of mixing the one per cent of copper is left out, and only the lead, antimony and tin given. Melting at so much higher a temperature than the other three metals it is specially important to know how this one per cent of copper is to be properly introduced. I shall be obliged if you will give this, noting also the degree of heat required. Process of mixing (also in the January issue): Instead of saying, "heat it until the metal is hot enough to char a pine stick," it would have been much more helpful to those of your readers who do not live where pine sticks grow and do not know what special heat is required to char a pine stick, to give thermometer degrees, which operate the world over. If you would give the degree of heat required, Fahrenheit, I shall be much obliged. While on this subject perhaps you could tell me the best method of reducing type-metal oxids to metal. If charcoal is the best reducing agent, will you please explain the best method of reducing, and also note the degree of heat required."

Answer.— Owing to the heat required to melt copper, an alloy is usually made which consists of twenty per cent copper and thirty per cent tin, thus giving you a metal which is readily melted. This mixture is best made in crucibles, as it takes 1994° F. to melt copper, and if wire or sheet copper can be obtained it will answer the same purpose and does not require so great a heat to melt. In making the alloy, place tin and copper in a crucible and cover with charcoal and stir thoroughly when melted. To make 100 pounds of typecasting metal with this alloy you would use 58 pounds of lead, 26 pounds of antimony, 11 pounds of tin and 5 pounds of the alloy, which will give the exact formula of fifty-eight per cent lead, twenty-five per cent antimony, fifteen per cent tin and one per cent copper. This form of copper alloy can be added at the same time as the antimony. Referring to the degree of heat necessary while the mixing is taking place, this is 850° F., and we advise reducing this heat to 600° F. when ready to pour. In reference to the reducing agent, charcoal is the best thing that we know of and the heat generally used in reducing is from 2,500° F. to 3,000° F. If a blast furnace is used, the best method of reducing is to make alternate layers of charcoal and oxids.

Pot Mouthpiece Leaks.

An Iowa operator asks: "I am working on a rebuilt No. 1, running eight-point on a nine-point slug, mostly. It is a one-man office, that is, one man on the machine. The machine has been running very satisfactorily, and I have begun to have hopes of becoming an operator. The only trouble I have with the machine is a leak in the mouthpiece; it began four or five days ago. There is a good tight, square and even lock-up, the leak apparently being between the crucible and mouthpiece at the far end of the key. I have tried to tighten the mouthpiece, also to loosen it, using a piece of heavy brass rule for a drift, but have failed to do either one. If you will tell me what to do to overcome this trouble, the information will be greatly appreciated."

Answer.— There are several ways that you might employ to stop the leak. Remove the mouthpiece while it is hot by driving it toward the keyboard. After it is out, clean the edges of the opening and clean the mouthpiece also. To make the mouthpiece fit tightly the back part near the edge should be covered with a thin coating of litharge and glycerin, and it should be replaced in position so that the hole on the keyboard end will line with that end of the mold. The gib should then be driven in tightly.

There should be no leak following this operation. The glycerin and litharge should be mixed to the consistency of cream and applied in a uniformly thin coating. If you have not time to remove the mouthpiece, the application of the litharge to the leak while it is cold may effect a relief of the trouble. Another way is to take a small quantity of oak-wood ashes and salt water and drop it on the leak. Repeat this operation a few times and it will remedy the trouble. No metal should be around the crevice while applying this mixture. A subsequent letter from this correspondent says: "In regard to stopping a leak in the mouthpiece I will say that I have, by applying your information, overcome the leak entirely. I did not remove the mouthpiece but applied litharge and glycerin to the leak while the mouthpiece was cold. I have not been bothered by leaking since, and I assure you you have my sincere thanks for the information."

New Three and Four Magazine Linotypes, Models 8 and 9.

The Mergenthaler Linotype Company, of New York, has just placed on exhibition its new models, Nos. 8 and 9, the former being a three-magazine quick-change machine, and Model 9 being a four-magazine quick-change Linotype. At the recent convention of the American Newspaper Publishers' Association in New York these machines were first shown, and they created great interest. Model 8 resembles the quick-change Model 5 Linotype, but has three magazines, the two upper ones instantly removable and interchangeable with those of Model 5 and the upper magazine of Model 4. There is but one assembling and one distributing mechanism for all three magazines, so matrices from the different magazines can not be mixed in one line. The three magazines are shifted bodily up or down by the turning of a crank near the keyboard. Either magazine can be brought into instant use, but the magazines can not be shifted until all matrices have left the distributor bar, so there is no possibility of their going into the wrong

magazine. A water-cooled mold-disk and universal ejector and knife-block are also new features of the Model 8. The knife-block is adjustable for slugs of any thickness from five to thirty-six point. Four molds can be carried in the mold-disk. Water circulates through the hollow central portion of the disk and keeps it cool. The four-magazine Linotype, or Model 9, is designed for ad.-rooms and job-rooms where it is required to set matter of varied face and measure. The standard keyboard of ninety keys thus places 720 characters of eight different faces at the operator's command without leaving his seat. There are separate distributors for each magazine, so all faces may be mixed in one line, and any font of matrices can be notched to run in any magazine. All of the magazines are interchangeable and are removable from the front of the machine. The front entrance of the magazines can be swung away from the lower ends of the magazines, giving access to the parts. The magazines themselves remain stationary, the shift from one magazine to another being made by a hand-lever, which disconnects one set of escapements and connects the keyrods to another. As in Model 8, the mold-disk is water-cooled and the universal ejector and knife-block are employed. Molds with sliding liners are also to be had, so as to enable any length of slug to be cast by adjusting the position of the liner. All shifts and changes are made by the operator without leaving his seat.

Recent Patents on Composing Machinery.

Type Channel.— A. A. Low, Horseshoe, N. Y., and L. K. Johnson, New York city, assignors to Alden Type Machine Company, New York. Filed June 20, 1910. Issued March 28, 1911. No. 988,274.

Perforated-paper Controller.— H. Drewell, Charlottenburg, Germany, assignor to Schnellsetzmaschinengesellschaft M. B. H., Berlin, Germany. Filed May 5, 1910. Issued April 17, 1911. No. 988,984.

Linotype Matrix.— H. Degener, Berlin, Germany. Filed April 19, 1909. Issued April 11, 1911. No. 989,129.

Multiplex Keyboard.— J. S. Bancroft and M. C. Indahl, Philadelphia, Pa., assignors to Lanston Monotype Machine Company, Philadelphia, Pa. Filed November 15, 1910. Issued April 18, 1911. No. 989,557.

Paper-perforating Keyboard.— R. C. Elliott, Clapham, London, Eng., assignor to Lanston Monotype Machine Company, Philadelphia, Pa. Filed January 4, 1910. Issued April 18, 1911. No. 989,589.

Low-quad Mold.— J. S. Bancroft and M. C. Indahl, Philadelphia, Pa., assignors to Lanston Monotype Machine Company, Philadelphia, Pa. Filed June 16, 1910. Issued April 18, 1911. No. 989,553.

Matrix Holder.— J. S. Bancroft and M. C. Indahl, Philadelphia, Pa., assignors to Lanston Monotype Machine Company, Philadelphia, Pa. Filed October 21, 1910. Issued April 18, 1911. No. 989,554.

Paper-guiding Attachment.— J. S. Bancroft and M. C. Indahl, Philadelphia, Pa., assignors to Lanston Monotype Machine Company, Philadelphia, Pa. Filed October 21, 1910. Issued April 18, 1911. No. 989,555.

Centering-pin Adjustment.— J. S. Bancroft and M. C. Indahl, Philadelphia, Pa., assignors to Lanston Monotype Machine Company, Philadelphia, Pa. Filed November 15, 1910. Issued April 18, 1911. No. 989,556.

Linotype Matrix.— H. Degener, Berlin, Germany. Filed April 18, 1909. Issued April 18, 1911. No. 989,575.

Low-quad Mold.— F. H. Pierpont, Horley, Eng., assignor to Lanston Monotype Machine Company, Philadelphia, Pa. Filed November 9, 1909. Issued April 18, 1911. No. 989,637.

Pi Matrix-channel.— D. S. Kennedy, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed November 19, 1910. Issued April 18, 1911. No. 989,908.

Pump-stop.— R. M. Bedell, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed October 14, 1909. Issued April 18, 1911. No. 989,943.

Typesetter.— H. C. Osborn, Cleveland, Ohio, assignor to American Multigraph Company, Cleveland, Ohio. Filed July 22, 1907. Issued April 25, 1911. No. 990,584.

Quadding Attachment.— H. Pearce and J. E. Billington, Broadheath, Eng., assignors to Linotype and Machinery, Ltd., London, Eng. Filed November 1, 1909. Issued April 25, 1911. No. 990,289.

Monoline.— W. E. Bertram, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York city. Filed July 6, 1909. Issued May 9, 1911. No. 991,937.

Monoline.— W. E. Bertram, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York city. Filed July 6, 1909. Issued May 9, 1911. No. 991,938.

Assembling and Distributing Mechanism.— C. Muehleisen, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York. Filed January 23, 1911. Issued May 9, 1911. No. 992,030.

First Elevator.— C. Muehleisen, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York. Filed January 23, 1911. Issued May 9, 1911. No. 992,031.

Distributor.— C. Muehleisen, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York. Filed January 23, 1911. Issued May 9, 1911. No. 992,032.

Written for THE INLAND PRINTER.

TENTH ANNIVERSARY OF THE FIRST PRINTERS' MASS.

BY S. H. HORGAN.

NEARLY three thousand men and over two thousand women attended a Pontifical Mass at St. Patrick's Cathedral, New York, at 2:45 A.M. on Sunday, May 7. It was the tenth anniversary of the first "Printers' Mass" ever held in the world, and an occasion that those who had the privilege of attending will never forget. The presence of so many prelates of the church, the magnificent cathedral thronged to the doors, the gorgeous ceremonial, great organ and male choruses and the addresses of the Archbishop of New York and the Bishop of Trenton at that early hour on Sunday morning, when all New York is in its soundest sleep, showed that the printers of the metropolis are a most important body of church-going citizens.

The Most Rev. John M. Farley, Archbishop of New York, was the celebrant of the mass. He was assisted by the Rev. Luke J. Evers, the "Printers' Priest"; Rev. P. J. Lyons, of Boston, who represented the Archbishop of Boston; Rev. Charles Evers, of Baltimore, representing Cardinal Gibbons; Most Rev. John P. Pitaval, Archbishop of Santa Fe, New Mexico; Right Rev. Mgr. M. J. Lavelle, and a number of other monsignori and priests. A chancel choir of nearly fifty male voices, the great cathedral choir supplemented by famous soloists, and the grand organ presided over by Prof. J. C. Unger, supplied the music.

The sermon was by Right Rev. Bishop James A. McFaul, of Trenton, New Jersey. He took for his text St. Matthew xvi, 26-27: "For what doth it profit a man if he gain the whole world and suffer the loss of his own soul?"

The Bishop then reviewed the aims and methods of the modern newspapers, showing that he had made a careful study of them. He praised the great service they were doing for the State, but condemned severely those papers which serve up unprintable news in order that they may obtain great circulations. "No man has the right to enrich himself by doing evil," was his pronouncement. "It is no more allowable for a newspaper to transgress the Ten Commandments than it is for an individual.

"The defects of the newspaper are to be found in the character of the news, in the manner of gathering it, in its presentation, in malicious comment thereon, and in unscrupulous, deceptive or salacious advertisements.

"It has been suggested that a remedy for these defects might be found in drastic legislation, that the law of libel should be made stricter. Still I should hesitate to recommend the enactment of severe laws lest they might unduly restrict the freedom of the press. A free press in a free country is a necessity, and it would be deplorable to encroach upon its legitimate freedom.

"It seems to me that newspaper men should form a code of ethics similar to those adopted by physicians and lawyers, and bind themselves to adhere to them on their honor as journalists."

At the close of the service Archbishop Farley, carrying the crozier, the sign of his episcopal authority, ascended the pulpit and told the printers how interested Pope Pius X. was on his last visit to Rome in this "Printers' Mass." The Pope had commissioned him to impart to them his special blessing, which he then gave them.

Ten years ago, when this mass at 2:30 A.M. was inaugurated, it was a question whether a congregation could be

maintained. To-day there are twelve hundred printers, regular attendants, and similar services are now held in the principal cities of the United States and in Europe. THE INLAND PRINTER published a picture of the first "Printers' Mass," but the rector of the cathedral regretted that there was a rule against flashlights in the edifice or a picture would accompany this notice of its tenth anniversary celebration. The program souvenir distributed on this occasion was one of the beautiful exhibits of the printer's art.

NEW YORKERS TALK ONE BIG ORGANIZATION.

Attendants at the semi-annual dinner of the New York Printers' League took advantage of the opportunity to exploit their views on the progress of the cost movement and the more recent agitation for one great organization. The affair was held at St. Denis Hotel, so the speaking was preceded by a dinner that was designed to put every person in good humor.

President William Driscoll started the feast of reason by having Frederick Alfred, of the Cost Commission, give a brief review of the inception and development of cost congresses down to the April conference at New York. Mr. Alfred announced that the commission had appointed a committee to devise a cost system for the smaller offices. He said the proposed federation of New York employers was as advanced as the committee could carry it — the question was now up to the local organizations. If the federation were to be a success, in Mr. Alfred's opinion, it must be launched with sufficient revenue to employ competent people to promulgate the ideas and plans of the society.

The next speaker, Robert Schalkenbach, former president of the New York Typothetæ, said he believed New York printers had accomplished something. Internationally, he believed the United Typothetæ was the logical organization, and predicted that if a new association were formed it would result in two international organizations doing the same work.

J. W. Bothwell lauded the board of trade as "being a little federation in itself — one of the best things the printers ever had." He, too, was of opinion that the proposed federation would be compelled to do things on a large scale or prove a failure. That it would increase expenses was a surety, but it was almost as sure that the results would prove full compensation.

M. J. Pendergast paid a tribute to the work accomplished by each of the local organizations, and said that his own — the Master Printers' Association — is now and always had been willing to coöperate with the other bodies for the uplift of the craft.

John A. Anderson, speaking for the Photoengravers' League, said it could be of much assistance to the federation if the league were permitted to join. Photoengravers realized that coöperation was the order of the day, and so wished the movement Godspeed.

F. A. Ringler, representing the stereotypers and electrotypers, said that New York was the fitting place for a new national organization to have its inception.

"Employer and Employee" was discussed by Mrs. Weiss. She advocated the fining of men who did not attend the meetings of their unions, and said it would be to the advantage of employers to give trusted employees an insight into business costs. "The average employee believes that if you get $40 for a job and pay him $20 for doing it, the balance is clear profit," quoth the lady amid laughter.

William H. Van Wart handled "Unionism, Good and Bad," which he defined as follows: "Unionism is good if it is of that brand that unifies and if it adds strength to the establishment in which it is employed. How shall this strength be employed? If unionism is of the brand that results in employees of one part of the establishment banding themselves together to resist and oppose another part of the same establishment, that is bad unionism, and employers should coöperate to crush it." During the course of his remarks, Mr. Van Wart had a good word to say of foremen who are not only expected to be good workmen but able to teach and lead others. Those functionaries must also be diplomats of no mean ability, and their difficulties increase when employers are not practical men.

Charles Francis, of the Printers' League, spoke twice, as becomes the promoter of a movement. In his first talk he referred to New York as necessarily the keystone of the arch if a national organization is formed. He also declared that the Printers' League is no quitter, and will go with the federation for all there is in it. In his second talk, which was illustrated, he sketched "From Printers' Devil to Opulent Boss," the figure for the last mentioned character being Robert Stillson.

"The Law and the Printer" was disposed of by Edward Carroll, who said the law is a mighty bad thing for the printer to get up against, and it is a mighty bad thing for the law when the printer gets up against it.

L. G. Schroeder wound up the evening by undertaking to answer the query, "Has the Ink Man a Conscience — If So, Why?" The speaker brought a large dictionary to prove that he had labored assiduously to ascertain a correct definition of the word "conscience." Mr. Schroeder extricated himself from the dilemma by saying that he knew many things about printers that he could relate, were it not that the preservation of harmony in the allied trades was the paramount duty at present. The speaker asserted that there were not a few opportunities in the ink business whereby a man without a conscience could indulge in many questionable practices, and claimed that the fact that the inkmakers did not take advantage of these opportunities proved conclusively that they were a conscientious lot.

REPAIRING CONCRETE FLOORS.

It will be of great interest to paper-mills to know that worn places in concrete floors can now be easily and permanently repaired.

The greatest trouble with all concrete floors is that they wear badly in spots. The Master Builders' Company, of New York and Cleveland, manufactures a material which makes a perfect bond with old concrete, and which hardens the surface to such an extent that it outwears any other concrete surface.

This material has been in use for some time, and has given the best of satisfaction. It is very simple to use, and it is said that it never fails to give perfect results.

This same material, if used in new flooring, makes a wearproof and dustproof surface. It may be used in the finishing coat when a floor is being laid, and a small percentage mixed with cement and sand makes a surface that will stand any amount of heavy wear, which will not wear into ruts and holes, and which is not affected by heavy trucking to any extent. Such a floor is absolutely waterproof and dustproof.— *The Paper Mill.*

NOT CRUEL, BUT UNUSUAL.

Our genial blacksmith, Mr. Hiram Cross, was united in marriage yesterday with Miss Ida Shepard, a Long Hollow school-teacher.— *Iowa Exchange.*

Written for THE INLAND PRINTER.

SCIENTIFIC COLOR IN PRACTICAL PRINTING.

NO. XIII.— BY E. C. ANDREWS.

THE LAW OF MODIFICATION OF COLORS DUE TO OPPOSITION.

THE change in appearance when one color is surrounded by another or placed alongside of it, or when two colors are examined successively, is commonly called the effect of color contrast. We *contrast* one color with another in the sense of comparing them side by side; we place them in opposition, or show the difference in the two colors. But part of the change in appearance is due to error in judgment as well as to effects generated in the eye itself. Indeed, some of these illusions disappear as soon as we realize that our eyes are not mirroring exact facts.

We have defined *contrasting colors* as the complement of a given color and the color immediately to its right and left; therefore, we should *avoid using* the term *contrasting colors* in the sense of colors brought together so that we may compare their differences. Say that we examine a red and a yellow side by side; the red becomes bluer and the yellow greener. Their difference in hue is increased and also such opposition brings out the difference in the value and chroma of the two colors. But because we are comparing red and yellow, or in other words, contrasting them, they do not become contrasting colors. Some writers have fallen into this error, and in order to be still more specific in the meaning of the words analogous and contrasting as they refer to definite color relations, I have charted the analogous and contrasting colors of each of the ten fundamental colors in Figs. 32 to 36. It is obvious that the division I have made is arbitrary but it is logical in construction, and if it will help to definitize these terms it will have accomplished much.

In Fig. 32 red at the highest chroma possible for the different values is connected with yellow-red on one side and red-purple on the other in their respective highest chromas for the various values. This vertical surface forms the outer face of the space containing the analogous colors of red. The inner limit is neutrality, but as shown in the figure from yellow-red the surface extends in a line toward blue-green (the complement of red), and on the other side from red-purple toward blue-green. In either case, however, the surface bends inward on the line of the second color to the right and left of red, namely, yellow and purple, and from these points moves to neutrality. The object of this shape rather than a form where the sides would run directly from yellow-red to neutrality and from red-purple to neutrality, is to include in the red analogy the partially neutralized yellows and purples. Analogy means similarity, and if we raise colors almost to white, or lower them nearly to black, they lose their distinctive hue besides having similar values. Also, if we reduce the chroma of the various colors so that they approach neutrality, they naturally become analogous. The form indicated takes these facts into consideration and in practical use will serve as a guide in determining the possibilities in a red analogy.

It is obvious that Fig. 32 not only shows red in its

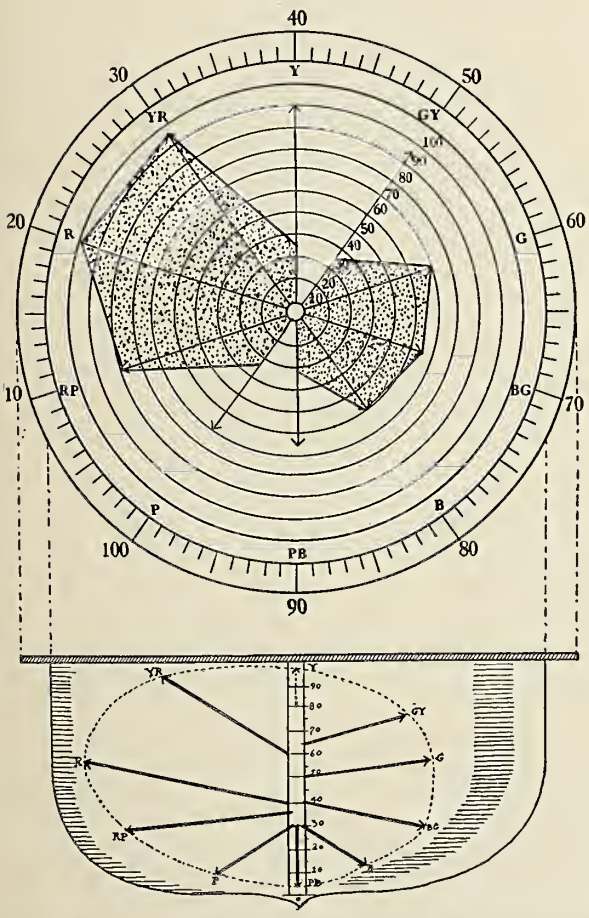


FIG. 32.— Red and its analogous colors in relation to its complement blue-green and its analogous colors.

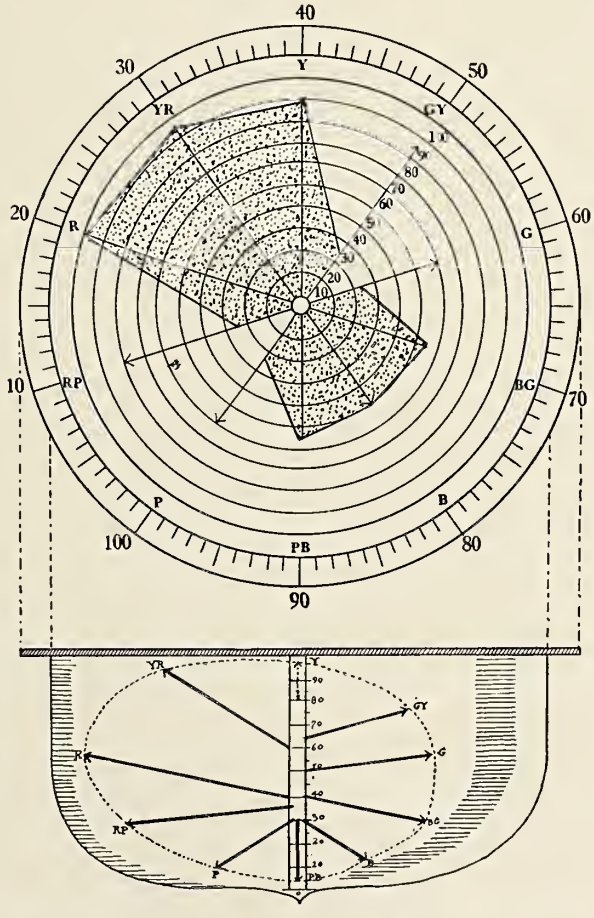


FIG. 33.— Yellow-red and its analogous colors in relation to its complement blue and its analogous colors.

analogous colors in relation to its complement blue-green and its analogous colors, but also the reverse, namely, blue-green and its analogous colors with its complement red and and its analogous colors. Thus the five figures cover the range of analogous and contrasting colors common to the ten fundamental colors, and these same ten fundamental colors will serve in almost all cases where the printer is asked to suggest a color-scheme. For those who care to make further subdivisions it is only necessary to locate accurately the hue of the first color by comparing it with the five fundamentals shown in color in Plate II, January number of THE INLAND PRINTER, and construct the analogous and contrasting colors as just described. The actual charting would be unnecessary, as one of the five figures, 32 to 36, would be close enough to use to discover the limitations of the given analogous or contrasting colors. Say that the hue of the first color fell at 25, or half-way between red and yellow-red; the analogous colors would lie between 15 and 35, or ten divisions to its right and left. The contrasting colors would be the complement immediately across from 25, or 75, and the colors included in ten divisions on either side of the complement, or between 65 and 85. The boundary surfaces would approach neutrality in the manner just described in the red analogy shown in Fig. 32.

Complementaries, or greatest contrasts, were discussed in article No. IX, and it follows that, in order to obtain a maximum contrast, the two colors should be in the highest respective chromas. But colors to be complementary need not be of high chroma. They may be raised in value by the addition of white, or lowered with black, and as long as they produce white when mixed as colored lights or gray when mixed as pigments by rotation, they are complementary. The white which is added must be neutral and the black free from toner, or the relation of the hues of the two colors will be altered.

In bringing out the effects of opposition some writers give long tables comparing a given color with all others, but the entire subject may be summed up in the simple statement that colors in opposition tend to make each other appear as dissimilar as possible, and when one color is of a high chroma and of large area and the other somewhat neutral the high chroma color makes the neutral color appear to be toned with the complement of the high chroma color. A large man appears larger when placed alongside of a small man, and the small man smaller than when the two men are judged separately. In colors we might call this opposition of values. Let us suppose that the large man is ruddy and the small man pale. In comparing them this difference also would be emphasized. This might correspond with the change of hues in colors. Thirdly, one man might be very strong and the other very weak; to continue the comparison they possess different chromas, and this difference apparently would be increased. Neutral grays have no hue nor chroma but present effects of opposition in light and shade, or opposition of values only. Fig. 37, at the top, shows a neutral gray of 60-value on the left and a neutral gray of 40-value on the right with the same grays brought in contact in the middle of the cut. Along the line where the 60-value joins the darker gray the 60-value gray appears lighter than when examined by itself, and further, it appears gradually to get darker as it approaches the outer vertical edge. The opposite effect is

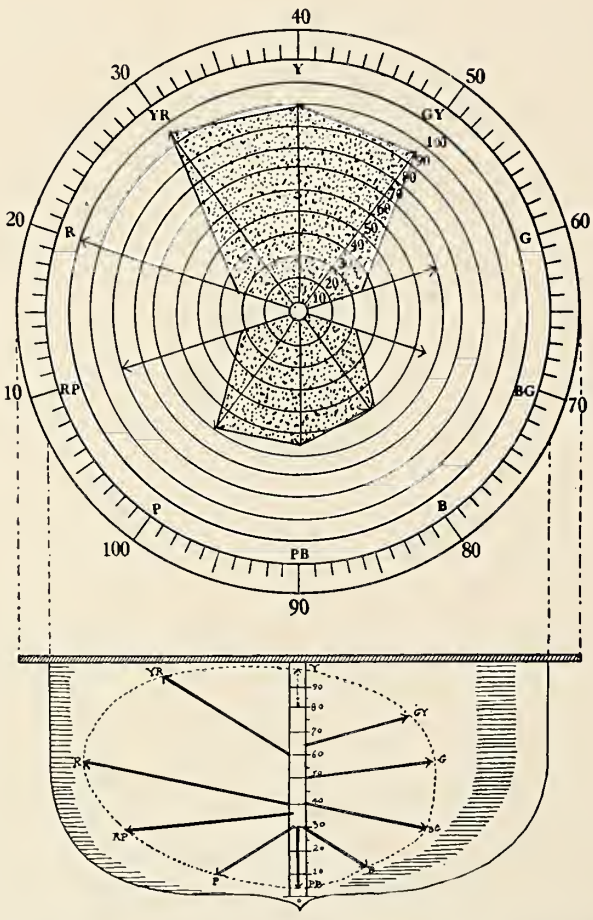


FIG. 34.—Yellow and its analogous colors in relation to its complement purple-blue and its analogous colors.

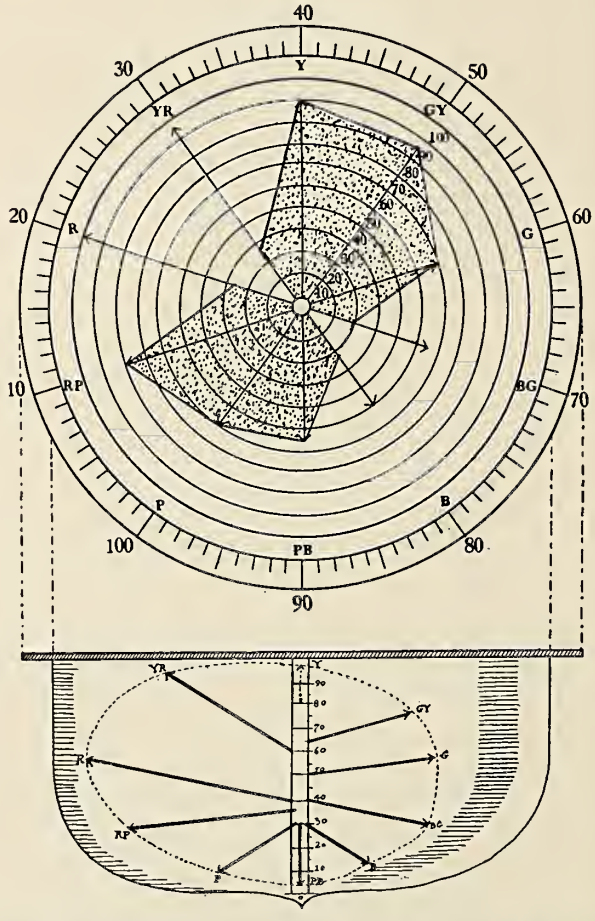


FIG. 35.—Green-yellow and its analogous colors in relation to its complement purple and its analogous colors.

noticed in the 40-value gray. It appears darkest in the line of junction and grows slightly lighter toward the opposite edge. If we look steadily at the diagram for some time the 60-value gray will appear darker by itself than when in contact with the 40-value gray, and the latter will appear darker in union with the 60-value gray than by itself. The lower part of Fig. 37 illustrates the opposition of values even better. Standardized by means of a photometer each of these grays presents an even surface ranging from the value of 90 on the left to a value of 10 on the right, but the effect is that of a fluted column, each division, with the exception of the end ones, appearing as if hollowed out. This illusion is caused by opposition of values, and is effected by the edge of the lighter value in contact with the darker value next to it.

(To be continued.)

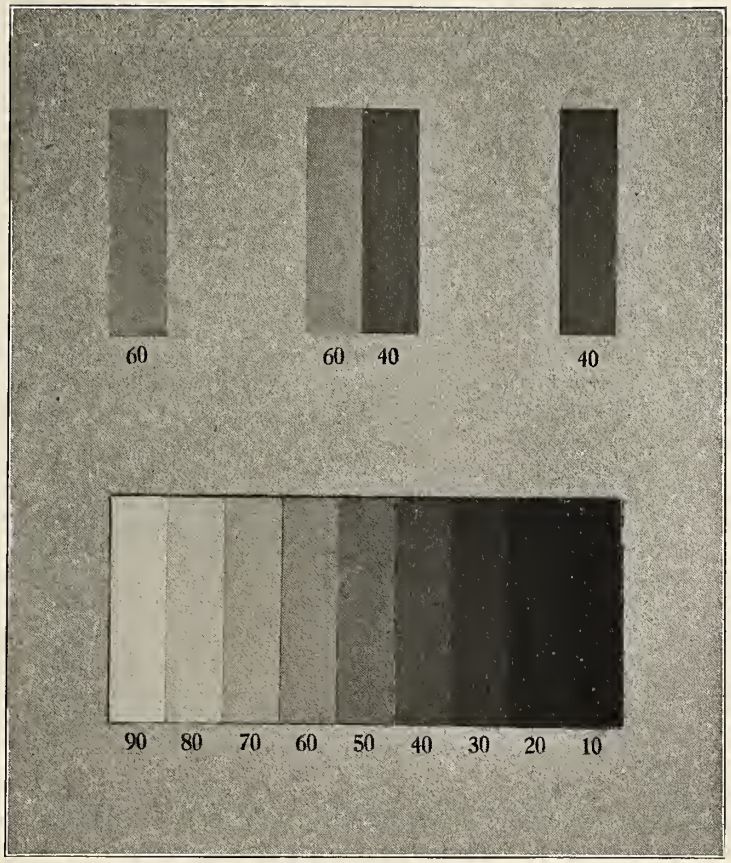


Fig. 37.

RIDDER AND LYNCH ON EFFICIENCY.

In his address to the American Newspaper Publishers' Association retiring President Ridder took occasion to dilate on efficiency and he went at his self-imposed task rough-shod. From the mass of querulousness we extract the following:

"Is it not possible there might be a readjustment of relation with unions on the basis of high wages and low labor costs? Is it not possible in pursuing a liberal policy toward our employees to insist upon a liberal policy by them in their dealings with us?

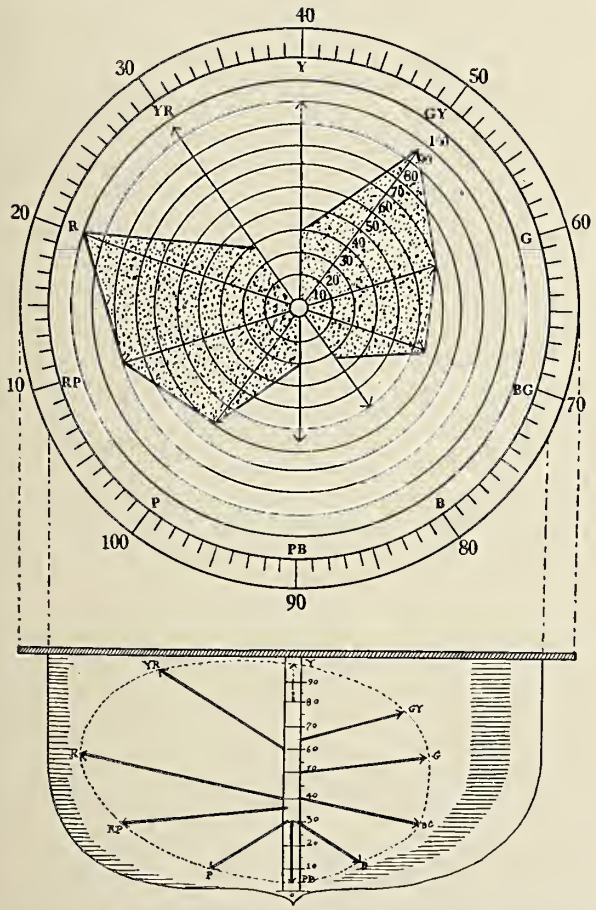


Fig. 36.— Green and its analogous colors in relation to its complement red-purple and its analogous colors.

"How can we train our successors in the management of newspapers to an adequate knowledge of inks, paper, metals, machinery or supplies? There are hardly two offices in the country that have the same methods. Where shall we look for a typical newspaper plant? Who knows? How many are there? What is the best newspaper workshop in the country with due regard to its output? Who knows?

"Our methods in the use of paper are so whimsical that a mill equipped to meet all of our needs would require 165 distinct stocks of cores to provide for our varied widths of rolls. Our workmen gather up whatever methods or traditions there are in the business by absorption or observation of those immediately around them. Many of us try to obtain ready-made competent managers by hiring men whom others have trained, instead of applying ourselves to that important work of education and development. They bring every member to a dead level of efficiency, and that level is usually below that of the most inferior workman in the shop. They are against bonuses. Many labor unions deliberately plan to curtail output under the mistaken idea that they are increasing employment. It is notorious that many workmen turn out just as little as they can safely do. 'Underworking' or 'soldiering' is almost universal. It is more than a national evil, because it extends to other countries. The conditions which permit it are intolerable and should be seriously studied and corrected. Systematic management offers what seems to be a remedy.

"In our stereo-rooms we encounter mystery in the preparation of the paste for matrices and we find mummery in the treatment of metals. In the pressroom, many of the operators are regulated by a rule of thumb. We use electricity for light and power with little knowledge of relative efficiency.

"There is hardly an operation or a method in newspaper production that has been fully standardized. In no instance have those methods been codified or analyzed or described. Most of our shops are run by the workmen, not by the managers. Few of us know what is a full day's work for a first-class workman.

"The business of papermaking is in a most primitive stage. In every paper-mill, with only two or three exceptions, the method of beating or mixing the materials to be used in the making of paper is identical with that which prevailed two hundred years ago. Forester Pinchot said that of three trees cut in the woods for papermaking only one went into paper. Recent experiments made in Germany indicate that mechanical pulp can be made with one-third of the power now used. In other words, our pulp-grinding capacity may be multiplied soon by three. I think I can safely say that every invention which saved labor in newspaper production increased the number of men employed and shortened their hours of labor and improved their conditions."

Mr. Ridder enumerated these as subjects which should be studied by publishers:

The effects of bonuses.

The application of electricity for lighting and for power and for better control of operations and for treating, for instance, for heating linotype metal and for controlling tension.

The point where it is economical to use gas instead of coal under the stereo metal-pot.

The cooling of stereo-plates.

The conditions under which it may be cheaper to make new leads than to separate them from linotype.

The handling of 1,200-pound rolls of paper by one man instead of by four men.

The merits of horizontal as compared with vertical handling of rolls.

The use of ink.

The quality of ink.

The preparation of ink rollers.

The weight and strength and surface and printing quality of paper.

Pressroom wastes.

The utilization of paper left on cores.

Storage of paper to avoid deterioration.

The strength and quality of metals used for monotypes, linotypes, stereotypes.

The best methods of making matrices, by steam or electricity or by cold processes.

The relative efficiency of various folders.

The best makes of printing-presses.

The speeds that are most desirable for printing-presses.

The economy of floor-space in pressrooms and composing-rooms.

The efficient use of a library.

Endurance tests of different kinds of flooring in mechanical departments.

Best methods of heating and of cheap refrigeration to meet extreme conditions of temperature and humidity in pressrooms.

Improvements in pneumatic tubes and carrying devices for copy and for printed papers.

Best layout of mechanical departments.

Improvements in delivery service.

Desirable heights in composing-rooms and in pressrooms.

Effective ventilation methods.

Advantages in relative location of molding-room and casting-room to composing-room and to pressroom.

Progress and costs of photoengraving and of electroplating.

Press foundations.

Best types of motor and engines for power purposes.

Comparative costs of isolated plants and central station service and breakdown service for electrical supply.

Utilization of compressed air for manifold purposes.

Methods for reducing cost of fire insurance and accident insurance.

And the multitudinous details of newspaper manufacture of which there is no codification.

"I suggest," said Mr. Ridder, "that the association carefully study this subject and evolve some plan which shall accord with the importance of the American press and make it worthy of its responsibilities."

Mr. Ridder was not permitted to have all the say. When the representatives of the unions obtained the floor they resented his comments. President Lynch took occasion to suggest that the meetings should be open to the public, as are conventions of unions. After giving the publishers this tip on how to apply one of their pet panaceas — publicity — Mr. Lynch took up Mr. Ridder's assertion that "the standard in some cities is three thousand ems an hour," in this way:

"Your president appears to have drawn largely on his imagination in reaching his conclusion. If any of our members is setting as small an amount of type as three thousand ems an hour, then the tenure of his job is not very firm. My experience is that your foremen insist on getting a fair day's work out of the machines. In the instances where our members are running the newspapers, thus usurping the functions of the managers, it must be owing to the incompetence of the managers. This statement is not overdrawn, for my experience has taught me there are relatively more incompetent managers than there are incompetent printers. 'Efficiency' is just at the present time a fad. It occupies pages of the magazines and columns of the newspapers. On its face, it is an alluring proposition; analyzed, it is a sham. But if we are to discuss the efficiency of the printer, let me ask what your association has done in the way of advancing that efficiency? The answer is, absolutely nothing. Graduated apprentices turned out from the average newspaper composing-room have only a superficial knowledge of their trade, and are a disgrace to the office, and a scandal to the industry. On the other hand, the International Typographical Union is doing all it can to enhance and increase the ability of the journeyman printer and the apprentice. To this end it conducts a technical school in the city of Chicago, on which it annually spends thousands of dollars. A comparison on the efficiency proposition between the American Newspaper Publishers' Association and the International Typographical Union shows the record is with the union."

President Ridder's address was referred to a committee composed of Messrs. Lawson (Chicago *News*), Ridder (New York *Staats-Zeitung*), Knapp (St. Louis *Republic*), Seitz (New York *World*), Carvalho (Hearst papers), Taylor, Jr., (Boston *Globe*), Haldeman (Louisville *Courier-Journal*), Hitt (Indianapolis *Star*), Palmer (Houston *Post*), and Kellogg, the publishers' labor commissioner.

This committee is entrusted with the duty of renewing contracts with the unions. Existing agreements expiring at the end of May next year, propositions must be laid before union conventions this year, the first of which are held during this month. While the arrangement of labor contracts is a stupendous job for the committee, there is hope that it will be able to investigate some of the features mentioned by Mr. Ridder.



BY M. J. BECKETT.

Cost, Efficiency and Estimating.

There are three things in connection with this department that are uppermost in my mind. They are *cost, efficiency, estimating.* These things are so related and interdependent that it is impossible to separate them. They are sides of an equilateral triangle. While it is possible to obtain cost in an inefficient plant it is of no particular value if not right. One may know that a certain job cost $100, but if he does not know that it cost too much the knowledge may only lead to self-satisfaction and ultimate loss or ruin. It is only by correct methods that one may know both cost and efficiency. One can not estimate right without knowing both. These are the strings to harp on in this department. Of course, the matter of standards naturally comes in for a share of attention and I am sure there will be material enough developed to keep up a lively interest.

It is important to know the cost of a job, and it is equally important to know that it cost too much. Scientific management and right methods of getting efficiency are necessary requirements to accurate costs. When you know the cost of a job, you have not all of the knowledge you ought to have. You want to know that the cost is right. The cost will not be right unless the efficiency is right. You can not get efficiency without estimating. It is a good thing to know costs and even to know that you have lost on a job, but this knowledge will not be of much practical value unless you are able to place your finger on the department or man that is responsible for the loss.

This brings us to the question of standards. If we fall down, how are we going to measure the distance of the fall? What is the standard by which any job is to be measured?

The estimate made by the printer-salesman is the measure. If he is a competent estimator, he figures out that it takes so many hours in the composing-room, so many hours in the pressroom, so many hours in the bindery — going into detail of every operation. He has in mind all the time the average workman. If his estimate captures the job, his estimate-sheet ought to be "plans and specifications" for the building of that job, and if there is failure anywhere to come up to that, an inquiry should be made as to why the workmen did not succeed.

A standard estimate-sheet is as necessary as a standard cost-finding system.

The necessity of making estimates on small jobs ought to drive every printer to a thorough and scientific study of estimating. To do this he must have both a cost system and an efficiency system. He must begin by estimating every job he puts through his works as well as those he is asked by his customers to price in advance. The fact that his customers are compelling him to go a mile ought to remind him of the scriptural injunction to go another. The glory is in the second mile. If he goes the whole distance he will learn some things of immense importance.

Printers are bemoaning the fact that they are required to give estimates on every little piece of work. This is a blessing in disguise. It is really a guide-board pointing the way to success. The real difficulty has come from the printer trying to make a price offhand like a groceryman pricing a bushel of potatoes. He has allowed himself to be stampeded into giving a price without going into the details. That is mere guesswork. If asked to give an estimate on a job, take the matter seriously enough to get out an estimate-blank, and set down every item of cost that enters into it, add a profit, and then give the price to the customer. If he goes up in the air, as he probably will, he will come down again by attraction of gravitation. As a word of caution, let him come down on the ground and not on you.

If every other printer is as careful and painstaking, giving an honest estimate, the customer will get tired of going up and coming down and will leave his job somewhere at a profit.

Taking the idea of the estimate as a measure of efficiency, and efficiency as a measure of cost, one can readily see the necessity of estimating on every job whether required or not. The cost-sheet should be so constructed that the estimated time and actual time are brought right together and the gain or loss on estimate recorded on the cost-sheet.

If every job comes out according to estimate, and we have figured a profit in it, the profit is sure to materialize. The old method of making an estimate, then filing it away and never looking at it again, is probably responsible for many of the failures in the printing business. If the method here suggested is carried out, and the cost-sheets so constructed that not only the cost but efficiency and estimate as well are all together, a great step will be made in advance and profits will begin to pile up.

Profits are seldom made unless planned for. For this reason a planning department should be organized in every printing-office of considerable size and every detail worked out in advance of being put up to the workmen. Any job worth doing at all is worth doing well and needs to be planned. It needs to be engineered, put up to the mechanical department in the most intelligent way possible and much of the instruction ought to be in writing.

In order to make a profit, a job must be completed within the time indicated in the specifications. Every hour a job is in the shop longer than the estimated time costs money that comes out of profit, not off the customer.

The estimate-sheet has an important part to play. A duplicate of it, with prices omitted, with every hour and operation slated, should be filed with the order clerk, who, by the way, must have knowledge enough and sense enough to plan it for proper execution. He must be provided with an order blank that will serve at the same time the purpose of a cost-sheet. Upon this cost-sheet he must enter the estimated time for each operation, so that when the actual time is recorded on this sheet it is easy to see the gain or loss on estimate for each operation and each item of material.

In this way, every failure to come up to the stake set by the estimator as a standard for that job will be queried, and a lot of valuable information obtained as to the efficiency of workmen, estimator and plant.

Using the department hour as the unit of measurement, it is possible to credit or debit the department so many units lost or earned and thus measure its efficiency. The estimator is also measured by the application of this plan. If his estimates go wild of the mark, his mistakes are brought into the light.

The estimate is the standard so far as any individual job is concerned in any shop. It may not be the absolutely

correct standard, but it is the highest aim of the estimator, and is the standard he sets up. The actual facts as expressed in the final costs may show up the standard in a bad light, but that does not affect the case. It may only show an inexperienced, erratic or careless calculator, and that is worth knowing. If this plan is followed out in estimating on every job, working it into the cost-sheet and then getting at the gain or loss on the estimate, there is no doubt but that a great advance will be made all along the line.

This plan opens up the way to scientific management in the printing business as in other lines of manufacture. It makes it possible to use the task and bonus plan of paying workers, thus allaying and avoiding labor troubles. The workers, under this system, are made co-partners in the benefits derived from increased production. Under the task and bonus plan, the workers are given one-half the savings made by exceeding the standard and the employer gets the other half.

Carnegie said, "Work must be half play." No man is a valuable worker who does his work drudgingly. To beat the estimate puts play into the work and makes it a game. Interest is awakened and sustained, but no employer should enter into it unless he intends to do the square thing. He will get team play, but it will be all against him.

Common Business Sense Calls for Expert Service in Cost Accounting.

From all over the country come indications of renewed interest in the matter. The tone of the letters seems to indicate practical rather than curious interest. A man in the Far West, who is installing cost systems and doing a good work among printers, writes: "The more I delve into the so-called problem of cost accounting, the more convinced am I that it is largely a matter of common sense and business. Certain training is, of course, essential and study gives knowledge, but theory, without common sense, will get many hard bumps. What I am arriving at is the practice of printers of attempting to put in a theoretical system of cost finding without an expert's study of conditions, his supervision of the first few weeks of work, and the care he would exercise. Many seem to put in a system and make it conform to their whim and the careless and oftentimes expensive methods of using their men and machines. A study of any plant should be made with a view to altering all adverse conditions and bringing economy in every department, including what is often overlooked, the office. A system of cost finding has by no means served its purpose when it has given to the manager his unit of cost. His use of it has just begun, and it is largely becoming a necessity in a large manufacturing business to have an expert devote his time to just this one phase of the production. The plant that neglects this matter will eventually suffer from the ignorance. I am finding my work of growing interest and daily learn new things that help me over the rough places in the larger shops that come under my care. My next work is at Sacramento, and I hope to get other towns down there while I am in that country. I will go to Los Angeles anyway and look over the situation there. More and more I am desiring a change from the handling of the small shops and confine my work to the larger plants. I find in them more understanding and more inclination to do the work right. Small places are often antagonistic to changes because of a narrow outlook on the situation. The general printing situation is sluggish and many are — because of the poor returns — turning to the cost work. Others are struggling blindly along, declaring no one can show them anything about their business. Poor fellows! I confine my endeavors largely to those who are already interested, and do not waste any of my time converting those who have been swamped with cost literature for two years and have not yet waked up."

Forty Lots of Cards.

In a medium-sized Cincinnati printing-shop, the records on forty lots of ordinary business cards were looked up and the average found to be as follows:

Composition, 46¼ minutes; make-ready, 25 minutes; running on 500 lots, 30⅓ minutes; 1,000 lots, 55 minutes; cutting, 12 minutes; figuring composition at $1 per hour and job-press work and cutting, each at 75 cents, we have:

	500	1,000
Composition, 46¼ minutes, at $1	$0.77	$0.77
Make-ready, 25 minutes, at $0.75	.31	.31
Presswork:		
500, 30⅓ minutes, at $0.75	.38	
1,000, 55 minutes, at $0.75		.69
Cutting, 12 minutes, at $0.75	.15	.15
Delivery	.10	.10
Stock in sheets (say)	.23	.45
	$1.94	$2.47
Profit 20 per cent	.39	.50
	$2.33	$2.97

Stock and cutting make these cards correspond to the 60-cent cards, quoted in the Philadelphia Price List, which is: 500, $2.20; 1,000, $2.92, for ordinary cards; or 500, $2.45; 1,000, $3.26, for medium-grade cards. If these forty lots of cards were just "ordinary," then the Philadelphia List is too low; if they were "medium," it's a little too high.

Is this a fair average? If so, an honest price for 500 fair business cards would be from $2.25 up; 1,000, $3 up.

It is said that "Man creates in the image of his own ideas." The great thing that the printer must strive for is a correct-price idea. Those ideas must be definite and positive and based on real knowledge, such as can only be secured by the use of a cost system.— *The Cincinnati (Ohio) Ben Franklin Witness.*

The United Typothetae Reports Progress.

Since the Washington convention more than three hundred new members have been added to the rolls of the United Typothetæ of America, and it now seems probable that the increase between the time of holding the Washington convention and the convention which will be held in Denver next September will exceed four hundred new members.

During the past year the United Typothetæ of America has installed nearly a thousand cost-finding systems in offices in various parts of the country, expending in the work about $46,000. This money has been returned to those putting in the system several times over, as the result of the use of cost-finding systems is to disclose numerous leaks which had gone on for years unsuspected, cut out the unprofitable work, and to advance selling prices to a considerable extent. The increase, of course, being greater in towns where the majority of printers can be induced to install the system. It is safe to say that cost systems are enabling the printers to get anywhere from ten per cent to fifty per cent more for their work than formerly, and that the average advance in towns where most of the offices operate systems is in the neighborhood of twenty-five per cent. All reports agree that the higher prices have not been followed by any curtailment in the amount of business offered.

The next annual convention of the United Typothetæ of America will be held in Denver during September. The

opening date has not yet been decided on but will be announced later. Even at this early day the indications are that the Denver convention will be the largest and most instructive ever held, and an elaborate and varied program will be arranged.

Southeastern Cost Congress.

Two hundred attended the Southeastern States Cost Congress at the New Kimball House, at Atlanta, Georgia, on April 20 and 21. The addresses and talks were enjoyable, and a new permanent organization was formed. Judge Candler, mayor pro tem., welcomed the visitors in a felicitous speech in which he said: "Nothing is more important than attention to the economies of business. In the past American business men have paid less attention to the small expenses than any other people. The fact that you have left your business to gather here to discuss economy — to consider ways of cutting off the corners — is of the highest importance. When every business man begins to save the postage stamps, every one will profit. In the future our prosperity must depend on our savings."



PRINTERS' COST CONGRESS OF THE SOUTHEASTERN STATES, ATLANTA, GEORGIA, APRIL 20, 21 AND 22, WHICH HAS CAUSED A GREAT AWAKENING OF THE PRINTERS OF THE SOUTH.

John E. Burke, of Norfolk, Virginia, responded, after which the following were chosen temporary officers: R. C. Darby, of the Piedmont Printing Company, of Atlanta, chairman; Ed L. Stone, of Roanoke, Virginia, vice-chairman, and Henry Crenshaw, of Montgomery, Alabama, secretary.

Papers were read and addresses given, which provoked discussion in the shape of short talks from the various attendants. The set addresses were as follows:

"What a Cost System Means to the Printer," George W. Upton, of New Orleans.

"What Cost Systems Have Done for Other Sections of the Country," Franklin W. Heath, secretary, United Typothetæ.

"Importance of Each Job Showing a Profit," S. B. Kippelt, of Birmingham.

"Averages as Revealed by Use of the Cost System," W. O. Foote, of the only cost-finding printery in Atlanta.

"Importance of Including Interest on Investment and Depreciation in Overhead Charges," C. P. Cummings, secretary, Philadelphia Printers' Board of Trade.

H. W. Flagg, assistant secretary of the United Typothetæ, gave an illustrated lecture on "The Standard Cost Finding System."

J. Stearns Cushing, of Boston, made an encouraging and interesting address.

J. A. Morgan, chairman of the International Cost Congress, spoke on the progress of the movement throughout the country.

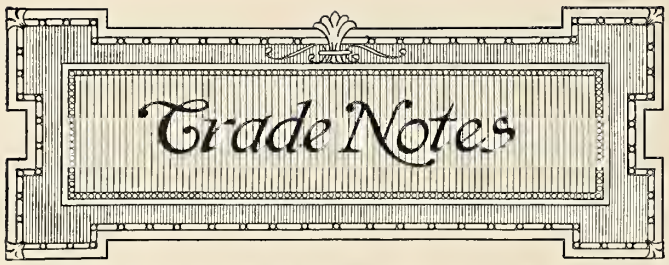
The earnestness and enthusiasm were made manifest by the formation of the Southeastern Branch of the International Cost Congress, which was permanently organized with the following officers: President R. P. Purse, of Chattanooga; vice-president, R. C. Darby, of Atlanta; secretary and treasurer, A. G. Bowden, of Nashville. Executive committee: R. W. Ewing, of Birmingham, Ala.; H. L. Brown, of St. Augustine, Fla.; William Pfaff, of New Orleans, La.; William H. Cogswell, of Charleston, S. C.; John E. Burke, of Norfolk, Va.; L. T. Davidson, of Louisville, Ky., and J. M. Dulaney, of Lynchburg, Va.

As the congress had been advertised as a strictly "business meeting," there was but one entertainment feature on the program — a banquet smoker — which was declared to be the best ever given in Atlanta, reflecting great credit on Chairman Bodenhamer and his committee.

At a meeting of the executive committee of the newly organized association it was decided to hold the next meeting at Nashville, the date to be selected at some future time.

Wants a Bookkeeping System.

A writer from Georgia says: "We do practically no jobwork — our plant being confined to the production of books, one monthly magazine, and one weekly paper. What I need is not so much a detailed cost system as a better system of bookkeeping which will enable me to keep track of the work. I want to make a sharp division between the book department, the magazine and the weekly, and as far as I can see now, it is simply a question of bookkeeping. If you can, with this slight information, lay out some plan for me, let me know what it will cost. If you need further details, drop me a line and I will take pleasure in supplying them."



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

International Photoengravers' Convention.

Invitations are out for the International Photoengravers' convention, to be held at Cincinnati, Ohio, on June 26, 27 and 28. It is expected the principal topic for discussion will be cost accounting and related subjects.

The South Waking Up.

A. G. Stevenson, of the Lino-Tabler Company, writes from Montgomery, Alabama: "The 4-on picture in the May INLAND PRINTER looks fine. But believe me if I had known it was going in the 'I. P.' I would have 'dolled up' for the occasion. I find THE INLAND PRINTER in all the principal offices in the South as well as in the North. The South is certainly waking up."

Kansas City Typothetae Holds Banquet.

About one hundred and fifty employing printers, representatives of supply houses and invited guests, attended the second annual banquet of the Kansas City Typothetæ, held at the Sexton Hotel, that city, on May 4. Frank T. Riley was toastmaster, and addresses were made by H. Walkenhorst, president of the Typothetæ; J. W. Hailman, J. R. Halderman, and John Clyde Oswald, editor of *The American Printer*, New York.

Princeton to Have Big Printery.

Work is almost completed on the handsome printing building which Charles Scribner will present to Princeton University. A dispatch to the Newark (N. J.) *News* states that "In the new building the esthetic and utilitarian principles have been combined to produce a building that will help maintain the dignified scholastic expression sought by Princeton University when it adopted the style of Oxford and Cambridge, Winchester and Eton for all future buildings, and at the same time give the maximum amount of light and air and the most desirable separation and convenient proximity for the working departments and offices of the printing and publishing establishment." The equipment of this new printing plant will comprise the best machinery and materials obtainable, among which will be three or four of the latest model Linotypes, four large cylinder presses, several job presses, sewing, wire, stitching, cutting and smashing machines.

Printers' Club Organized at Jacksonville.

Leading business men who are engaged in the printing and publishing business at Jacksonville, Alabama, recently organized the Jacksonville Printers' Club, which is expected to become one of the leading business and social organizations in the city. While the objects of the new club, in the main, are similar to those of the Ben Franklin clubs, the organization will use its influence to bring about closer social relations between employing printers, and to establish itself as a business institution ready at all times to render aid in the upbuilding of Jacksonville. In this way it is hoped that a greater prestige will be gained for the entire printing trade in the southern city. The following officers were elected: President, E. B. Harris; vice-president, F. W. Dennis; secretary, W. M. Plaxco; treasurer, Will Hall. Horace Drew, F. W. Dennis, Malcolm Lockhart, R. T. Arnold and E. B. Harris were elected as a board of governors.

Give the Devil His Due.

At the celebration of the twentieth anniversary of the Galesburg (Ill.) Typographical Union in April, Walter R. Lofgren gave a toast on "The Devil" as follows: "The devil has to change his position some day, and upon you printers depends his knowledge of the trade. Drop him a hint now and then, and if you have a good idea knock it into his head. Give him a good foundation and a good training for his life as a printer. A good devil will make a devil of a good printer."

Forty-two Years at One Case.

C. J. Ambli, a printer, of Decorah, Iowa, who has been employed on the *Posten*, a Norwegian paper published at that city, for forty-two years, was recently retired on a pension of $12 a week. He is now seventy-three years old, and although the pension is accepted with appreciation it is said his love for the printing business is abiding, and that he is loth to leave the old stand, where the case, the smell of the ink and even the old towel had become almost inseparable from his existence.

Monotype Earnings.

The Lanston Monotype Machine Company, Philadelphia, shows net profits of $605,069 for the year ended February 28. Dividends totaling $329,698 were paid, leaving a surplus of $325,371. The profits of the year just closed compare with $505,468 in 1910 and $309,964 in 1909. The report of President J. Maury Dove explains that the heavy business of the last year has outgrown the present facilities of the factory and plans are being prepared for a new building, which will be paid for out of the assets.

Pressmen Have New Voting Plan.

At the convention of the International Printing Pressmen and Assistants' Union, to be held at Hale Springs, Tennessee, this month, a proposition will be submitted by the Spokane branch, the purpose of which is to take away from platen and flatbed pressmen the right to vote on matters affecting only web pressmen, and denying to web pressmen the right to vote on matters affecting only flatbed and platen pressmen. It is said that a good deal of friction has been caused by the present method of allowing one class to interfere in the affairs of the other.

Printers Co-operate with Clergymen.

At its quarterly meeting in Trenton, the New Jersey State Printers' League decided to coöperate with clergymen and business men's associations of Trenton and Newark in establishing Good and Welfare Leagues. The leagues combine in working for the best interests of the cities and handle important matters that heretofore have been neglected by the municipal governments. The printers' meeting was a successful one, and cheering reports were made from all parts of the State concerning the condition of trade. The next meeting of the league will be held at Newark.

Printers Urge Half Subway Fare.

President James S. Tole, S. W. Gamble and James W. Sullivan, acting as a committee from Typographical Union No. 6, of New York, recently called on Chairman Wilcox of the Public Service Commission and submitted a communica-

tion urging the advisability of providing, in any arrangement for future subways, that there should be a reduced fare during rush hours. The printers' communication advised that "The most pressing social need for the new transit lines is to relieve the present congestion of population in several districts of Greater New York, especially in Manhattan. No greater inducement can at present be offered the wage-workers to get away from the congested centers than a reduced fare in their hours of travel." The plan submitted comprehends a six-day weekly coupon ticket, to be sold at 30 cents, good for one round trip each workday, valid in either direction, the morning coupon between 6 and 8 o'clock and the evening coupon between 5 and 7. Occasional riders in the rush hours would pay full fares.

Education Association to Meet at 'Frisco.

The executive committee of the National Education Association has announced the selection of San Francisco as the place of meeting for the forty-ninth annual convention of that body, which will be held on July 8-14. A special low rate for the round trip has been secured. The rate from Chicago will be $62.50, with proportionate rates for other western as well as southwestern points. Tickets will be good to return up to and including September 15.

Good Paper with Bad Associations.

The Gibson (Ill.) *Courier's* reputation for using good paper in its job department was recently enhanced by a discovery made in wrecking an old livery barn in that town. On one of the walls was found an old sale bill in an excellent state of preservation although printed by the *Courier* in 1874. There were a few other things found in the old barn, however, which the *Courier* claims had no connection with the sale bill nor the printers. Under the floors were flasks of the half-pint, pint and quart size, and all varieties of vintage, dating back to the "good old days." The wreckers state that every bottle found "has been" empty.

First Bible in African Language.

The gospel of Mark is being printed in the African language at Marion, Indiana, according to the *Chronicle* of that city. A missionary named Emory J. Rees some time ago returned from the jungles armed with a manuscript of the gospel of Mark, in the African language, and through a friend turned the printing contract over to Marion printers. The letters of the English alphabet are being used to spell the words, as the native Africans have no alphabet, and are being taught by the missionaries to use English letters in spelling their own words. The work is said to be well under way, and the books will be shipped to "darkest Africa" early in the fall.

Booksellers "Pretty Poor Lot."

In a speech delivered at the annual convention of the American Booksellers' Association, held in New York city recently, E. Byrne Hackett, of the Yale University Press, created no little commotion in the form of a "call down" to the booksellers assembled. In part, he said: "I think you booksellers are a pretty poor lot. To listen to the speakers one would imagine the retail end of the book trade is one of the most complicated businesses on earth. Think for a moment of the part the publisher plays in handing you the completed product. He must be a man of tact, education and high ideals. He must keep abreast of the times. He must have the speculative instinct and must be a keen business man. Many of you are remiss in finance. The publisher spends money in advance to produce a book, and many booksellers let their accounts run for a year or more. This is not affording coöperation between different branches of the same industry." It is said that the members of the association grew restive under fire and protested with "Get a better collection department" and "Give us better books."

Comma Delays Contract.

"The pump power-house, generating machinery and auxiliaries," reads part of a clause which provides that the Illinois Sanitary District shall maintain and keep in repair a steam-turbine plant in Washington Park, Chicago. When the contract, containing this clause, came up for ratification by the park commissioners and the sanitary district trustees, the latter objected to the punctuation of the words quoted above, setting forth that the comma after the word "power-house" committed the district to performing more than what the commissioners had asked. The commissioners agreed that the punctuation was faulty, and asked to be given a week for deliberation and removal of the comma.

Good-fellowship at Hackensack.

According to press reports the annual dinner of the Hackensack (N. J.) Typographical Union, on the evening of May 1, was resplendent with appreciative words, and good-fellowship between journeymen and employers. The owners of printing establishments, who were present as guests, and the union printers are said to have vied with each other in expressions of confidence, one in the other, and this feature was so prominent that it was accepted as the most encouraging and satisfying pleasure of an evening crowded with more than ordinary enjoyment. The dinner was held at the Union House and Proprietor Schneider is said to have more than sustained his reputation as a provider of morsels that help to make men happy and contented. Several out-of-town guests were among the merrymakers.

Bleistein Withdraws from Courier Company.

After thirty-five years' continuous service with the Courier Printing Company, of Buffalo, New York, George Bleistein, president and treasurer of that concern, has retired and will devote his entire time to the Huebner-Bleistein Patents Company, a new concern which will put on the market a new process for printing lithographs that, it is claimed, will revolutionize the business by reducing the time for color-printing by four-fifths. The new process was discovered by W. C. Huebner, who was formerly a foreman of the Courier Company. Some time ago a company was formed, which included a number of Buffalo's leading business men, and a temporary office for demonstrating the process was established. A plant, to cost $300,000, will be erected, in addition to a machine shop in which will be manufactured the machinery necessary in the new process. A Canadian company also has been formed, with $2,000,000 capital, and machinery is being constructed for the establishment of a plant in that country.

Minnesota Printers in Meeting.

At the meeting of the State Ben Franklin Club of Minnesota, on May 8, printers and publishers of the State engaged in a lively discussion on the business methods which have been in vogue in printing establishments. R. T. Parte, of Fargo, North Dakota, explained a simplified cost system for country offices. W. W. Huntley, of Duluth, delivered an address on "The Practical Printer and Modern Methods." Other speakers were Jens K. Grondahl, Red Wing, whose subject was "Echoes from the Missouri Meeting"; H. M. Wheelock, Fergus Falls, who explained the "Difficulties Existent in My Neighborhood"; A. M. Welles, Sauk Center, reviewing "The Country Print-shop from a

Business Basis"; Clare W. Blakely, Rochester, giving "Facts Ascertained from a Cost System in a Country Shop," and P. O. Pederson, who gave a chart talk on "Estimates on Catalogue Jobs."

Printers' President Sues Manufacturers.

James M. Lynch, president of the International Typographical Union, has begun suit against John Kirby, Jr., and the directors of the National Manufacturers' Association for $100,000. Mr. Lynch charges that a libelous resolution was passed by the manufacturers' directors on October 13 last, with reference to the Los Angeles *Times* explosion. The part of the resolution alleged to be a libel is as follows:

WHEREAS, The long-continued, cowardly and recklessly illegal determination of the International Typographical Union to destroy the business of the Los Angeles *Times* and the influence of its owner, Gen. Harrison Gray Otis, in his efforts in behalf of industrial freedom, has terminated in the destruction of the *Times'* plant and building by dynamite.

Resolved, That this board recognizes this act of destruction of life and property as in line with the criminal policy of criminal unionism.

Alfred J. Talley, of New York, attorney for President Lynch, issued the following statement, on May 17:

"There was no reason and no excuse for the manufacturers to make wholesale denunciation of the International Typographical Union as being guilty of the Los Angeles *Times* explosion and responsible for the loss of life which resulted.

"The International Typographical Union embraces thousands of law-abiding and excellent citizens all over the country who resent the imputations cast upon them by the statement of the manufacturers, and this action is merely an expression of their emphatic protest against the unwarranted wrong that has been done them."

The complaint sets out the duties of Mr. Lynch as president of the International Typographical Union, for the purpose of showing that, while a union can not be libeled or bring suits, its official head, who performs or directs all of its official functions, can be libeled, when a union is libeled, and he therefore seeks relief under the law. The suit will be brought in the Supreme Court of New York County.

Bookwalter Scores Apprenticeship Methods.

At the opening session of the sixth annual convention of the National Association of Employing Lithographers, at the New Willard Hotel, Washington, D. C., the principal address was made by Charles A. Bookwalter, an employing printer and former mayor of Indianapolis, Indiana. Mr. Bookwalter made a strong plea for the careful instruction of apprentices as the only sure method of giving to the trade the protection of an ample number of properly trained workmen. He contended that, for this reason, trade schools were of great value, as they gave the apprentice instruction in all departments of the trade. Speaking of poorly trained apprentices, he said:

"In the school we send the boy through all branches of the trade he has elected to follow. If he is deficient in spelling or grammar — branches of common-school education which should be a basis for the training of every prospective printer — we give him instruction along these lines as well as on the machines upon which he will subsequently depend for his livelihood. And we turn him out a thoroughly rounded craftsman.

"On the other hand, I have known of numerous instances in which boys have been employed as apprentices only to be kept continuously on one character of work. At the end of four years they have completed their 'time' and are entitled to think themselves journeymen, but if occasion ever arises for them to seek new fields in which to labor, the new employer finds them little better than helpless, unless he happens to have a vacancy on the particular kind of work to which they have been accustomed.

"It is training of this sort which constitutes the greatest menace to this and to other trades, because the number of proficient workmen is not increasing anywhere nearly in proportion to the ratio of increase in the demand for skilled labor."

Death Lurked in This Big Contract.

Robert Lecouver, of the Lecouver Press, 51 Vesey street, New York city, was found dead in a well at his home at Westwood, New Jersey, on the morning of May 13. The authorities were unable to determine whether deceased committed suicide or was the victim of an accident.

Mr. Lecouver profited by the recent investigation into the city printing contracts, of New York, which disclosed alleged exorbitant charges by the contractor. In the shake-up that followed, deceased secured the printing of the City Record and other work. It is thought that the venture was not profitable, and some labor troubles served to further complicate matters. Eventually, Mr. Lecouver was compelled to sign over his interest in the contract. After the consummation of this deal, he was confined to his home, suffering from nervous exhaustion. Mr. Lecouver was sixty-five years of age, and had been engaged in business in New York for twenty years.

Clergyman's Talk to Printers.

At a "smoke-talk" held by members of the Springfield (Mass.) Typographical Union recently a most interesting address was made by Rev. Dr. F. W. Merrick, fraternal delegate to the Central Labor Union from the Ministers' Association. Among other things, he said:

"There is continual development in your craft — your ways of doing things, the instruments with which you work, the uses to which your knowledge and skill are put, to say nothing of the educational effect of handling intelligently a worthy book or an informing, clean newspaper, all enter into the effect of your work upon you. The two general facts that relate to you as members of organized labor are these: First, the helpful influence that the typographical union may have everywhere on the whole social community by its policy of intelligence and fairness. Secondly, the effect you may have on the whole body of organized labor in doing for it that which needs now most to be done, namely, to persuade the men that an overemphasis upon the material rewards of industry to the neglect of those imperishable personal and social rewards, which makes the noblest man and the finest society, is at best but a refined form of animalism, and at its worst may flame into class hatred and occasional violence. Your age, the quality of the men you have in your unions, the training you get from your work and the good name you have in the social community, all unite to fit you to be the leaders in that social revival which has already well started throughout the civilized world, and which, with the ignorant and the turbulent held in perfect control where they belong, is certain to result in a more perfect industrial order."

General Notes.

A BEN FRANKLIN CLUB was recently organized by the employing printers of Jackson, Mich.

GIRLS employed in the Bureau of Printing and Engraving, at Washington, D. C., have petitioned Director Ralph for an increase in their wages.

FOR five hundred copies of a city report, at Norfolk, Va., one printer asked $380 and another printer wanted $900. "There's something rotten" in Norfolk!

THE Keystone Type Foundry Company has decided to locate a branch at Chester, Pa. Land along the Pennsylvania Railroad has been purchased and several buildings will be erected.

A FIVE-STORY printing and engraving plant will be erected on Richmond street by the Toronto Engraving Company, of Toronto, Ont.

THE installation of a printing plant in the Washington Introductory School, at Berkeley, Cal., is said to have greatly improved the quality of English among the pupils of that institution.

A MOTION to appoint a royal commission to investigate conditions in the Printing Bureau, at Ottawa, Canada, was recently defeated in Parliament. The administration opposed the motion on the ground that a full investigation already had been made.

A SOCIAL organization has been formed by employing printers at Washington, D. C. William B. Shaw was chosen president; Frank P. Runn, vice-president; W. J. Galbraith, secretary, and Lewis M. Thayer, treasurer. Meetings will be held monthly.

BOOKBINDERS, lithographers and photoengravers, in a recent meeting at San Francisco, took steps to bring about a central organization of the printing trades in California. About one hundred firms from the larger cities were represented at the meeting.

THE German Typographical Union, of Cincinnati, on May 7, celebrated the twenty-fifth anniversary of the establishment of the eight-hour day by that organization. A banquet was given at Bruen's garden, at which prominent printers and editors responded to toasts.

CHAIRMAN FITZGERALD, of the Committee on Appropriations, recently introduced a resolution in Congress, the purpose of which is to discover the cause of delay in the construction of the new building for the Bureau of Engraving and Printing, for which $2,150,000 was appropriated last year.

AGREEMENT was recently reached between the officers of the I. T. U. and "Big Six" Typographical Union, of New York, on the one side, and the DeVinne Press, of that city, on the other, whereby none but members of the typographical union will hereafter be employed by the DeVinne concern.

A. HOEN & Co.'s printing, binding and engraving establishment at Richmond, Va., was recently seriously damaged by fire. The loss is estimated at $150,000, partially covered by insurance. The Hoen concern is said to be the oldest of its kind in the United States, having been established at Baltimore in 1835. The house did the larger part of the printing of the Confederate Government.

Pi-Line is the unique name of a publication issued by the Phœnix (Ariz.) Typographical Union during the progress of its annual ball. According to the *Daily Gazette*, of that city, the name was a slander on the publishers. The *Gazette* says: "There is not a single pi-line in any one of the four pages of the issue. Instead, it is a model of typographical excellence, and it is a catchy and witty production as well."

Recent Incorporations.

Allen Printing & Supply Company, Allentown, Pa. Capital, $25,000. Col. S. D. Lehr, president.

Ginn Printing Company, Ft. Wayne, Ind. Capital, $8,000. Incorporators: E. H. Ginn, E. O. Ginn, E. Ginn.

The Fine Arts Publishing Company. Capital, $100,000. Incorporators: F. W. Gaston, L. A. Cowley, W. G. Heuser.

Special Service Printing Company, Chicago, Ill. Capital, $5,000. Incorporators: S. S. Stein, W. Bachrach, J. McKeag.

The Western News Company, Chicago, Ill. Capital, $300,000. Incorporators: L. A. Neis, S. M. Evans, A. E. Manning.

Manual Publishing Company, New York city. Capital, $50,000. Incorporators: F. C. Abbott, T. O. Abbott, R. H. Reed.

The Peerless Printing Company, Chicago, Ill. Capital, $10,000. Incorporators: L. W. May, J. V. Cunningham, D. B. Lyman, Jr.

Perry-Nalle Publishing Company, Wilmington, Del. Capital, $20,000. Incorporators: C. W. Perry, W. C. Nalle, S. D. Townsend.

The Modern Lithographing Company, Chicago, Ill. Capital, $7,500. Incorporators: H. J. Lukas, G. F. Handweak, J. W. Backwith.

Manifold Book & Printing Company, Manhattan, N. Y. Capital, $100,000. Incorporators: W. E. Miller, E. D. Moler, W. S. Vanderkar.

Dixon-Hanson-Bellows Company (publishers), Chicago, Ill. Capital, $350,000. Incorporators: J. H. Hanson, J. A. Bellows, J. P. Grier.

The Phoenix Printing Company, Milwaukee, Wis. Capital, $30,000. Incorporators: G. Wordingham, L. Wordingham, A. S. Wordingham.

England Kelch Company (printing and publishing), Great River, N. Y. Capital, $10,000. Incorporators: W. Huch, Jr., L. S. Holmes, F. T. Pace.

Chicago Magazine Publishing & Printing Company, Chicago, Ill. Capital, $100,000. Incorporators: B. O'Hara, F. M. H. O'Hara, E. A. Hoffman.

Feike-Desch Printing Company, Cincinnati, Ohio. Capital, $50,000. Incorporators: B. Feike, A. H. Lammers, W. M. Dunbar, G. Desch, J. L. Diweky.

The Motographic Company (printing and publishing), Manhattan, N. Y. Capital, $50,000. Incorporators: W. J. Dieckinson, E. J. Leonard, R. S. DuBois.

Autogravure Company (printing and publishing), North Pelham, N. Y. Capital, $60,000. Incorporators: C. B. Reynolds, G. Von Bebern, B. S. Reynolds.

American Hotel & Tourist Company (printing and publishing), Chicago, Ill. Capital, $30,000. Incorporators: C. E. Hunt, J. J. Quigley, C. T. Cummins.

Northern Real Estate & Building Journal Publishing Company, Whiting, Ind. Capital, $10,000. Incorporators: E. H. Parr, D. W. Smyert, D. C. Alexander.

Fifth Avenue Book Company (printing and publishing), Manhattan, N. Y. Capital, $100,000. Incorporators: J. R. Shelton, M. J. Spaid, F. H. Winterburn.

Planographic Utilities Company (printing and planographic apparatus), Manhattan, N. Y. Capital, $45,000. Incorporators: W. Russell, J. G. Dorrance, G. R. Cornwall.

Railway and Supplymen's Mutual Catalogue Company (printing and publishing), Chicago, Ill. Capital, $10,000. Incorporators: F. D. Jackson, C. K. Armstrong, O. L. McNeil.

Thomas Y. Crowell Company (printing and publishing), Manhattan, N. Y. Capital, $376,900. Incorporators: T. Y. Crowell, T. I. Crowell, J. O. Crowell.

Business Notices

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests with the advertiser solely.

NEW BOSTON OFFICES OF THE TRIUMPH ELECTRIC COMPANY.

The Boston office of the Triumph Electric Company has been moved from 101 High street to 92 Pearl street. Mr. C. A. Cotton is district office manager. This change of location was made necessary by the large increase in the volume of business, and the necessity of having larger and more commodious quarters.

A CORRECTION.

The Regina Company, manufacturer of the New Era printing press, with general offices in New York city, announces a correction as regards the sales department of the company: Mr. Henry Drouet is not the general sales agent of that company, the position being held by Mr. J. Blumberg, while Mr. Drouet merely represents the New Era press and other printing machine specialties manufactured by the Regina Company.

CHICAGO OFFICE OF THE C. B. COTTRELL & SONS CO.

Changing the street numbers in Chicago has made some confusion. Regarding this C. B. Cottrell & Sons Company, say: "Our Chicago office is now at 343 South Dearborn street, instead of 279 Dearborn street. Moving did not cost us a cent — because we did not move. Our western friends will find us on the same floor of the same building, in the same offices we have occupied for twelve years — the same welcome from the same familiar faces — but there is a different number over the door (or ought to be!) Mail for our Chicago office should bear the new address, but don't worry if you use the old one by mistake, as it will reach us all right."

COLONEL MARKEY GOES EAST.

Congratulations are in order on the move of the Duplex Printing Press Company, of Battle Creek, Michigan, in placing Colonel Eugene L. Markey, the sales manager of the company, in charge of the eastern headquarters, which have been established in the World building, New York.

Colonel Markey has been identified with the Duplex Company for almost twenty years, and his successful efforts have been an important factor in the development of Duplex business.

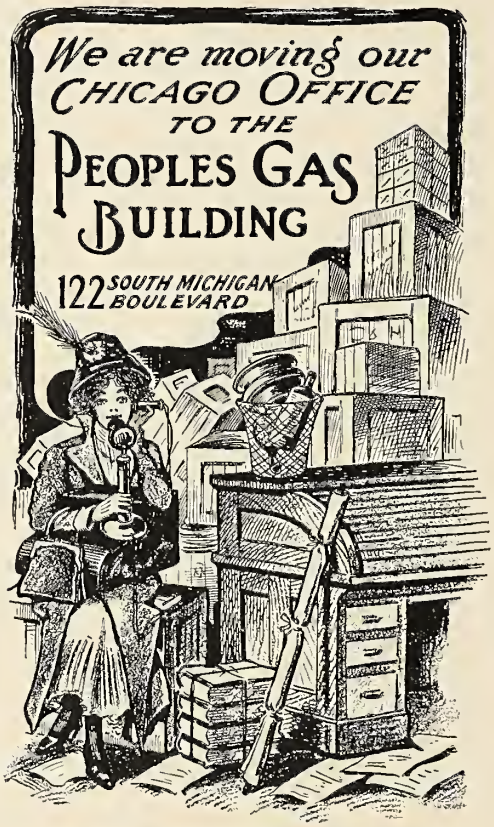
Starting in the mechanical department of the works at Battle Creek, he familiarized himself with printing-press construction. The following year he entered the sales department and traveled west of the Rocky Mountains. Then for four or five years he represented his company in the Middle West. For eight years he was eastern agent with temporary quarters in Boston and New York, but in 1905 Mr. I. L. Stone, president of the Duplex Printing Press

Company, appointed him sales manager, with headquarters at Battle Creek.

The eastern territory comprises the entire country east of Buffalo and Toronto, and the new arrangement promises big increases in the business of the Duplex Company.—*Newspaperdom.*

CHICAGO OFFICE OF THE CUTLER-HAMMER COMPANY MOVES TO NEW PREMISES.

The Chicago office of the Cutler-Hammer Manufacturing Company, manufacturer of electrical controller devices, has moved from the Monadnock block to the People's Gas building. The announcement notice is unusually graphic. A reproduction is shown herewith.



From the Cutler-Hammer Manufacturing Company.

BOSTON OFFICE OF THE SPRAGUE ELECTRIC COMPANY MOVES TO LARGER PREMISES.

The Sprague Electric Company announces the removal of its Boston office from the Weld building to 201 Devonshire street, Boston, where larger offices have been obtained in order to handle expeditiously the increased demand for the Sprague electric apparatus and Sprague conduit products in the New England territory.

MORE TYPECASTERS NOW READY FOR DELIVERY.

The Thompson Type Machine Company announces that it has at last caught up with orders for the Thompson Typecaster and can hereafter ship machines on receipt of orders. Recent additions to its factory have increased the output and another lot of its new models is now ready for delivery. The company has also just completed the printing of its matrix catalogue, which shows all modern, up-to-date faces in roman and italics, etc., and will further stimulate the demand for its typecaster.

Two Thompson typecasters were shipped during the past month to China, one of them being equipped to cast type from ordinary linotype matrices as well as Chinese matrices of Oriental production. These typecasters are now finding their way into the smaller city newspaper and job offices, and as type can be produced by them at about half the price of foundry type, their universal adoption is assured.

Matrix catalogue and booklet describing the machine can be had by addressing the Thompson Type Machine Company, 624-632 Sherman street, Chicago.

LATEST LINOTYPE IMPROVEMENTS.

The Mergenthaler Linotype Company is determined to make its machine a still greater factor in the composing-rooms. By consulting our advertising section, the reader will get full information about the new three and four magazine Linotypes (quick change models 8 and 9). The improvements are designed to facilitate display composition by machine. Model 9 has four magazines, all interchangeable, eight faces, and 720 characters are operated from the keyboard — but read the advertisement and learn about the latest innovation.

NEW AUTOMATIC LETTER MACHINE.

Commercial and facsimile letters are in demand. The large quantities in which these are ordered place the ordinary platen-press work at a disadvantage. The work has to a large extent become a specialty, because the ordinary printing-house using the machines adapted for general job-work has been unable to meet the requirements of large quantities with uniformity of color and other particulars in the imitation of typewriter-work. The New Automatic Letter Machine, manufactured by the Automatic Letter

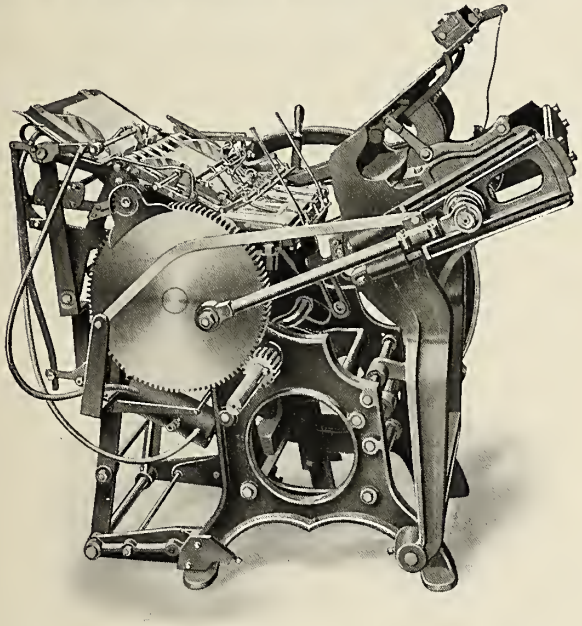


A PROFITMAKER FOR PRINTERS — THE NEW AUTOMATIC LETTER MACHINE.

Machine Company, 623-633 Wabash avenue, Chicago, has features which will enable the progressive printer to take profitable trade which he is now compelled to turn away — and it is well known that work turned away takes other work with it. It is worthy of careful investigation. Full particulars may be obtained by writing to the Automatic Letter Machine Company, 623-633 Wabash avenue, Chicago.

THE "HUMANA" AUTOMATIC PLATEN-PRESS FEEDER.

An automatic attachment or feeder for Gordon job presses has been one of the long-felt wants in the printing industry. There have, of course, been feeders on the market, but they have not proved the success their promoters desired, because they lacked the versatility to handle the various sizes and grades of stock which are fed into the maw of the platen press. The needs of the average shop were never met, while its proprietor felt more keenly than owners of larger shops the necessity for a good mechanical feeder, as he more than his colleagues was bothered by the difficulty of securing reliable human feeders.



THE "HUMANA" AUTOMATIC PRESSFEEDER.

Mr. Matthias Plum, one of the largest printers and blank-book manufacturers of Newark, New Jersey, has overcome this obstacle. While conducting his successful big plant at Clinton and Beaver streets, the difficulty of securing feeders impressed itself upon him. Associated with one of the most expert automatic printing-press inventors, he had been working at an idea for an automatic feeder which has gradually been brought to the state of perfection that justifies its presentation to the trade. Mr. Plum had been running three of these machines for over two years before he made an effort to put them on the market — indeed, during the period of their development he had no notion of doing any more than saving himself a great deal of worry, and some money. About two years of constant work running presses at an average speed of 2,200 an hour could not but excite curiosity among his friends in the trade, and it was not long before other printers were importuning him to make them a machine or so. The desire to accommodate his friends brought home to him the fact that if they wanted his invention it could be sold to printers throughout the country, which would permit him to manufacture it to the best advantage — in large quantities.

The device was named "Humana," and within nine months after placing the first machine outside his own plant, Mr. Plum was literally swamped with orders. When printers recognized the merit and working ability of "Humana" they were quick to respond. More than one hundred machines have been installed and every installation has proved a complete success. The Continental Insurance Company, of New York, and the Yawman & Erbe Company, of Rochester, New York, are among the large users, the last mentioned firm installing six machines.

An inspection of "Humana" shows it to be a simple direct-acting device which can be attached in a very few hours without changing the construction or operation of a Gordon. Its action is easy and noiseless. After starting, the machine requires so little attention that one man can easily attend to two, his sole duty being placing the stock and taking away the finished product. Envelopes, tags, almost any weight of cardboard, as well as paper sheets and booklets, are fed to accurate register by the "Humana" at a speed which nearly doubles the output of the press. We are told that all the users of the attachment are enthusiastic and have no hesitancy in writing full particulars to those inquiring about its success.

Realizing the magnitude of the Middle West field, a sales office has been established in Chicago at 1508 Fisher building, in charge of C. T. Smith, who will handle the business west of Pennsylvania. Within the past few months the Chicago office alone has taken orders far in excess of the factory's ability to produce. During two months more than twenty orders for the "Humana" on trial have been received and thirteen of the attachments have been installed. Perhaps the very best evidence of "Humana's" success is shown in the fact that more than half of the thirteen printers having installations have sent in repeat orders.

COPPER AND STEEL DIE ENGRAVING MACHINE.

The Engravers' & Printers' Machinery Company, Incorporated, of 108 Fulton street, New York city, announce as ready for the market their new copper and steel engraving machine. In a neatly printed and designed pamphlet



COPPER AND STEEL ENGRAVING MACHINE.

the manufacturers say: "This machine engraves block, roman, shaded old English, French script and similar styles of lettering on copper plates and steel dies. It is not

intended for heavy and deep engraving, suitable for die-stamping, though to a limited extent it does this work satisfactorily. It is really a copperplate engraving machine — nothing more. It does beautiful work on commercial and social stationery. It is the invention of a mechanical engineer who has a broad and accurate knowledge of the engraving art, and who has had every advantage, technical and financial, in perfecting it. The machines are now and have been for some time in successful commercial operation, day in and day out, turning out a highly satisfactory quality of engraving at a very low price. The machine is easily operated by any bright boy or girl. The modus operandi is as follows: The plate is covered with an etching ground and placed in the machine. The subject-matter to be engraved is placed in the type-clamp and the lines rapidly followed by the boy. A sharp diamond cuts through the ground and then suitable etching fluid is poured over the plate for two or more minutes. If necessary, a few cuts are put in by hand and the plate is ready for printing. It has been our aim to have the machine leave the engraving just short of complete, say nine-tenths perfect, so that a little handwork here and there might be necessary." The manufacturers, in their leaflet, show a very interesting statement of operation as to cost, etc., and those contemplating an addition of this class of machinery should write to the manufacturers for full particulars.

"JOE" HAYS COMES WEST.

Business has increased so much with the Lanston Monotype Company that it has been compelled to increase the force and augment the functions of the Chicago office. It is now the headquarters of what is known as " The Western District," composed of seventeen States. Mr. Joseph Hays has been appointed manager of the new division, with Mr. Richard Beresford as assistant manager.



MR. JOSEPH HAYS.

Mr. Hays is one of the best-known men in printerdom, especially in the East. For the past four years he has been assistant sales manager of the Monotype Company, with headquarters at the home office in Philadelphia. But the Monotype Company's western manager was in the craft's eye long before he added stimulus to the selling methods of that company. He has occupied positions on the executive forces of large printing-offices, and consequently has an extensive knowledge of the inside of the business. Mr. Hays' fame in trade circles and popularity with printers are more largely the result of his activity in organization work. A pioneer in the board of trade movement, he made



MR. RICHARD BERESFORD.

his mark in developing the machinery necessary for the conduct of board affairs. He it was who compiled the price-book, and participated in establishing the *Master Printer*. This experience, combined with his geniality, assures Mr. Hays' success in his new field.

His chief lieutenant, Mr. Beresford, is also an Easterner. He learned his trade in his father's office at Washington, D. C., and for several years was superintendent of the printing department of the Westinghouse Electric & Manufacturing Company, of Pittsburg, Pennsylvania. He has been in the selling game for some years, and his success is attested by his steady rise in the Monotype force.

A NOVEL METHOD OF DECORATING PAPER AND FABRICS.

The Coloroll Manufacturing Company, of Orange, New Jersey, have devised a special machine for decorating paper and other flat material in rolls or sheets. The principal feature of this machine is the medium of coloration, which is a composition of gelatin or similar compound that is made soluble in water and colored by anilin or other pigments. This roller they have named " Coloroll," as it is by this means the paper or other flat material is decorated by simple contact and pressure, the color being subtracted from the gelatin compound, which acts as a vehicle. The coloroll is cast on a steel tube from 6 to 8 inches in diameter. It gives a continuous pattern, which may be varied indefinitely by giving the roller a faster or slower speed than the material to be decorated. Many curious and striking designs are produced, not unlike the variegated German marbled paper. These designs may be made to vary every few inches and repeat the variation exactly at the will of the operator, or automatically. We have examined specimens of paper from a roll, silk ribbon,

plush, leather, kraft papers, and have found a surprising variety of designs, all more or less pleasing.

It is the intention of the company to develop the Coloroll Press so that electros and original half-tones and zincs may be attached and printed from, making it a rotary press. The decorating of paper by the composition roll is an auxiliary feature which may be run in connection with any press now made.

ATTRACTIVE BOND PAPERS.

A new sample-book of Marquette Bond papers, recently issued by the Swigart Paper Company, Chicago, illustrates in an effective manner the adaptability of this particular paper to the production of commercial stationery. The booklet consists of examples of letter-heads in one or more colors, in letterpress, lithograph and steel-die printing, and forms an excellent showing of the papers, nine colors being shown. The cover, a reproduction of which we show herewith, contains an attractive design of a nature that harmonizes thoroughly with the name of the paper, "Marquette Bond," and is printed in two colors.



THE CLEVELAND FOLDING MACHINE.

In an attractive circular entitled "More Profit in Your Bindery," the Cleveland Folding Machine Company, of Cleveland, Ohio, sets forth the advantages of its excellent machine. Among the features of this machine are its ability to make special folds for advertising purposes in addition to the regular right-angle and parallel folds, to fold any weight and grade of paper from onion-skin to cover-stock, and its great adaptability to a wide range of sizes of paper. It does not use tapes, knives, cams or changeable gears in folding, but is built of metal throughout, the folding rolls being of steel.

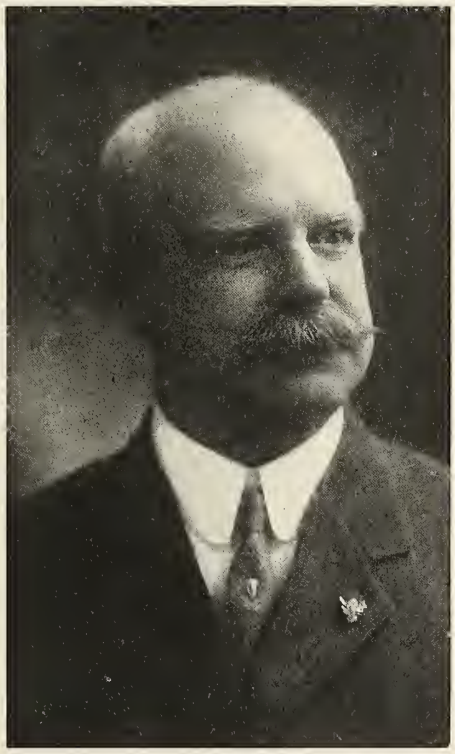
MR. J. X. BRANDS JOINS THE PARSONS TRADING COMPANY.

Mr. J. X. Brands, formerly New York manager of the F. Wesel Manufacturing Company, has joined the Parsons Trading Company, of New York, and will have charge of their export business in printers' supplies and machinery.

Mr. Brands is well known in this country as an authority on the supply business, and few men have so thorough a knowledge of the intricate details of printing and plate-making.

His apprenticeship began when the Washington hand press, with its "mighty" lever, was the printing-press of his native Iowa town. But those were "hustling" times in the West, and in the ten years Mr. Brands spent in that job and news office he saw it pass through all the stages of evolution until he found himself superintendent of an up-to-date plant with a modern equipment throughout. In that time he had gained an all-around knowledge and practical experience in all the various branches, including the running of the rotary perfecting press.

In the early eighties he entered the printers' supplies business, and was eminently successful as traveling type-salesman, and later as manager of a group of Pacific Coast branches of the American Type Founders Company. For them he also managed an electrotype and stereotype foundry and a ready-print business, so that when he went to New York in 1904 he already had an unusually well-rounded experience. During his six years with the F. Wesel Manufacturing Company he had frequent use for his skill in laying out plants and equipments, and here he had to meet those varied problems which come from all over the world to New York for solution. With the Parsons Trading Company, whose branches and activities are world

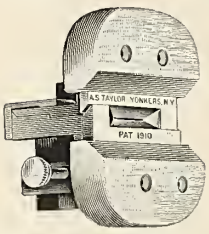


J. X. BRANDS.

wide, he now has a broader field than ever for his abilities, and his many friends wish him success in his new undertaking.

ADJUSTABLE HAND TYPE-MOLD.

Arthur S. Taylor, 63 Main street, Yonkers, New York, recently invented and has just placed on the market an adjustable hand type-mold, something entirely new and very convenient. Mr. Taylor has prepared a very interesting pamphlet setting forth briefly the many features of this new type-mold, and any one contemplating the use of this device should correspond with the manufacturer. Mr. Taylor has this to say in brief concerning his adjustable hand type-mold, patented in 1910: "A sorts caster for the use of printers and other users of movable types. A convenience, time and money saver without equal in any printing-office. No other expense needed beyond the first equipment, except for the metal to cast with, and the old discarded type of a printing-office is the best metal for the purpose. Any letter, character or cut from six-point to 6 by 10 picas can be duplicated with this mold. You can make a matrix from any letter you have and from that matrix cast any number of duplicates. No waiting two or three weeks for job sorts. In a few minutes you can make any sort you want practically without cost. The type cast is so near perfect that it can not be distinguished from the original in the printed result. Simple and strong in construction, no delicate parts to wear out or break. No great skill required to operate the mold. After a little practice an intelligent boy can use it successfully. This is not an electrotyping or stereotyping outfit. The individual letters are cast true to body and space."



Taylor's Adjustable Hand Type-mold.

SPECIALTY PRINTING.

BY HENRY DROUET.

That this is the age of specialization is as true in the printing business as it is in every other business, and almost without exception the printer who has achieved success is the printer with the specialty, or the printer with the monopoly on a certain line of work. In this category of specialty printers can also be included the large publishing houses, such as McGraw Publishing Company, Curtis Publishing Company, David C. Cook & Co., *Youths' Companion*, and many others, as each of these firms are successful, owing to the fact that they are specializing.

My experience with specialty printers has brought the fact most forcibly to my attention that the general printer loses many golden opportunities to materially add to the profit of his plant by not taking advantage of the specialty work offered him from time to time. By specialty work, I have particularly in mind that class of work out of the ordinary and which the general printer is not equipped to handle. This very fact, that the general printer is not equipped to handle the job, should cause him to think that there are a great many other printers similarly lacking in equipment, and cause him to investigate the demand for this particular class of work.

In the past few years I have sold a number of concerns a specialty press to do certain classes of work that could not be handled by the regular job-plant equipment. Thus several very valuable contracts were taken away from the printer, to whom they rightfully belonged. As an illustration, I would call attention to ticket-printing. A few years ago there were comparatively few printers who could handle tickets, and the enormous demand for tickets, delivered in rolls and in strips, has caused a number of concerns to specialize on this class of work entirely, and many of them have been very successful.

A few years ago one of the largest unions in the country, which required millions of cloth labels in rolls, was obliged to organize its own printing plant, equipped with special machinery to handle this work, as it could find no printer with an equipment to give it the product as it desired it. A gummed-paper manufacturer is also operating a specialty plant for gummed labels, as very few printers cared to handle gummed stock. The success of this plant is almost incredible, and quite recently a manufacturer of billing machines has been obliged to add a printing plant to his factory, as the tape for his machine could not be procured from the general printer. These are but a few of many instances that could be given. Almost every line of trade sends me samples of work that it desires to do, which in reality is a simple matter and yet can not be handled by the local printers. The majority of these samples can be printed to the best advantage from the roll and many of them require printing and rewinding in a roll, which leads me to believe that it would be to the advantage of every large-sized plant to install some form of roll-printing press with punching and perforating attachments to handle this class of work. By a large plant, I mean any plant that can keep four or five cylinder presses busy.

It is not necessary that these presses should be kept busy continuously on specialty work, as presses of this type can also be used for general work, and as it is possible to make your own price on specialty work, a few orders of this kind will pay a handsome profit on the investment.

It is impossible, of course, to do justice to this subject in this brief manner, but a little inquiry on behalf of the printers would convince even the most skeptical printer that the specialty field is a very large one, that has been very much neglected. I would particularly call attention to the large demand for printing in the reel, covering gummed labels, gummed tape, recording tapes for measuring and indicating devices, also loose-leaf and manifold work, specialty index and postal cards, die-cut labels, box tops, cartons, advertising novelties and specialties.

ANOTHER SUBSTITUTE FOR CELLULOID.

A German chemist, Dr. A. Eichengruen, is reported to have discovered an incombustible substitute for celluloid. Numerous attempts have been made to find an acetylcellulose product that would replace celluloid, which is made of nitrocellulose. Incombustible compounds have been obtained, but none which could take the place of celluloid. The acetylcellulose products could not be used in the manufacture of all sorts of objects as can celluloid. For instance, it is impossible to make objects more than one-fourth of a millimeter in thickness out of cellit, of which incombustible cinematograph films are made.

Doctor Eichengruen's product, called "cellon" (also an acetylcellulose product), is reported to furnish a satisfactory commercial substitute for celluloid which can be made into all sorts of objects. According to reports it can be colored in any way that celluloid can and also be made to imitate tortoise shell. When brought into contact with a flame "cellon" melts, but does not take fire. By a similar process Doctor Eichengruen secures a "cellon" varnish. According to newspaper reports, preparations have been made to manufacture "cellon" and "cellon" objects on a large scale.— *Consul-General Frank D. Hill, Frankfort, Germany.*

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

INLAND PRINTERS FOR SALE CHEAP — Complete from October, 1886, to June, 1909; first 8 volumes bound; all good condition. C. D. SEAMAN, Knoxville, Tenn.

PAPER PURCHASERS' GUIDE, by Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY, Chicago.

PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. $1 by mail. THE INLAND PRINTER COMPANY, Chicago.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khàyyàm; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of books, 7¾ by 9¾ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

TO LOVERS OF ART PRINTING — A limited edition of 200 numbered copies of Gray's "Elegy Written in a Country Churchyard," designed, hand-lettered and illuminated in water-colors by F. J. Trezise. Printed from plates on imported hand-made paper and durably and artistically bound. Price, boxed, $2 postpaid. THE INLAND PRINTER CO., Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

"1,000 EMS" gives the accurate measurements of all body-types; price, $1. V. L. R. SIMMONS, Cadillac, Mich.

BUSINESS OPPORTUNITIES.

A HIGHLY PROFITABLE, SMALL (special line) printing business in New York city can be bought at a most favorable price by a practical printer (compositor); the necessity to sell is entirely one of the health of the present proprietor; business established 20 years. F 345.

A MODERN, MEDIUM-SIZED SHOP — Linotypes, folder, Miehle presses, power cutter and other excellent equipment is for sale in a good town; large outside business, can be doubled; 2 practical men can make it very profitable; an unusual opportunity; other business. F 172.

FOR SALE — One-half interest in manufacturing business; rollers, inks, general press furnishings; in one of Oklahoma's best towns. F 335.

FOR SALE — One-third interest in a modern printing plant in Central West; city of 40,000 population; a good opportunity. F 331.

FOR SALE — Printing-office and bookbindery with established mail-order business; invoice $6,000 and building $3,000; controlling interest for half that amount. F 340.

FOR SALE — The largest and best-equipped steel-die and copperplate printing plant in the city of San Francisco, Cal. Address E. E. CARRERAS, 547 Mission st.

FOR SALE — The only paper (independent) in southeast Missouri town of 1,800; a good proposition for party wanting to buy a first-class newspaper and job office; price, $3,000; $2,000 cash. D. BRIGHT, East Prairie, Mo.

PATENTS WANTED — I will furnish the necessary money to put any good, profitable article on the market. Give full particulars. F 348.

PRINTING-OFFICE IN CLEVELAND — Established 12 years; invoice $8,000; sell for half for quick sale; going South account health; must sell quick; rare opportunity; don't answer unless you have $2,000 cash and mean business. F 294.

WANTED — A practical printer who has some money and experience in mail-order business; I have the plant. D. B. CROPSEY, Fairbury, Neb.

WANTED — Reliable printing concern, one equipped to do first-class work, to print artistic booklet and other literature for one of the oldest commercial pecan-orchard companies and to take their pay for same wholly or in part in developed pecan orchards; can refer you to well-known Chicago business men who have seen and invested in our orchards. F 357.

Publishing.

HALF INTEREST in periodical and book publishing business, devoted to out-of-door life and sport; $35,000 required. HARRIS-DIBBLE COMPANY, Masonic bldg., New York.

FOR SALE.

BOOKBINDERS' MACHINERY; rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 634 Federal st., Chicago.

FOR SALE — Cases, news and italic cases; in good condition; will sell cheap. THE H. O. SHEPARD CO., 632 Sherman st., Chicago, Ill.

FOR SALE CHEAP — One Cottrell, 2-revolution cylinder press, 35 by 52, 4 big form rollers with vibrators, angle rollers and plate distribution, rear delivery (tapeless), has air chambers; this press can be seen in operation; 1 R. Hoe & Co. cylinder press, 21 by 23. THE PENNSYLVANIA SOAP COMPANY, Lancaster, Pa.

FOR SALE — Nearly new Lanston Monotype keyboard and casting machine; guaranteed perfect condition; low price; reasonable terms. THE OKLAHOMAN, Oklahoma City, Okla.

FOR SALE — 2-revolution Cottrell, 35 by 52, air springs, 1,600, $450; Acme stapler, good condition; stereotyping outfit; 25 fonts wood type and dustproof cabinet; 6 10 by 15 steel Peerless chases; assortment poster chases; 2 series script, 12 to 36; 25 pounds 11-point italic; series 8 to 30 Lining Light; 25 pounds each 8, 10, 12 Condensed Gothic (new); 50 pounds 12 Typewriter; 50 pounds each 18 and 24 DeVinne; set Rouse register hooks; assortment borders, etc.; all in good condition; would sell on time or exchange for job press, ruling machine, job chases, or what have you? BOX 863, Dowagiac, Mich.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawing, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs at any drug store about 75 cents. Write for circulars and specimens. THOMAS M. DAY, Box 12, Windfall, Ind.

MAKE CUTS — Anybody can make multiplate half-tones easily, quickly and cheaply. Multiplate and improved process, $2; guaranteed; specimens free. M. T. McKINLEY, Winona, Minn.

HELP WANTED.

ARE YOU LOOKING FOR WORK? — File your name with The Inland Printer Employment Exchange and it will reach all employers seeking help in any department. During the past few months we have received calls for the following: Job printers, 7; machine operators, 2; monotype men, 2; linotype operators, 5; foremen, 4; all-around man, 1; bookbinders, 3; stonemen, 3; compositors, 6; half-tone finisher, 1; photo-engraver, 1; designer, 1; pressmen, 5; proofreaders, 2; stereotyper, 1; manager, 1. Registration fee, $1; name remains on list as long as desired; blanks sent on request. THE INLAND PRINTER COMPANY, 632 Sherman st., Chicago.

All-around Men.

JOB PRINTER — Experienced man not over 35 years; for small industrial plant in country; give full particulars and pay expected. F 275.

Artists.

ARTIST WANTED — A good, reliable sober man who can retouch and do black-and-white work, also good at lettering. F 327.

Bookbinders.

WANTED — Folding-machine operator; steady work and good wages to the right man. F 319.

GOLD INK—At Last a Success!

"OROTYP" combines perfect working qualities with a brilliant, smooth, finished appearance. We shall be glad to demonstrate this fact to any interested printer by shipping a one-pound can *on approval.* Light Gold, Deep Gold, Copper and Aluminum — $3.00 per pound. Liberal discounts to jobbers.

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Montreal — Toronto — Valleyfield.

Sole Agent and Distributor in the United States: **JAS. H. FURMAN,** **186 N. La Salle Street, Chicago**
100 William Street, New York

Electrotypers.

ELECTROTYPE MOLDER WANTED — Owing to growth of business, a molder is wanted by The Crowell Publishing Company, Springfield, Ohio; position permanent: experienced married man preferred, although applications of younger men who have had some molding experience will be considered. Address FOREMAN, Electrotype Department, Woman's Home Companion, Springfield, Ohio, giving full particulars of experience and references.

Engravers.

WANTED — Able and experienced engravers for bag work; state experience and salary desired. E 328.

Estimators.

WANTED — Estimator experienced in figuring the better grade booklet and catalogue work involving the use of three or four color process plates; in replying, give present and former connections; also state your qualifications in detail. THE H. W. WEISBRODT CO., Cincinnati, Ohio.

Foremen, Managers and Superintendents.

COMPOSING-ROOM FOREMAN — Capable man, with plenty of push, for most progressive and best-equipped plant in Milwaukee, whose business is constantly increasing; must take between $1,000 and $2,000 interest. F 356.

SUPERINTENDENT WANTED for newspaper plant issuing morning, evening and weekly editions; 15 Linotypes; combined composing-room staff, about 70; average edition, 28 pages; none but a live, responsible, experienced man, one capable of taking complete supervision of day and night composing-room foremen and the superintendence of the plant, need apply; this is a good-sized job and will require a good man, one possessing initiative and organizing qualities to fill it to the satisfaction of the advertiser; location — the Northwest, in a live city of 150,000; applications will be treated confidentially and should state salary expected. F 346.

WANTED — Foreman of composing-room on high-grade catalogue work; foreman must have executive ability and be able to lay out all the work in pencil; none but men of the very best talent need apply. THE REPUBLICAN PUBLISHING COMPANY, Hamilton, Ohio.

Miscellaneous.

WANTED — Boy who has some knowledge of printing trade to finish up in first-class office where he can learn the Linotype. Address THE GAZETTE, New Hampton, Iowa.

Operators and Machinists.

EMPIRE MERGENTHALER LINOTYPE SCHOOL, 419 First av., New York. SPECIAL RATES: 6 weeks, $50; 8 weeks, $65; 12 weeks, $80; 30 weeks, $150; good machines, expert instructors; hundreds of graduates. "We Succeed Because Our Graduates Do." Write for interesting prospectus.

WANTED — Experienced Simplex typesetting-machine operators; steady work, highest wages, 8-hour shop. M. M. ROTHSCHILD, 711 S. Dearborn st., Chicago.

Salesmen.

A WELL-KNOWN HOUSE, manufacturing printers' supplies, wants a real sales manager — not merely a salesman who thinks he can succeed in such a position, but an experienced director of salesmen who has made a success and can get results; no other need apply; he must be a "live wire," with the selling instinct — that is to say, he must be an accomplished salesman himself, have the ability to handle a force of salesmen and be able to impart his selling ability and enthusiasm to them; good personal character, business reputation, tenacity of purpose and a willingness to go when and where needed are important essentials, and the man who can come up to requirements can have a desirable and permanent connection. F 324.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering, state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $4.

BEFORE PURCHASING A LINOTYPE KEYBOARD, send for descriptive circular regarding the Eclipse Keyboard, at $3, complete with instruction book, copyholder and diagrams of 12 different keyboard layouts; best value on market. ECLIPSE KEYBOARD COMPANY, 117 S. Bonner st., Dayton, Ohio.

N. E. LINOTYPE SCHOOL, 7 Dix place, Boston, Mass. Four-machine plant, run solely as school; liberal hours, thorough instruction; our graduates succeed. Write for particulars before deciding.

MISCELLANEOUS.

WANTED — Schemes and puzzles for circulation builders. LOCK BOX E, Fremont, Ohio.

PHOTOGRAVURE.

THE NEW PHOTOGRAVURE — Get wise to this up-to-date, most profitable printing process; rapid photogravure made easy; don't experiment, start right; have helped others, why not you? Address SPECIALIST, Geo. S. Barlow, 125 Fulton st., New York city, care Frank.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? — The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free upon receipt of stamped, self-addressed envelope. THE INLAND PRINTER COMPANY, 632 Sherman st., Chicago.

All-around Men.

SITUATION WANTED — By sober, experienced, all-around country printer (union); some experience at Linotype. SAM. C. BAKER, Hardinsburg, Ky.

Compositors.

SITUATION WANTED by a two-thirder, with chance to finish trade. F 353.

SITUATION WANTED by first-class ad. and job printer; union; East preferred. F 341.

Folder Operator.

EXPERIENCED OPERATOR on Dexter folding machines seeks better position; capable of taking full charge in large book-publishing house; New York State preferred. F 329.

Foremen, Managers and Superintendents.

PRINTER, German-American (non-union), wants position as foreman of composing-room or general foreman; thoroughly experienced; commercial or private plant; city or country; minimum wages, $30 per week. CARL GRAEFF, 369 West King st., Winona, Minn.

PRINTING SUPERINTENDENT — High-grade experience, including costs, estimating, sales, efficiency; write me. WILLIS, 1336 West Washington blvd., Chicago.

SUPERINTENDENT — Of up-to-date shop which requires a hustler always on the job; am 36, married, absolutely reliable, abreast of the times, using judgment as to time required for getting out work; best references. H. G. DWINELL, Hamilton, Ohio.

SUPERINTENDENT of large publishing plant wants similar position; familiar with working details in all departments, including purchasing; location unimportant; evidence of ability upon request. F 355.

SUPERINTENDENT — Young man, 35, seeks position as superintendent; experienced executive, accustomed to handling large force and big volume of business; systematic factory manager, familiar with cost systems and cost-system installation; first-class houses only; Philadelphia or New York preferred. F 358

TO NEWSPAPER PUBLISHERS — If you are looking for a practical superintendent for your pressroom, or pressroom and stereotyping departments, would like to correspond with you; 20 years' experience, thoroughly capable; union; can furnish best of references. F 344.

Lithographers.

LITHOGRAPHIC ARTIST to go to China; first-class man at stipple and pen work; able to do whole jobs alone, say, 12 colors; must be expert with Ben Day machine in blending colors with films on intricate designs; good salary right party; state fully experience, age, etc. F 352.

Operators and Machinists.

A-1 JOB COMPOSITOR-LINOTYPE MACHINIST — Combination man, Mergenthaler factory graduate, all-around man, experienced make-up, jobber and machinist-operator in New York city and Philadelphia offices; fill time (if necessary) as competent jobber and ad.-man, book-news make-up; desires permanent situation and advancement in growing town; two or more linotype plant preferred, long distance, send transportation fare. F 284.

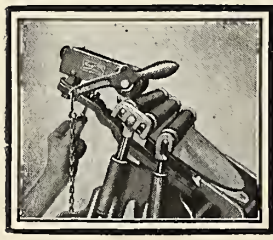
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CYLINDER PRESSMAN, half-tone and color work, desires to make change; good executive; consider Greater New York position only. F 333.

PRESSMAN, thorough experience, desires position; $15. J. B., 37 Boyd av., Jersey City, N. J.

SITUATION WANTED — A-1 cylinder pressman; 18 years' experience on high-class work; sober and reliable. F 342.

WANTED — Position as pressman by young married man with 5 years' experience on cylinder and platen presses; sober and reliable, and can give good references; Nebraska, Iowa, Kansas or Colorado preferred; non-union. F 334.



MAKE MONEY by attaching **NEW CENTURY FOUNTAINS** to your jobbers. The perfection of fountains. Will increase press output from 3,000 to 5,000 a day on steady runs. No readjusting after washup or when changing impressions. One-screw ink feed. One-screw roller contact. Will not mark the print. Minimizes danger of offset by reason of uniform inking. Can be taken apart in a few seconds, with the fingers, without screw-driver or wrench. Will do the work of a long fountain without its disadvantages. It is a producer of RESULTS— *More Impressions* and *Better Work*. ***For Chandler & Price, Challenge, and all Gordon Presses.***

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SALES MANAGER for a modern, progressive printing and engraving plant; am married, sober, reliable and thoroughly experienced, having worked in all branches of the business; been on the sales end for ten years; prefer New Orleans or the South, but will consider a good proposition elsewhere if the prospects are right. F 287.

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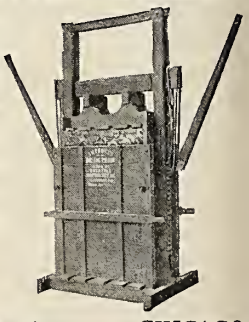
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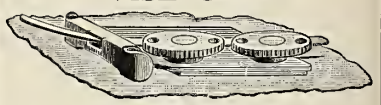
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The HUMAN FIGURE

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Tympan Gauge Square

FOR QUICKLY AND ACCURATELY PLACING THE GAUGE PINS ON A PLATEN PRESS.

Made of transparent celluloid, ruled in picas. Size, 3¾ x 8⅛ inches.

By placing the square over the impression of the job on the tympan in the proper position, and marking with a pencil along the left and lower edges, the gauges can be placed correctly at once. Will save its cost in one day's use.

Twenty-five cents, postpaid to any address.

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Quick Stringing Saves Time. Universal Loop Adjustable from ⅛ to ⅝ of an inch.

The **Universal Wire Loop**

Is the cheapest and best device for "Stringing" Catalogues, Directories, Telephone Books, Prices Current, etc.

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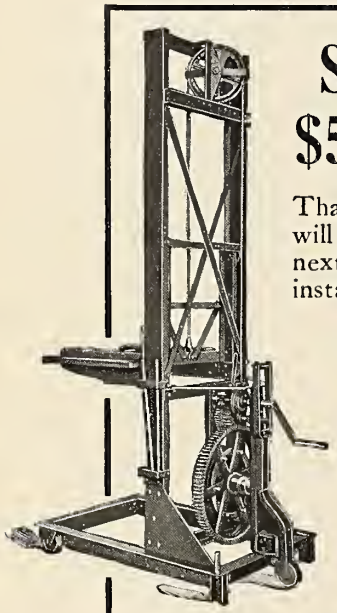
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126 WILLIAM STREET, N.Y.

Best Detergent for cleaning and preserving Rollers.

COPPER AND ZINC PLATES

MACHINE GROUND AND POLISHED
CELEBRATED SATIN FINISH BRAND
FOR PHOTO-ENGRAVING AND ETCHING
MANUFACTURED BY
THE AMERICAN STEEL & COPPER PLATE CO.
116 NASSAU STREET, NEW YORK, N. Y.



Saved $500.00

That's what you will say this time next year if you install one of our

Economy Steel Tiering Machines

in your warehouse.

Economy Engineering Co.
415 S. Washtenaw Ave.
Chicago, Ill.
Parsons Trading Co., New York City
Sole Foreign Agents

We cater to the Printing Trade in making the most up-to-date line of

Pencil and Pen Carbons

for any *Carbon Copy* work.
Also all Supplies for Printing Form Letters.

MITTAG & VOLGER, Inc.
PARK RIDGE, NEW JERSEY
MANUFACTURERS FOR THE TRADE ONLY

METALS

Linotype, Monotype, Stereotype
Special Mixtures

QUALITY

First, Last and All the Time.

E. W. Blatchford Co.
230 N. Clinton St., Chicago
5 Beekman St., New York

Linsol Colors

FOR TONING PRINTING INKS

Do not retard the drying

Black and Colored Bases
Colors for Offset Inks

WILLIAMS BROS. & CO.
Hounslow, England

Control Your Press by a Single Push-button

You can locate a General Electric Motor and Controller out of the way under the press and still obtain complete control from a number of points by means of push-button stations placed wherever desired. This saves time and paper and makes press-running safer.
WRITE FOR FULL INFORMATION.

General Electric Company
Largest Electrical Manufacturer in the World
Principal Office: Schenectady, N. Y.

Polished Copper

for Half-tone and Color Processes

Polished Zinc

for Line Etching, Half-tone and Ben Day Processes

Chemicals, Supplies and Equipment

for the Shop, Gallery and Artroom

National Steel and Copper Plate Co.

OFFICES AND STOCKROOMS
704-6 Pontiac Bldg., 542 S. Dearborn St., Chicago
1235 Tribune Bldg., City Hall Square, New York
214 Chestnut St. : : : St. Louis, Mo.

FACTORIES
1133-1143 West Lake Street : Chicago, Ill.
220-224 Taaffe Place : Brooklyn, New York



OUR NEW IMPROVED

Shading Films

Are Guaranteed to Remain Transparent, are Deep and Do Not Smudge.

Write for Catalogue

The American Shading Machine Co.
164-168 Rano St., Buffalo, N.Y., U.S.A.

CARBON BLACK

MADE BY
GODFREY L. CABOT
940-941 OLD SOUTH BUILDING
BOSTON, MASS.

ELF. B. B. B. ECLIPSE (PN). DIAMOND. ACME.

Star Engravers' Supply Co.
TRADE MARK REGISTERED
GLOSSOID BRAND
POLISHED ZINC AND COPPER PLATES
81-83 FULTON ST., NEW YORK CITY. U.S.A.

To Get the Unique Result of Cameo

you must use Cameo Paper.

The soft, velvety surface of Cameo makes possible the richest effects known in half-tone printing. Not only does it give half-tones the depth and strength usually associated with photogravures, but it dignifies type and adds to the entire page that unusual attractive quality which has come to be known as the "Cameo Result."



CAMEO PAPER



White or Sepia

If you want to get the very best results with Cameo, note these few suggestions:

Use deeply etched half-tone plates, about 150 screen is best. Make your overlay on slightly thicker paper than for regular coated. Build up an even grading from high lights to solids. Ink should be of fairly heavy body, one which will not run too freely, and a greater amount of ordinary cut ink must be carried than for glossy papers. The richest effect that can be obtained from one printing comes from the use of double-tone ink on Cameo Plate. Of this ink less is required than for glossy paper. There is no trouble from "picking." Impression should be fairly heavy, but only such as will insure unbroken screen and even contact.

CAMEO is the best stock for all half-tones except those intended to show polished and mechanical subjects in microscopic detail.

Use Cameo paper according to these instructions and every half-tone job you run will bring you prestige.

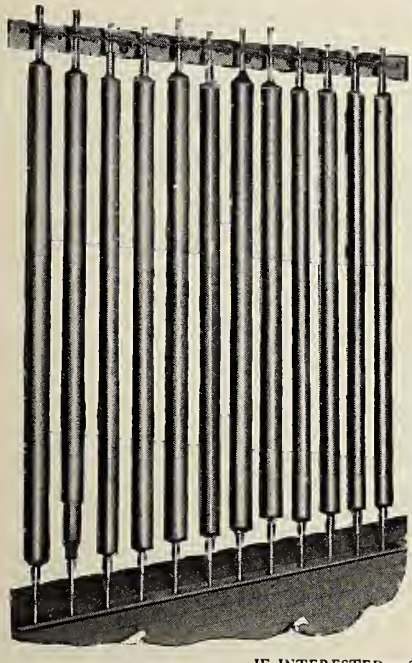
Send for Sample-book.

S. D. WARREN & CO., 160 Devonshire St., Boston, Mass.

Manufacturers of the Best in Staple Lines of Coated and Uncoated Book Papers.

THERE IS MONEY TO BE SAVED

By the printer in the installation of devices that promote comfort and convenience of their employees. The instant you heed the comfort of an employee—just that moment you increase his efficiency. Equip your plant with devices of comfort and necessity and watch *increased interest* and *increased output*.



Economic Model E Cylinder Roller Holder

This automatic roller-holder is the most convenient holder now manufactured. Requires practically no space except that which projects from wall; always out of the way, clean and handy for washing purposes. It is made up of a base and wall bracket, having an automatic spring lock for each roller. By the use of this holder rollers can be put in a very limited space. Is made to be placed against the wall. It is made expressly for cylinder rollers. Is now used extensively by printers, who pronounce the automatic roller-holder the most practical and serviceable holder on to-day's market.



The Montgomery Press Feeder's Seat

If the feeder of a job or cylinder press could realize the comfort to be derived from the use of our removable and adjustable feeder's seat, he would investigate and be the user of one every day. It is made adjustable to any reasonable height, the seat support being made so as to fit into a metal socket in the floor, and can be easily removed while making ready or from one press to another. It is made of the very best tested steel and iron, nicely finished, decorated, etc. The resiliency had in this seat supplies rest to the user, thereby promoting good health and efficiency. The price is so reasonable that no feeder or printer ought to be without this equipment.

IF INTERESTED—SEND FOR PARTICULARS ABOUT THE HAMILTON PLATEN PRESS BRAKE.
WE WANT LIVE, HUSTLING AGENTS IN ALL PRINCIPAL CITIES. WE OFFER SPLENDID TERRITORIES AND GOOD PROFITS.

MONTGOMERY BROTHERS COMPANY, St. Paul, Minnesota



'A RUN FOR YOUR MONEY'

GET OUT YOUR BUSINESS STATIONERY NOW AND WRITE:

"HERRICK,—Here's a quarter for the 4 HERRICK CUT BOOKS showing 400 good one and two color cuts for my blotters, folders, mailing cards, etc. If I don't like the books you're to send back my quarter."

ISN'T THAT FAIR?

Then send on your 25c.; you can take it off the first $3.50 order. The books will give you a lot of valuable advertising ideas.

THE HERRICK PRESS, 626 So. Michigan Ave., Chicago

WE MAKE DRAWINGS OF ALL KINDS. WRITE US.



Know Your Exact Costs

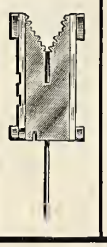
An indisputable record of production and labor is furnished by

DURANT COUNTERS

ACCURATE, POSITIVE, UNFAILING

Record only actual impressions of press. Ask any printer's supply house or write us for details.

The W. N. DURANT CO., 528 Market St., Milwaukee, Wis.



Solid Gold Matrix Stick-pin

Machinists and Operators who have pride in their calling are buying and wearing it.

Employers can make no more suitable or pleasing present to their employees.

Sent postpaid on receipt of **$2.00**

THE INLAND PRINTER CO.
632 Sherman Street, Chicago



Read by British and Colonial Printers the World over.

The British Printer

Every issue contains information on trade matters by specialists. Reproductions in colors and monochrome showing modern methods of illustrating. All about New Machinery and Appliances. Trade notes form reliable guides to printers and allied traders. Specimens of jobwork form original designs for "lifting."

PUBLISHED BI-MONTHLY.

$2 per Annum, post free. Specimen Copy sent on receipt of 35 Cents.

PUBLISHED BY

RAITHBY, LAWRENCE & CO., Ltd.
LEICESTER and LONDON

PADDING

is so simple a job there is hardly any excuse for failing to get satisfactory results.

There are never any failures when

R.R.B. PADDING GLUE

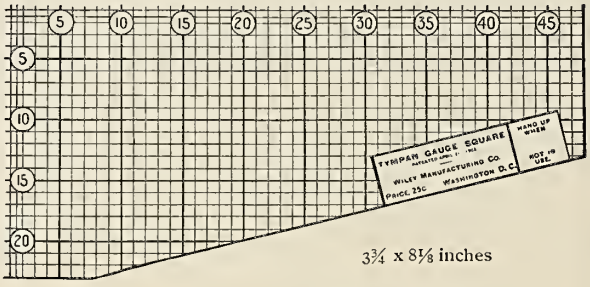
is used.

ROBERT R. BURRAGE

83 Gold Street :: :: :: New York

TYMPAN GAUGE SQUARE

For quickly and accurately placing the gauge pins on a platen press



3¾ x 8⅛ inches

Made of transparent celluloid, ruled in picas.

By placing the square over the impression of the job on the tympan in the proper position, and marking with a pencil along the left and lower edges, the gauges can be placed correctly at once.

Will save its cost in one day's use.

Twenty-five cents, postpaid to any address.

THE INLAND PRINTER CO.
632 Sherman Street, Chicago

IT'S A SURPRISE TO EVERYBODY

"After using this outfit for some little time in cleaning and polishing our half-tone cuts, we feel fully convinced that we have at last found something of material benefit to the half-tone printer. The difference in the printing of half-tone before and after cleaning it with this method is so marked that it is a surprise to everybody who sees it."—*Extract from letter of Merchants Publishing Co., Kalamazoo, Mich.*

Write Dept. H. J. FRANK JOHNSON, Battle Creek, Mich.

A Modern Monthly— All About PAPER

The PAPER DEALER

PD

THE PAPER DEALER gives the wanted information on the general and technical subject of **Paper**

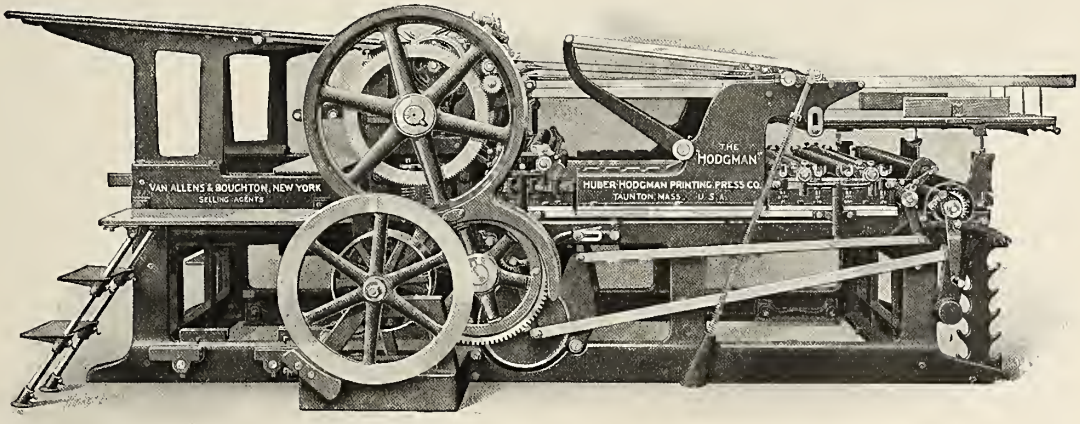
It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. No dollar could be spent more profitably for a year's reading. Printed on enamel book paper.

THIS SPECIAL OFFER

Includes 1911 and 1912 at the very special rate of $1.50 instead of $2.00. This is an opportunity worth while. Proves an investment, not an expense to printers.

The PAPER DEALER
164 WEST WASHINGTON STREET, CHICAGO

THE HUBER-HODGMAN PRINTING PRESS



THE HODGMAN

Let us tell you about the new Hodgman Press that every purchaser claims gives more speed, makes less noise, is more rigid, and gives better satisfaction than any printing press they ever used. We can give you references from the best and largest institutions in the trade. The bed motion of the Hodgman is something new. It is the most powerful and will last a lifetime. It does away with the shoe and practically makes the spring useless. There is neither vibration nor jar in the reverse. The bed is only 34 inches from the floor, all sizes, and makes it easy to put on the heavy forms. The machine is so well built and is giving such fine satisfaction it will surely be worth your time to examine it and convince yourself before you purchase one of the old style, shoe-reversing, noisy machines. The Hodgman is a new but well-tried improvement · it will interest you; see it.

VAN ALLENS & BOUGHTON

17 to 23 Rose St. and 135 William St., New York.

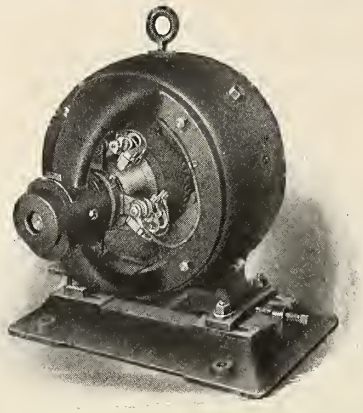
FACTORY—TAUNTON, MASS.

AGENT, ENGLAND,
P. LAWRENCE PRINTING MACHINERY CO., Ltd.
57 Shoe Lane, London, E. C.

WESTERN OFFICE, 343 S. Dearborn Street,
H. W. THORNTON, *Manager*,
Telephone, Harrison 801. CHICAGO

Especially Designed and Built for the Purpose

The exacting service required of a Motor by the Printers calls for the PEERLESS.



Ask the printer who uses the Peerless — he knows, and his recommendation will save you many speculative dollars. It is built for full-day, *Every-day Service* and gives it. Motors made for all Printing Machinery.

On ANY POWER PROBLEM write:

The Peerless Electric Co.

Factory and General Office: Warren, Ohio

Sales Agencies:

CHICAGO, 528 McCormick Bldg. NEW YORK, 43 West 27th Street

And All Principal Cities

No. 4 Box Machine



12-inch Arm — Stitching point 36 or 44 inches from the floor.

20-inch Arm — Stitching point 36 or 44 inches from the floor.

MANUFACTURED BY

The J. L. Morrison Company

534 So. Dearborn St.
Chicago

New York London Toronto

"Perfection" Stitchers for all purposes

What Constitutes a Thoroughly Satisfactory Addressing Machine?



If you are interested, let us send you our handsome illustrated catalogue, which tells all the new and good points, and what constitutes an addressing machine worth owning.

A Few Good Features

The prominent addressing machines have all used either metal cards or metal or rubber type in some form from which to print their addresses.

These metal cards and metal plates have in recent years been adapted to be filed in card trays, and for this purpose special cards have been attached and the printing plate made as readable as possible, for the purpose of combining card-index features with the addressing-machine system.

The Elliott Company, of Boston, now make a fiber card in colors, arranged with tabs for index purposes, size 4½ in. long by 2 in. wide and about 1-16 in. thick.

They are filed 250 in a tray, and this tray is indexed, arranged, handled and referred to for index purposes.

When concerns who use this fiber card as an index card wish to print addresses, they slide a tray of cards into the Elliott Addressing Machine and by means of a foot lever or an electric motor print addresses on their envelopes, statements, office forms, etc., at the rate of sixty addresses per minute.

The machine automatically inks itself, changes addresses at each impression.

These fiber cards are so inexpensive that when an address is changed it is not worth while to save the card, and therefore a new card is used for corrected address.

The Elliott Company are now running a single automatic machine in their factory turning out 50,000 of these cards each day, and are selling these cards to their customers at the list price of $.004 eaeh.

THE ELLIOTT ADDRESSING MACHINE COMPANY

We Have Offices All Over the World **101 Purchase Street, BOSTON, MASS.**

Did You Ever Notice This?



Illustration of "Sure-Stick" 6¾ in. Envelope With Advertising Back

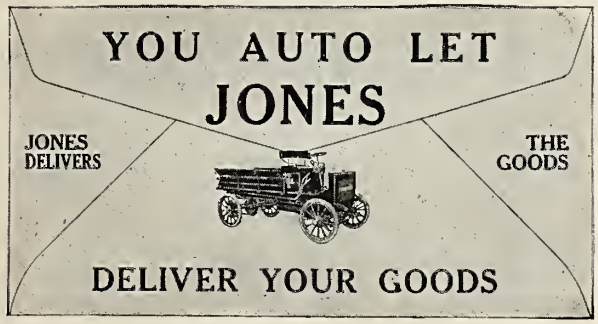


Illustration of "Sure-Stick" 7½ in. Envelope with Advertising Back

That ninety-nine out of a hundred business men lay an envelope face down when using a letter opener?

Why not take advantage of this fact by getting your customers to use envelopes printed on the back as well as on the front ?

This increases the advertising value of the envelope. You can get more for the envelope, while by our method the printing costs you less. We show you how to print the envelope and the letterheads on the same sheet of paper, at the same time.

The "Western States" Method can be Economically Used on Even a Small 5,000 Order

We get one 8½ x 11 letterhead and a 6¾ envelope on a 11 x 17 sheet. Or one 7¼ x 10½ "Two-fold" letterhead and a 7½ envelope on a 11 x 17 sheet. This can be done on a Gordon, Small Offset or Autopress. This enables any printer to furnish letterheads and envelopes to match in any color or grade of paper stock.

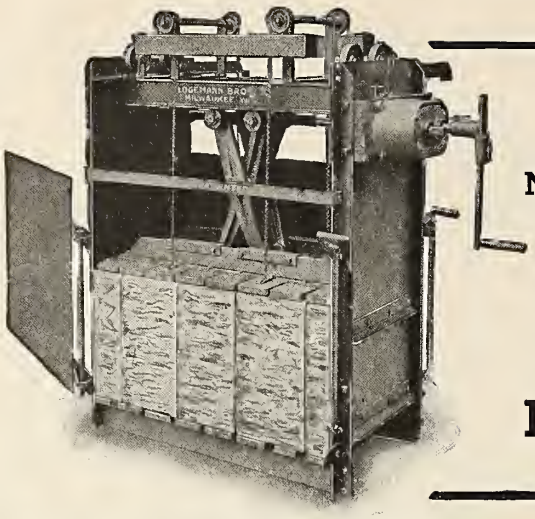
Write today for layout and samples showing how our Method works.

WESTERN STATES ENVELOPE COMPANY

MANUFACTURERS OF "SURE-STICK ENVELOPES" FOR PRINTERS AND LITHOGRAPHERS

311-313 East Water Street **MILWAUKEE, WISCONSIN**

Positively not Identified with any Combination or Jobber—THIS IS THE TRUTH



YOU NEED ONE

NO PRINTING PLANT COMPLETE WITHOUT A BALING PRESS

℄ Every printer knows the value of a Baling Press, but many have not installed one, possibly imagining the price of a steel-constructed machine somewhat high. We build an all steel, powerful and rapid Baler at a price practically no higher than the wooden press. They will decrease your fire risk and earn money for you. *SEND FOR CATALOGUE*

LOGEMANN BROTHERS CO.
290 Oregon Street, MILWAUKEE, WIS.

Printers' Equipment

Expert Advice in Book Form

We will send at your request a copyrighted reference book giving the proper style, size and kind of motor to install for any standard press.

These data have been compiled as the result of 21 years' experience in installing motors for printing-press work.

If in need of motors, mention your requirements to us—the recognized experts on press equipment. It costs no more and your equipment will then be right.

The Triumph Electric Co.
Cincinnati, Ohio
BRANCHES IN ALL LARGE CITIES

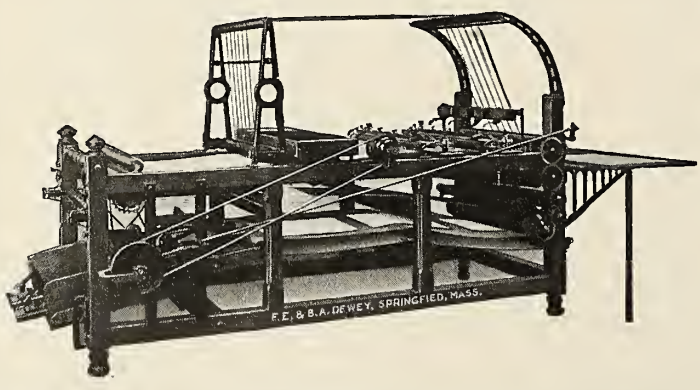
Run Advertisements That Stand Out

These are the advertisements that grip the reader's attention—that more than return to you the few extra cents invested **in the best printing plates.** For you can't make good impressions by running the cheaper grades of plates—they either print up gray or are blurry and hard to read.

Adver-types "print up" Ask any advertiser

We absolutely guarantee that every one of our Kiln-Dried Cherry Base and Interchangeable Top **Adver-types** will print clear and sharp in any magazine or newspaper. Let us tell you about our advertising plate service—how we can handle 60,000 column inches of plate matter daily.

Advertisers' Electrotyping Co.
501 to 509 Plymouth Place Chicago, Ill.



Why Not Have the Latest?

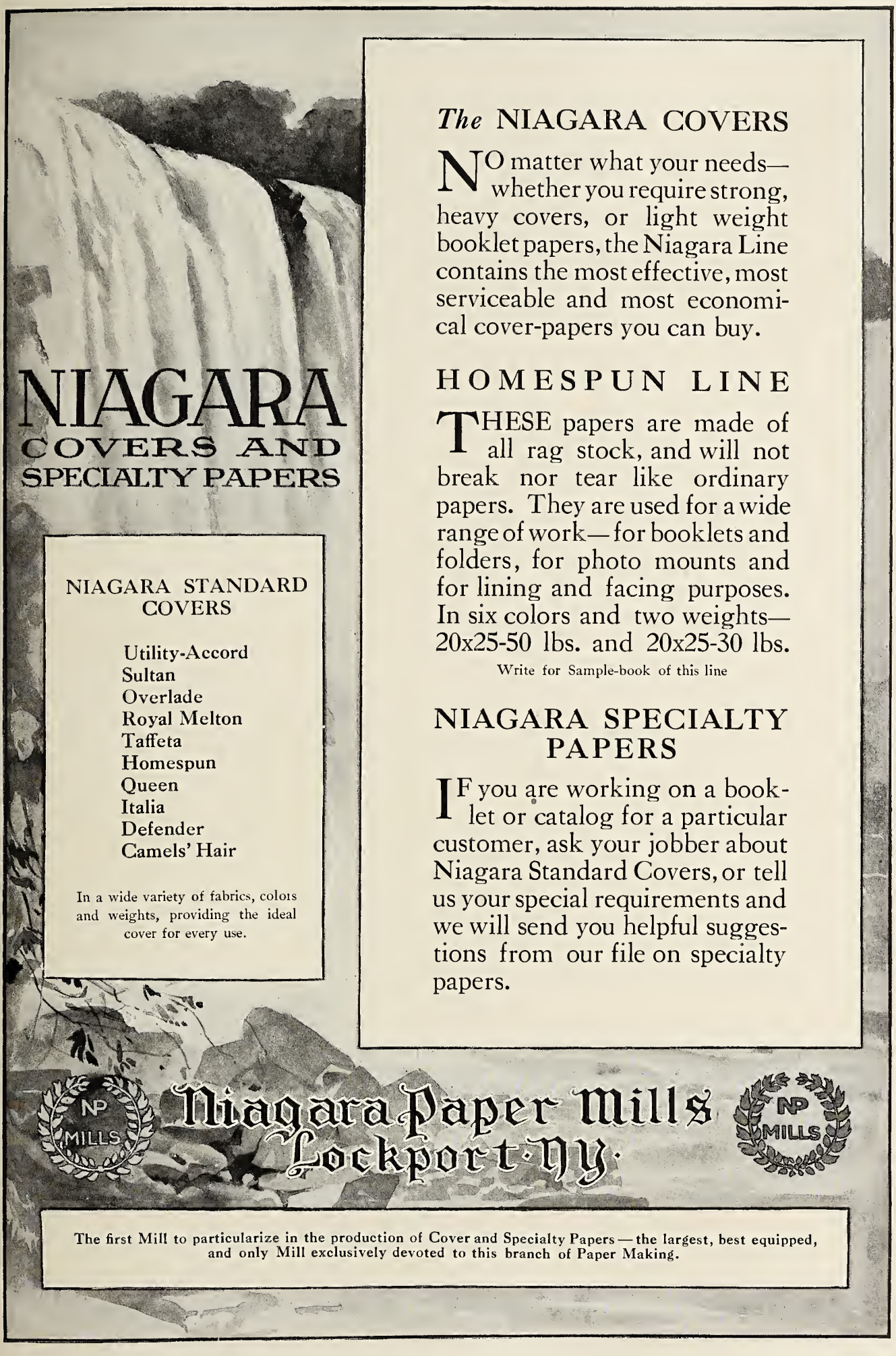
A satisfactory ruling machine means that its mechanical principle and construction must be correct and embody all the up-to-the-minute improvements—such features stand for durability, accuracy, economy and convenience. One of the main features—the slack of cloth always at bottom, making top perfectly tight. Any user of Piper ruling machine can add this improvement at little cost.

These machines are guaranteed to do perfect work

Manufactured since 1863, but with improvements since 1910

WRITE FOR CATALOGUE

F. E. AND B. A. DEWEY
SPRINGFIELD, MASS.



NIAGARA
COVERS AND SPECIALTY PAPERS

NIAGARA STANDARD COVERS

Utility-Accord
Sultan
Overlade
Royal Melton
Taffeta
Homespun
Queen
Italia
Defender
Camels' Hair

In a wide variety of fabrics, colors and weights, providing the ideal cover for every use.

The NIAGARA COVERS

NO matter what your needs—whether you require strong, heavy covers, or light weight booklet papers, the Niagara Line contains the most effective, most serviceable and most economical cover-papers you can buy.

HOMESPUN LINE

THESE papers are made of all rag stock, and will not break nor tear like ordinary papers. They are used for a wide range of work—for booklets and folders, for photo mounts and for lining and facing purposes. In six colors and two weights—20x25-50 lbs. and 20x25-30 lbs.

Write for Sample-book of this line

NIAGARA SPECIALTY PAPERS

IF you are working on a booklet or catalog for a particular customer, ask your jobber about Niagara Standard Covers, or tell us your special requirements and we will send you helpful suggestions from our file on specialty papers.

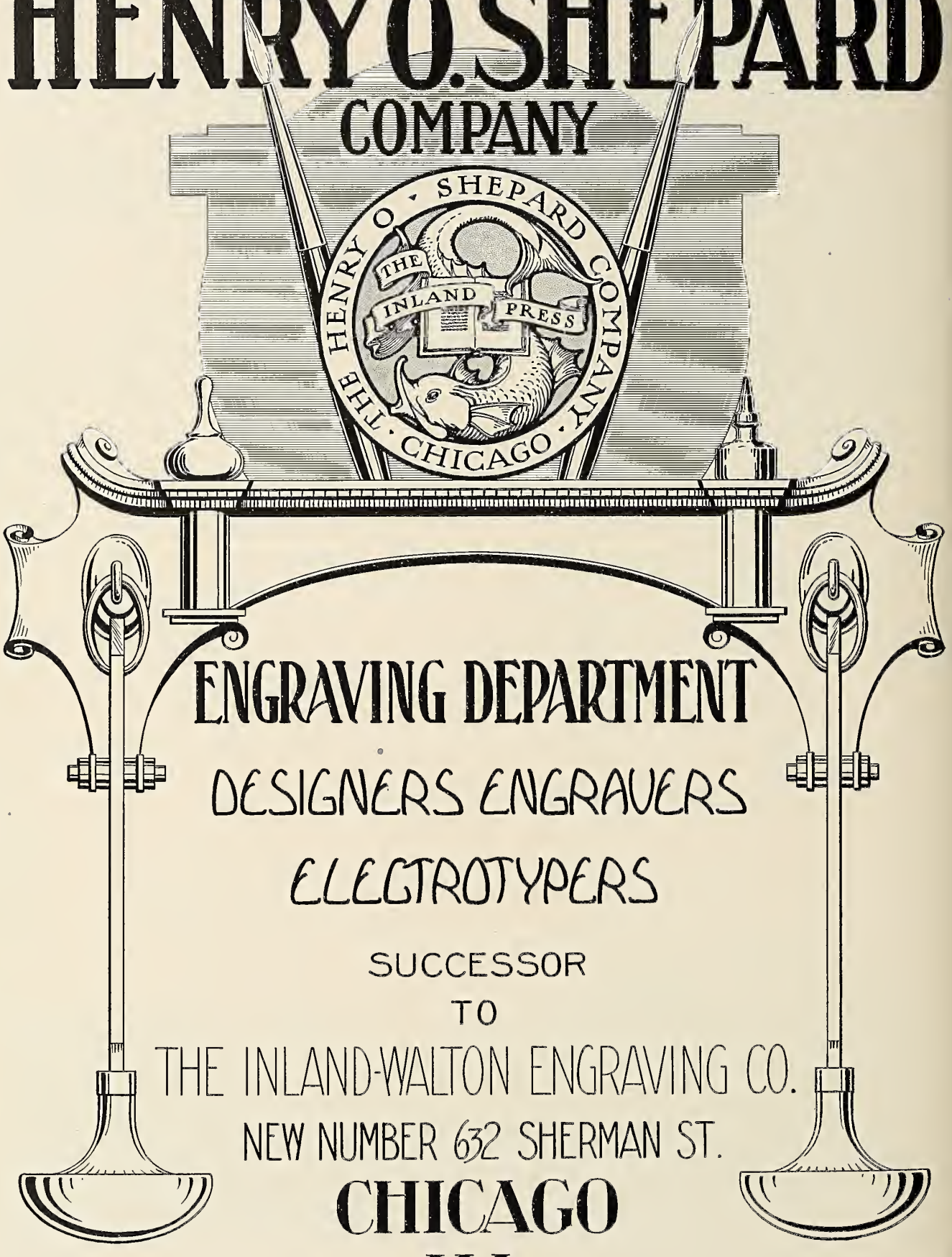
NP MILLS

Niagara Paper Mills
Lockport·NY·

NP MILLS

The first Mill to particularize in the production of Cover and Specialty Papers—the largest, best equipped, and only Mill exclusively devoted to this branch of Paper Making.

THE HENRY O. SHEPARD COMPANY



ENGRAVING DEPARTMENT

DESIGNERS ENGRAVERS

ELECTROTYPERS

SUCCESSOR

TO

THE INLAND-WALTON ENGRAVING CO.

NEW NUMBER 632 SHERMAN ST.

CHICAGO

ILL.

If You Have Never Used

JAENECKE'S PRINTING INKS

you have never realized ink satisfaction. It destroys worry and all ink troubles. If not a user of our inks, then you are missing an opportunity of obtaining a high standard ink. Best get wise and investigate.

HAVE YOU OUR SPECIMEN BOOK?

It will interest you. Write for it.

NEW YORK
PHILADELPHIA

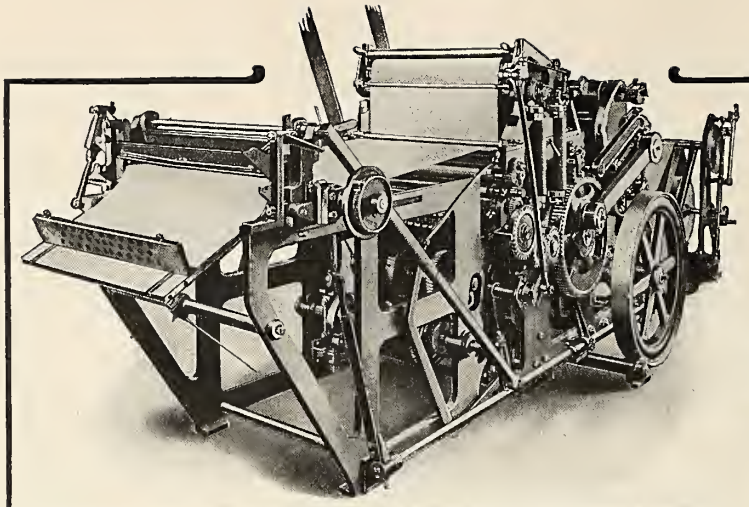


ST. LOUIS
DETROIT
PITTSBURG

Main Office and Works—NEWARK, N. J.

THE JAENECKE PRINTING INK CO.

CHICAGO OFFICE: New Number, 531 S. Dearborn Street
Old Number, 351 Dearborn Street



Cut shows one of our Perfecting Bed and Platen Presses with Sheet Delivery.

AUTOMATIC PRESSES

BED, PLATEN OR ROTARY

for producing finished products in ONE operation

WE ALSO MANUFACTURE

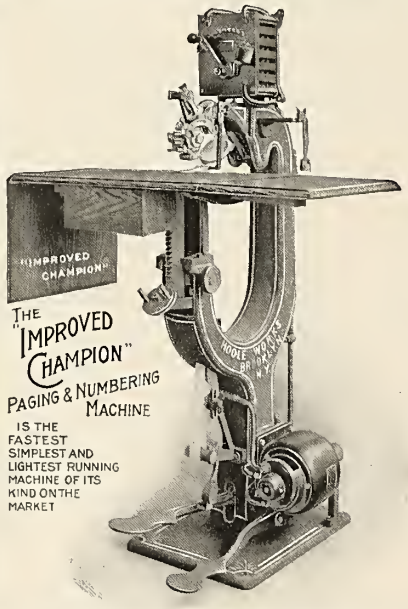
SLITTERS—For All Classes of Roll Products
TOILET ROLL PAPER MACHINERY—Hard or Soft Rolls
SPECIAL PRESSES—Designed and Built to Order

MEISEL PRESS & MFG. CO.
OFFICE, 944-948 Dorchester Avenue
BOSTON : : : MASS.

HOOLE MACHINE & ENGRAVING WORKS

29-33 Prospect Street 111 Washington Street

BROOKLYN, N. Y.



"HOOLE" Paging and Numbering Machine

Manufacturers of

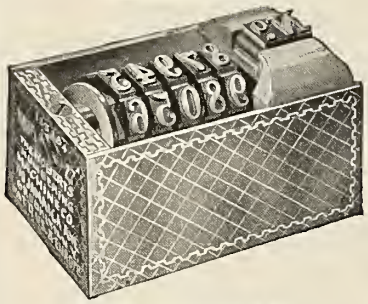
End Name, Numbering, Paging and Bookbinders' Machinery and Finishing Tools of all kinds.

Roberts Numbering Machine Co.

Successor to The Bates Machine Co.

696-710 Jamaica Ave., Brooklyn, N. Y.

MODEL 27A



FOR GENERAL JOB WORK

ABSOLUTELY ACCURATE

FULLY GUARANTEED

SIDE PLATES WITHOUT SCREWS

ALWAYS IN STOCK

FIVE-FIGURE WHEELS

№ 12345

FAC SIMILE IMPRESSION

Size 1½ x 15/16 inches

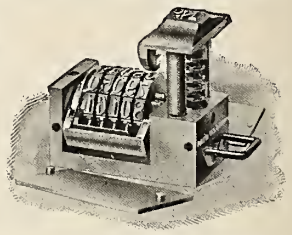
ROBERTS' MACHINES

UNEQUALLED RESULTS — MAXIMUM ECONOMY

View Showing Parts Detached for Cleaning

NO SCREWS

To Number Either Forward or Backward



EMBLEMATIC CARDS—INVITATIONS AND FOLDERS



We can supply you with a complete line of steel die Embossed Emblematic Cards, etc. Any combination of emblems, from the Blue Lodge to the Shrine in the Masonic orders, also of various other Lodges, stamped in a rich gold and illuminated in the correct colors.

COMMENCEMENT PROGRAMS AND INVITATIONS

Our largest and most complete line of COMMENCEMENT SAMPLES is now ready. If you have not sent for it DO IT NOW; it will assist you in securing the order from your local schools.

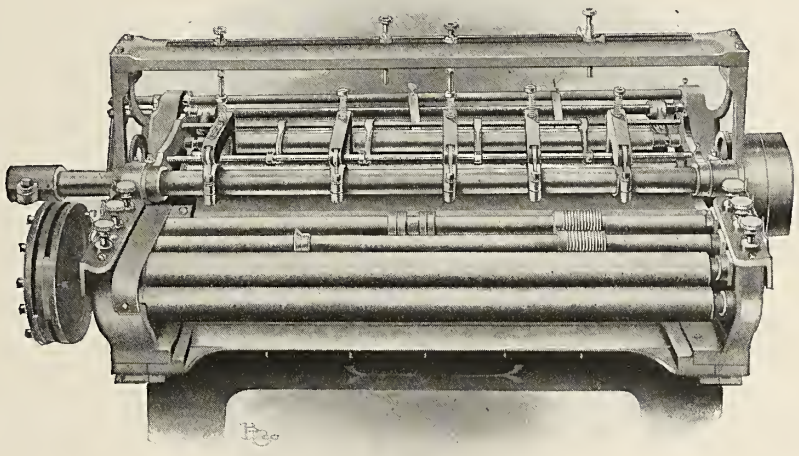
Makers of Embossed Commercial Stationery, Wedding Invitations, Announcements, Business and Visiting Cards, Fancy Stationery, Menu and Party Cards, Dance Programs.

A. STAUDER & CO., Trade Engravers and Stationers
231 N. Fifth Avenue, Chicago, Ill.

This Crimping Attachment

has caused more profound satisfaction among the users of our NATIONAL PERFORATING MACHINE than we ever imagined.

Not only users, but those high in mechanical authority, pronounce our CRIMPING ATTACHMENT the one "Crimper that really crimps, and stays crimped."



THE NATIONAL PERFORATING MACHINE

is a true type of mechanical perfection. Its principle is practical and its construction absolutely dependable. The character of its work from its several invaluable attachments can not be duplicated; its perforation is *clear, positive, smooth, no burr or ragged edges.*

If you are about ready to buy a new machine, you owe it to yourself as an economical and permanent investment to first investigate our claims.

Let us demonstrate the class of work produced by the NATIONAL—the most convincing evidence. Suppose you write us to-day for catalogue, prices, etc., and get busy now, "thinking of the future."

National Printing Machinery Co., *Inc.*

Athol, Mass.

A Distinctive Catalog Cover

is the one certain method of reaching the right party. If your catalog goes out in the mails cheaply bound it meets a cold reception. Therefore—

DETROIT FIBRE

CORDOVA SUPER COVER

Insures the desired lasting service and protection to catalogs, booklets, or large directories. Samples will prove our *quality* claims. Why not look them over?

Detroit Sulphite Pulp & Paper Co. :: :: *Detroit, Michigan*

Makers of Papers of Strength

Headquarters for Photo-Engravers' Supplies

Williams-Lloyd Machinery Co.

626 Federal Street, CHICAGO

Manufacturers of a Complete Line of

Electrotyping, Stereotyping and Photo-Engraving Machinery

We make a specialty of installing complete outfits. Estimates and specifications furnished on request. Send for Catalogue.

EASTERN REPRESENTATIVE

UNITED PRINTING MACHINERY COMPANY

246 Summer Street, BOSTON :: 12 Spruce Street, NEW YORK

"Oxford Ledger"

An extraordinary value at
8½ cents per lb.

Send for Samples

Parker, Thomas & Tucker Paper Co.

514 to 522 Sherman Street, Chicago, Ill.

To the Printers' Supply Houses of the United States:

¶ If you are selling directly or indirectly to the printers of Canada you can make the advertising columns of *Printer and Publisher* a powerful adjunct to your present selling plants. *Printer and Publisher* is essentially a *master* printers' paper—it reaches every month the buying heads of 80% of the printing and publishing plants of Canada.

¶ Will you allow our advertising manager to prove *by what it has done for other United States supply houses* that advertising in *Printer and Publisher* will be a profitable investment for you? He can do it and gladly will if you will ask him to do so in a letter addressed to

The Printer and Publisher of Canada

143-149 University Avenue, Toronto, Canada

ATTENTION

is what you want as an advertiser when your catalog or announcement reaches your customer. Without attention your entire investment in printing is lost.

You can now obtain Imported Cover Papers in such attractive colors and interesting textures that they at once have the highest ATTENTION value. The use of these covers will add greatly to the efficiency of your advertising.

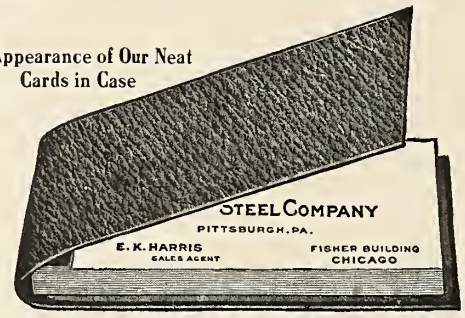
Write for particulars about Imported Covers and other novelties in papers

O. M. STEINMAN, *Importer*

96 BEEKMAN STREET, NEW YORK

We Are Taking Your Customers

because you **don't care for all of their business.** You prefer to have them send their money to us instead of paying it to you. That suits us all right, but we would rather you would supply all your customers' needs, because you would soon supply all your customers.



Peerless Patent Book Form Cards

and that would very considerably enlarge your business as well as ours. We would mutually profit. You may refuse to believe it, but the best customers will have our cards. Nothing else will answer. They are using them and will continue to use them, whether you believe it or not. It is a matter of business with them, and with us, and it will be with you if you will investigate. The time for investigation is now. These cards are absolutely unique in card manufacture; carried in book form in a genuine seal leather case, they are detached one by one as used, and all edges are smooth. Prove it to yourself. Send for tab and prices.

The John B. Wiggins Company

Established 1857

Engravers, Plate Printers, Die Embossers

52-54 East Adams Street Chicago

Stop The Leakage!

Let each press show its earning power. Don't guess at its output when you can be assured of an accurate count—meaning a saving of time and money.

GET A

Redington Counter

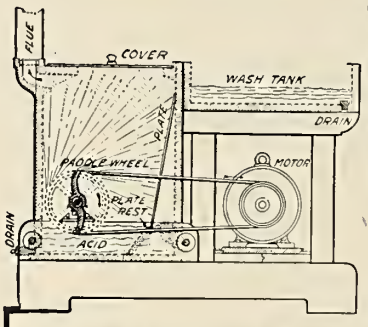
Model D for Gordon Presses
Model A for Cylinder Presses

PRICE $5, U. S. A.

Address your dealer or write direct

F. B. REDINGTON CO.
CHICAGO





S. H. Horgan

IS SELLING

For the American Agents

Axel Holmstrom

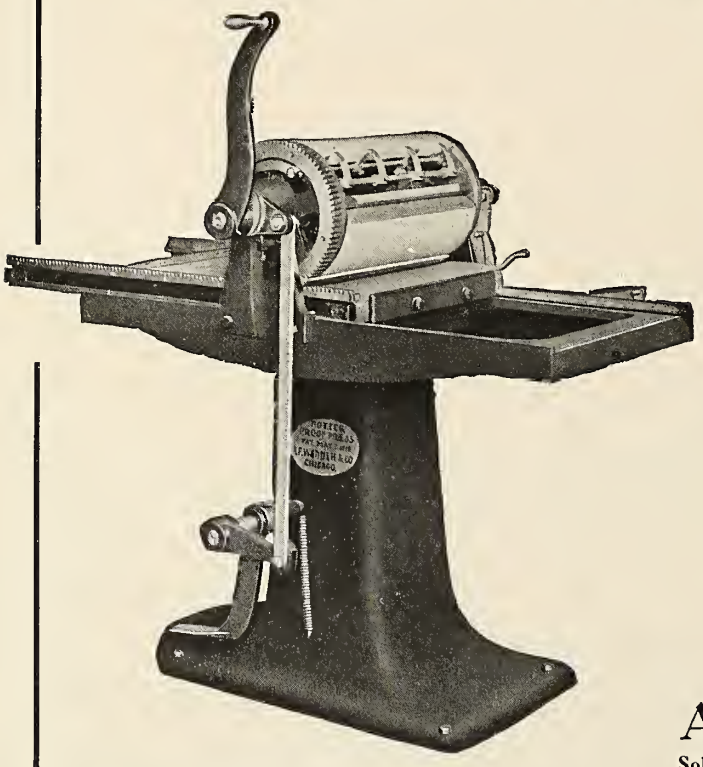
ETCHING MACHINES

"The greatest improvement that has come into the photo-engraving business since the introduction of half-tones."

Ask him or write him about it at The Inland Printer Office, Chicago, or Room 1729, Tribune Bldg., New York.

USERS *of* POTTER PROOF PRESSES

Will Agree With the Following:



Salem, Oregon, April 7, 1911.

Gentlemen:

The Potter Proof Press purchased of you some weeks ago has added to the output of my shop the equal of a jobber, in that it enables me to submit press proofs to customers, without holding up my presses a half hour to a half day while they are trying to "find something to change."

I find the register perfect and easy to get on letterheads and other small work.

My customers can not tell a proof taken on this press from one taken on a jobber with a half-hour's make-ready.

It enables me to submit page proofs of bookwork that can be read, without holding up a cylinder press a half day.

Sincerely yours,
(Signed) N. D. ELLIOTT

If you would like to experience the same results in your own shop, let us ship you a Potter Proof Press to-day. Circulars and proofs free on request.

SOLE OWNERS AND MANUFACTURERS

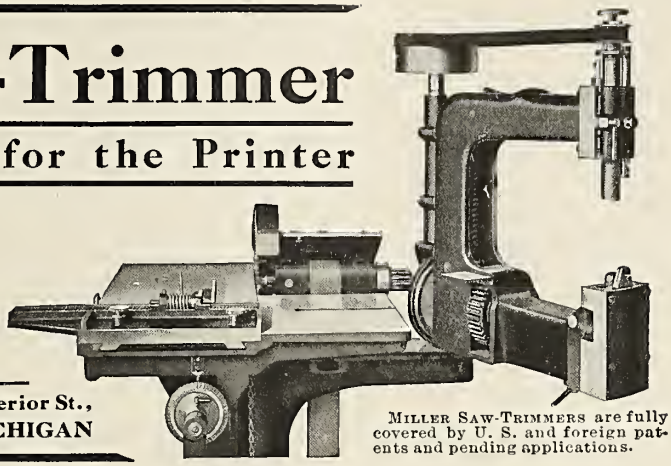
A. F. WANNER & CO.

Sold by all Responsible Dealers **520 South Dearborn St., Chicago**

The Miller Saw-Trimmer

A Standardizing Machine for the Printer

- With or without Router and Jig-Saw Attachment.
- Easy to operate. Easy to buy. Easy to pay for.
- Fully equipped, ready to run, 30 days' free trial.
- Freight paid anywhere in U. S. A.
- Write for new illustrated price-list.



MILLER SAW-TRIMMERS are fully covered by U. S. and foreign patents and pending applications.

Miller Saw-Trimmer Co., 815 East Superior St., ALMA, MICHIGAN

Bookbinders *and* Printers

will be interested to know of our rapid mail order service and our ability to supply them with the highest grade of the following specials:

XXD Gold Leaf, Long Edge, Stamping Ledger Dark Usual, Dark Pale, Aluminum Leaf, and Composition Leaf

Gold and aluminum leaf sold in any quantities from one book up. Large facilities for smelting gold waste, rubber, rags and cotton *Send for Catalogue*

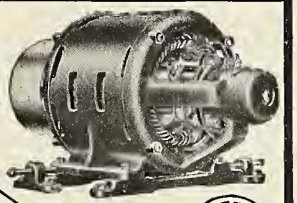
ESTABLISHED 1867

JULIUS HESS COMPANY

1411-1427 Greenwood Terrace Chicago, Ill.

RICHMOND 2 and 3 PHASE MOTORS

CONSTANT & VARIABLE SPEED MOTORS



SEND TO NEAREST BRANCH FOR BULLETINS OR OTHER INFORMATION.

1120 Pine Street, ST. LOUIS, MO.
145 Chambers St., NEW YORK CITY
176 Federal Street, BOSTON, MASS.
322 Monadnock Block, CHICAGO, ILL.
1011 Chestnut St., Room 626, PHILA., PA.

VARIABLE SPEED TYPE

The Richmond Electric Company,

RICHMOND, VA.

These Time-Savers

will do for *you* what they have done for *others*. Chiefly—they place the printer of ambition in position to *do things*, whereas with the application of his old methods he can not with safety estimate time or cost of production in the composing department.

The Rouse Unit System

of bases and register hooks insures composing-room and pressroom efficiency, which means increased output on a standard basis of cost.

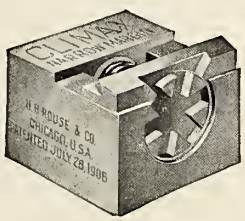
Watch Out for Imitations. Buy the Genuine and Enjoy the Full Realization of What Constitutes a Real Unit System

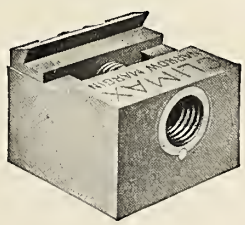
SOLD BY DEALERS EVERYWHERE—MADE ONLY BY

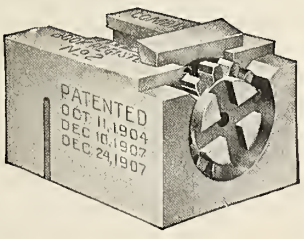
H. B. ROUSE & CO., CHICAGO

2214-2216 WARD STREET

"THE REGISTER HOOK PEOPLE"

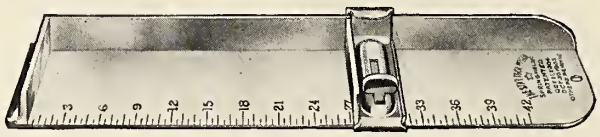






This Composing Stick

will do more toward keeping down the cost of production than any other Stick on the market. *Why?* Because its improvements over the old facilitate the Composition, encourage speed and efficiency.



"Tools of Quality for Particular Printers"

Before you buy—just drop us a card for Catalog and some interesting testimonials.

MADE IN ALL POPULAR SIZES.

FOR SALE BY SUPPLY HOUSES GENERALLY

The Star Tool Mfg. Company
17 West Washington Street Springfield, Ohio



There Is But One Process

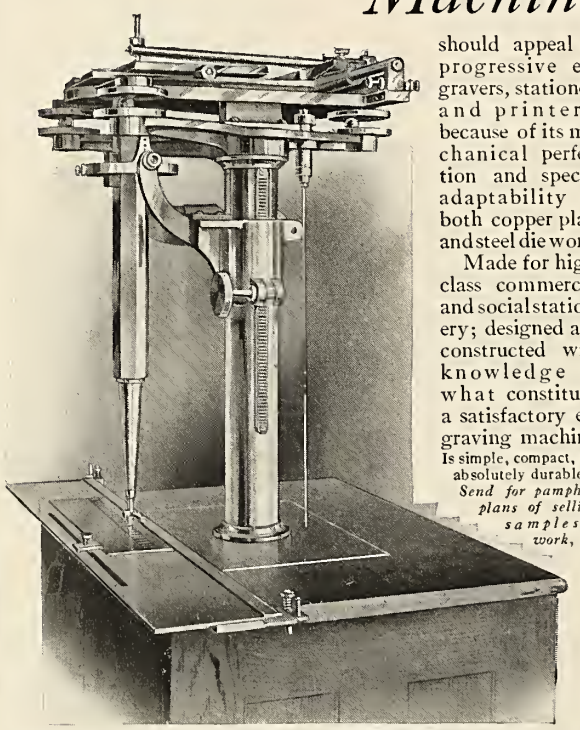
—that process, the ability to execute *quick* and *satisfactory* Electrotyping.

Our entire plant is fully equipped with new and modern machinery

and it goes without saying that our facilities, in the hands of *expert workmen*, enable us to handle your work with absolute satisfaction. 'Phone Franklin 2264. We will call for your business.

American Electrotype Co.
24-30 South Clinton St.
Chicago

This New Engraving Machine



should appeal to progressive engravers, stationers and printers, because of its mechanical perfection and special adaptability to both copper plate and steel die work.

Made for high-class commercial and social stationery; designed and constructed with knowledge of what constitutes a satisfactory engraving machine.

Is simple, compact, and absolutely durable.

Send for pamphlet, plans of selling, samples of work, etc.

Engravers' and Printers' Machinery Co., Inc.
108 Fulton Street, New York City, N. Y.

Save 30 Percent

BUYING

"National" Calendars



That Different Kind

OUR CALENDARS ARE HAND TINTED in colorings absolutely true to nature.

Mounted and colored on the best quality of stock obtainable.

We save you thirty per cent—you don't care HOW but IF—Let us prove it.

Get Catalog. It's free; or samples sent.

Special inducements for at once orders

FANS & POST CARDS, TOO

NATIONAL COLORTYPE CO.
CINCINNATI, OHIO

50 Cents Will Pay for 1,000

Gathered, Stitched and Covered Books

or Magazines, Catalogues, Pamphlets, etc., if done on

Our Three Machine Combination

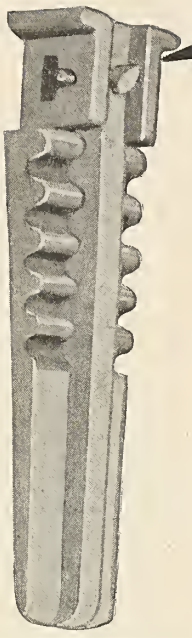
We Guarantee 3,000 Books Per Hour

Information and list of users furnished upon application

GEO. JUENGST & SONS

CROTON FALLS, N. Y.

WE HAVE NO AGENTS



See That Tongue

¶ A slip of the Tongue has spoiled many a man's prospects. A slip of the quoin has ruined many a press. Here is a quoin that will not slip — not because it holds its tongue — but because — ITS TONGUE HOLDS IT.

Grasso Neverslip Quoins

are simple, economical, convenient, durable, and cost less than inferior kinds, and

Avoid Accidents, Smash-ups

No More

Plugs,
Wet Tissue,
Papier-maché
Wads,
Wet Blotting,
Wax,
Slips or
Smash-ups.



They relieve the pressman of all care, strain and responsibility, as they require no attention and can not slip while running on the press.

A Point-System Quoin

The expansion of the quoin from one notched tooth to the next is one point.

Register.—The pressman can unlock his form on a register job and relock it to the same position without chalk or other marks.

As easily locked and unlocked and with the same key as the common kind.

Without the neverslip feature it is interchangeable with ordinary quoins.

No time or labor lost in plugging and unplugging.

The Only Positive Neverslip Quoin

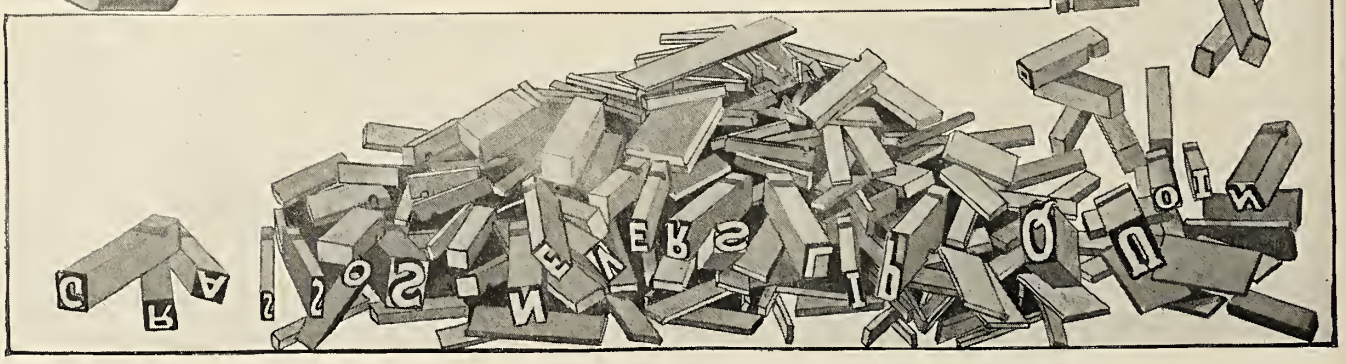
Now Manufactured Exclusively by

AMENT & WEEKS

World Building, New York City

Sold by all dealers or order direct from the manufacturers





Buckeye Covers

USE BUCKEYE COVERS
GOOD ADVERTISING IN A NUT SHELL

The World's Greatest Advertising Medium

Don't Be Frightened

by the moderate price of BUCKEYE COVERS when you are considering them for printed matter which must be "the best regardless of cost." BUCKEYE COVERS are used and celebrated more for their EFFECTIVENESS than for their economy. The only cheap thing about them is the price; and the price is simply the natural result of HIGH EFFICIENCY in making and marketing.

BUCKEYE COVERS are made in more colors, weights and finishes — sold to more people — used for more purposes — than any other line of cover papers on the market. "Buckeye Quality" keeps the demand up, the demand keeps our cost down, and YOU GET THE BENEFIT — in increased value and increased variety.

Our new box of Buckeye Proofs — which are reprints of striking and unusual catalog covers used by prominent advertisers — will answer every question you can ask as to the suitability of Buckeye Covers for the highest grades of work. We send these proofs free by express if requested on your business letter-head.

We will also forward suggestive dummies for your next Booklet, Catalog, Circular, Folder or other piece of printed matter if you will give us the specifications.

BUCKEYE COVERS—stocked by representative jobbers in all principal cities—are made in fifteen colors, four finishes and four weights. The Buckeye Sample-book shows the complete line, with appropriate color schemes. It is yours for the asking.

THE BECKETT PAPER CO.

Makers of Good Paper
in HAMILTON, OHIO, since 1848



SWIGART PAPER CO. CHICAGO

Get This Handsome Book of Specimen Letter-heads

This sample-book, now ready for mailing, contains an interesting collection of letter-head suggestions, printed on *Marquette Bond* in various weights and colors. *Send to-day.*

Why Not Get the Best?

You can not afford to "flim-flam" your customers, Mr. Printer, by furnishing a substitute bond paper. Give them a square deal and be on the safe side.

Marquette Bond

is a business man's paper for all commercial purposes. Made under our own special requirements from our knowledge of what the printer must have, both in quality, finish, price, etc. *Marquette Bond* is specially adaptable for lithographic or general offset printing. Our price for this thoroughly good bond stock will surprise you when you consider its high quality. If you have never examined our line, take a look at our new sample-book — it's free.

We carry a full line in all sizes and weights, white and eight colors, for immediate shipment, including a 13-lb. folio, also white and in eight colors

Swigart Paper Co.

653-655 S. Fifth Avenue
Chicago, Ill.

A Surprised "Pennsylvania Dutchman"

Lancaster County, Pennsylvania, is the richest county in the United States, because the sturdy "Pennsylvania Dutch," citizens of this county, know how to make every dollar count.

(NOTE.—The term "Pennsylvania Dutch" is used by us with the greatest respect for that wonderful people, whose history dates back to the days of William Penn, and whose record of achievements makes one of the brightest chapters in our country's annals.)

One of the strongest daily newspapers in the whole rich county is the "Express," published in the little "Dutch" city of Lititz.

One of our Eastern travelers happened into Lititz—and here's what happened, as told in an unsolicited editorial in that paper April 14.

An Electric Marvel

A representative of the Kimble Electric Company, Chicago, came to our office last Friday and said he wanted to demonstrate an electric motor. We had in our mind the services of a machinist, the cutting and connecting of feed wires and the probable use of a carpenter. Our surprise rose a hundred per cent when he set a motor on the floor with a small drive wheel touching the flat surface of the flywheel of a Gordon press. Then he unscrewed an electric light from its socket and fastened a wire attached to the motor in its place. Then he pushed a lever forward, the motor began to hum and the press ran slowly. As he pushed it farther the speed increased until the press ran at the rate of 3,500 an hour, or faster than any one could feed. Any speed can be obtained, from zero to maximum, by a touch of the foot lever. It is known as the "Kimble Variable Speed, Single Phase, Alternating Current Printing Press Motor." Its operation does not interfere or check the electric lights on the same line. It can be reversed or stopped instantly without any injury, and is the invention of a man who accomplished what electricians had told him was impossible. It seems to possess all the virtues of a power for printing presses that one can think of, including a low cost for current and but an ordinary price for the motor. Mr. M. M. Sounders, of the local Light, Heat & Power Company, and Superintendent H. S. Von Neida, of the Lancaster County Railway & Light Company, both expressed their amazement and delight on seeing the little wonder operate.

We are now figuring with the editor, Mr. John G. Zook, for four Kimble motors of varying sizes.

Kimble, A. C.

Printing Press Motors

Are Built Especially for Printers

They are the only A. C. motors that deliver varying speeds, either forward or back, without the use of resistance coils, starting coils or other juice-eating appliances.

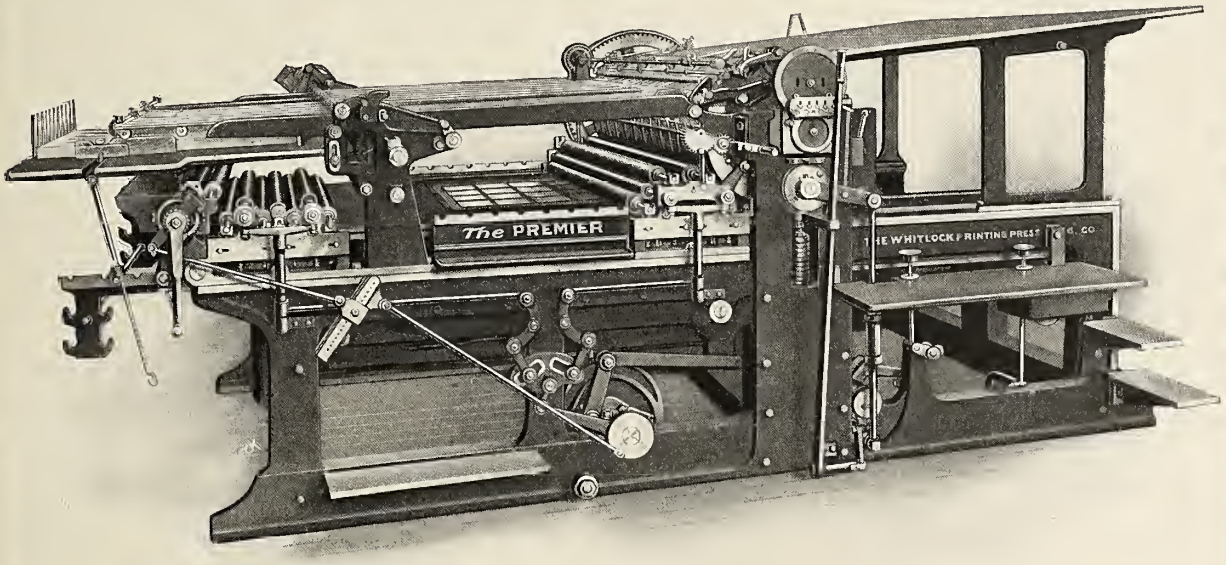
Send for Catalogue

Kimble Electric Company

1125 Washington Blvd. Chicago

The Impression Mechanism Is a VERY Important Feature of the Two-Revolution press. Some presses—even the most popularly sold—have two long rods (sometimes almost four feet long) that pass through the frames (weakening these thereby), which rods are relied on to hold the cylinder rigidly on the bearers. But they fail utterly to do so, as the rods *must* and *do* stretch, causing

SLUR LOSS OF REGISTER WEAR ON PLATES AND TYPE
LOST TIME MAKING READY AND RENEWING OR REPLACING PLATES



The Premier

has an eccentric impression mechanism covered by the span of a man's hand—no rods, no weakening of the frames. *It is as unyielding as the Rock of Ages!*

LET US TELL YOU ABOUT IT.

AGENCIES

Chicago, St. Louis, Cleveland, Cincinnati, Detroit, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Spokane, Seattle, Dallas—AMERICAN TYPE FOUNDERS CO.
Atlanta, Ga.—Messrs. J. H. SCHROETER & BRO., 133 Central Ave.
Toronto, Ont.—Messrs. MANTON BROS., 105 Elizabeth St.
Halifax, N. S.—PRINTERS' SUPPLIES, Ltd., 27 Bedford Row.
London, Eng.—Messrs. T. W. & C. B. SHERIDAN, 65-69 Mt. Pleasant, E. C.
Sydney, N. S. W.—Messrs. PARSONS & WHITMORE, Challis House, Martin Place.

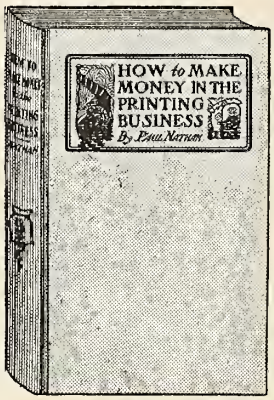
The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY
DERBY, CONN.

NEW YORK, 23d Street and Broadway
Fuller (Flatiron) Building

BOSTON, 510 Weld Building, 176 Federal Street

How to Make Money in the Printing Business

By PAUL NATHAN



GIVE value and "charge the price" might be an answer to this question; but there is a very complete and comprehensive answer in Paul Nathan's book of 288 pages, bearing this title, and every progressive printer should own the volume. The book gives full details and information on the highest authority—Experience. It tells how a man made money out of Printing—a thing we all are anxious to do. You need this book; send the order now. Here is a glimpse into the table of its contents:

Starting an Office, What Class of Customers to Seek, How to Develop Business, Writing Advertising Matter, Taking Orders, Advertising, How to Talk to Customers, The Cost of Producing Printing, Estimating, Acquiring Money, Price Cutting, Competitors, Profit and How It Should Be Figured, Buying, Doing Good Printing, The Composing Room, The Press Room, The Business Office, Bookkeeping, Management of Employees, The Employee's Opportunity, Danger in Ventures, Systematic Saving.

Second Edition. 288 pages, cloth; gilt stamped.
Size, 9x5¾ inches. Price, postpaid, $3.00.
Send remittance with order.

INLAND PRINTER CO., 632 Sherman St., Chicago

Impressions of Modern Type Designs

ARRANGED AND PRINTED BY
NICKERSON & ORCUTT
BROCTON, MASS.

30 pages, 6 x 9 inches, printed in colors, paper cover.
Price, 50 Cents.

WE have purchased the entire edition of the above book at a price which enables us to offer it for 25 cents a copy.

DON'T OVERLOOK this opportunity to secure a 50-cent book at half price.

THE INLAND PRINTER CO.
632 SHERMAN STREET
CHICAGO

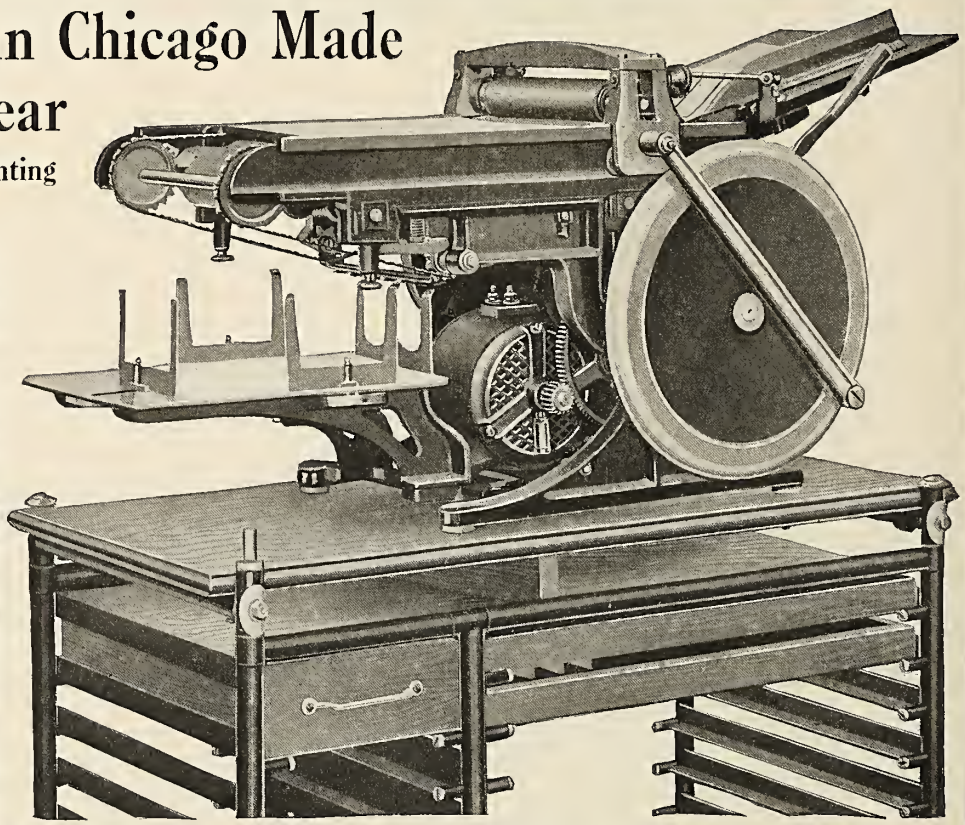
One Printer in Chicago Made $6,000 Last Year

With Two Machines, Printing Letters Exclusively.

You can do likewise. The local printer can build up an immensely profitable side line by printing *perfect imitation letters*, circulars, etc., with this automatic letter machine.

It is substantially built, its action is as accurate as the best watch. It prints 7½ by 13 on 9 by 14 paper; speed 5,400 per hour at full speed and 1,500 per hour at lowest speed. It produces smooth, clean, matchable copies—the interlocking type and patent resilient chase does the work. Motor driven from light circuit, cost but one cent per hour; is fool-proof, any office boy can handle it; easy and simple paper feed, no adjustment, except pressure and margins; is equipped with automatic ribbon reverse and automatic paper jogger which sets from postal card to 8½ by 13.

This press is made to use any type, electros, zincs or woodcuts without cutting or bending. Anything type high fits the chase and produces perfect work.



Send for descriptive matter, price, and full particulars.

AUTOMATIC LETTER MACHINE COMPANY, 39 W. Adams Street, Chicago, Ill.

REBUILT and GUARANTEED MACHINERY

SELECT MACHINERY AND WRITE FOR DESCRIPTION

		New Price	Our Price
1 —	8 x 12 Chandler & Price Gordon, late style	$ 135	$ 100
2 —	10 x 15 Challenge Gordon, late style	200	140
3 —	10 x 15 Geo. P. Gordon, with throw-off	200	125
4 —	10 x 15 Ben Franklin Gordon	200	125
5 —	10 x 15 Colt's Armory	325	195
6 —	10 x 15 Golding Jobber	275	175
7 —	12 x 18 Golding Art Jobber	500	350
8 —	13 x 19 Gally Universal, 3-A	415	300
9 —	14 x 22 Gally Universal, 3-A	450	340
10 —	14 x 22 Colt's Armory	625	400
11 —	14½ x 22 Chandler & Price Gordon, with fountain, late style	360	295
12 —	27 x 40 Gally Cutter and Creaser	820	525
13 —	23 x 28 Campbell, 2-revolution, with trip	1,500	725
14 —	24 x 29 Scott, 2-revolution	1,500	675
15 —	27 x 37 Cottrell, 2-revolution, 4-roller, front delivery	2,200	1,200
16 —	38 x 50 Campbell, 2-revolution	2,800	850
17 —	39 x 52 Huber, 2-revolution	3,200	1,700
18 —	41 x 56 Campbell, 2-revolution	3,200	900
19 —	25-inch Advance Lever Cutter	105	80
20 —	30-inch Chandler & Price Lever Cutter	150	110
21 —	32-inch Perfection Power Cutter	325	240
22 —	36-inch Sheridan Empire Cutter	495	275
23 —	38-inch Seybold Hand-clamp Cutter	600	385
24 —	44-inch Chicago Hand-clamp Cutter	950	350
25 —	60-inch Sheridan New Model (Auto) Cutter	1,380	825

10 PER CENT DISCOUNT FOR CASH

Consult Us, When Buying New or Rebuilt Machinery, Composing-room Furniture, Blocks and Outfits.

WANNER
MACHINERY CO.
A. F. WANNER PROP.

215-223 W. Congress Street, CHICAGO, ILL.

Near Fifth Ave. and Van Buren St.



This Cut

was made without a camera, from original drawing, by the Norwich Red Film Process.

YOU SHOULD KNOW MORE ABOUT THIS

The Norwich Film

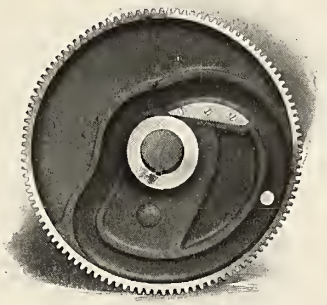
LEFRANC & CIE., London and Paris — Norwich, Conn.

IMPORTANT ANNOUNCEMENT

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THE policy of the manufacturers to build a press that will stand years of hard usage has given C. & P. Gordons a great reputation among thousands of printers.

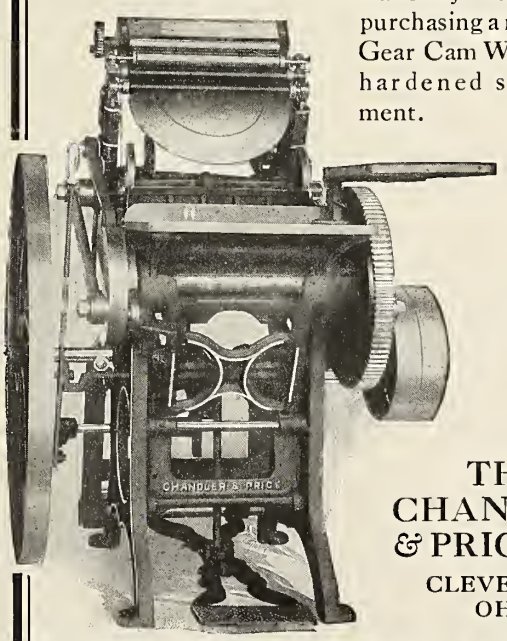
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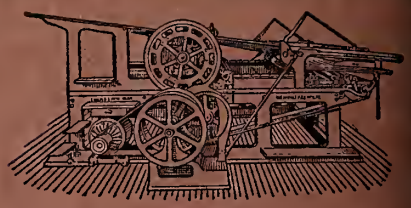
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The Miehle

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THIS LIST SHOWS THE CONTINUED DEMAND FOR MIEHLE PRESSES.

The American Label Manufacturing Co. ..... Baltimore, Md. 1
Previously purchased nine Miehles.

The Lebeck-Rueter Co. ..... Cleveland, Ohio 1
Previously purchased one Miehle.

Hillison & Etten Co. ..... Chicago, Ill. 1
Previously purchased two Miehles.

H. J. Armstrong & Co. ..... Chicago, Ill. 2
Previously purchased six Miehles.

The Reflector Co. ..... Greenville, N. C. 1

The Hillside Press ..... Philadelphia, Pa. 1
Previously purchased two Miehles.

Quinn & Boden Co. ..... Rahway, N. J. 1
Previously purchased one Miehle.

Maclear & Marcus ..... Chicago, Ill. 1

De Agostini ..... Novara, Italy 1

S. C. Toof & Co. ..... Memphis, Tenn. 1
Previously purchased four Miehles.

Ign. Velisch ..... Munich, Germany ... 1
Previously purchased one Miehle.

Piotr Laskauer i Ska ..... Warsaw, Russia 1

The York Printing Co. ..... York, Pa. 1
Previously purchased four Miehles.

Publishers' Printing Co. ..... New York city 1
Previously purchased twenty Miehles.

United States Printing Co. ..... Cincinnati, Ohio 7
Previously purchased for this and other branches, forty Miehles.

The W. T. Raleigh Medical Co. ... Freeport, Ill. 1
Previously purchased three Miehles.

Victor Talking Machine Co. ..... Camden, N. J. 1

Munder-Thomsen Co. ..... Baltimore, Md. 3
Previously purchased eight Miehles.

Wright & Wiltz Co. ..... Chicago, Ill. 1
Previously purchased four Miehles.

Saturday Sunset Press ..... Vancouver, B. C. 1
Previously purchased one Miehle.

Wolf & Co. ..... Philadelphia, Pa. 2
Previously purchased four Miehles.

Independent Pressroom ..... San Francisco, Cal. .. 1
Previously purchased two Miehles.

Doubleday, Page & Co. ..... Garden City, N. Y. .. 1
Previously purchased seven Miehles.

Keystone Printing Co. ..... Pittsburg, Pa. 1

Union Deutsche Verlazsgesellschaft ..... Stuttgart, Germany .. 1

P. F. Pettibone & Co. ..... Chicago, Ill. 1
Previously purchased fourteen Miehles.

The Gerlach-Barklow Co. ..... Toronto, Ont. 1
Previously purchased for this and other branches, ten Miehles.

Irwin-Hodson Co. ..... Portland, Ore. 1
Previously purchased one Miehle.

Wade & Wise ..... Valparaiso, Ind. 1
Previously purchased one Miehle.

American Bank Note Co. ..... Ottawa, Ont. 1
Previously purchased for this and other branches, fourteen Miehles.

The McLean Publishing Co. ..... Toronto, Ont. 1
Previously purchased two Miehles.

The Delone-Ehmling Co. ..... Philadelphia, Pa. ... 1

Paul Gerin ..... Vienna, Austria 1

William S. Hewitt ..... Brooklyn, N. Y. 2

Publishing House of the M. E. Church South ..... Nashville, Tenn. 1
Previously purchased six Miehles.

Oliver W. Barwick ..... Montreal, Que. 1

Gebruder Legrady ... Budapest, Austria-Hungary 1
Previously purchased three Miehles.

Cornelia Printing Co. ..... Chicago, Ill. 1

Charles Francis Press ..... New York city 1
Previously purchased six Miehles.

The Viquesney Co. ..... Terre Haute, Ind. 1
Previously purchased one Miehle.

Cumberland Presbyterian Publishing House ..... Nashville, Tenn. 1
Previously purchased two Miehles.

Schlau, Burnett & Co. ..... Chicago, Ill. 1
Previously purchased three Miehles.

Tomppert-Bentz Co. ..... Oshkosh, Neb. 1

Van Rees Press ..... New York city 1
Previously purchased four Miehles.

Western Lithograph Co. ..... Wichita, Kan. 1

Paris Exposition ..... Paris, France 2

Kraus & Schreiber ..... Toledo, Ohio 1

The Henneberry Co. ..... Chicago, Ill. 3
Previously purchased fourteen Miehles.

Ihling Bros. Everard Co. ..... Kalamazoo, Mich. .. 1
Previously purchased four Miehles.

G. L. Eminisor ..... Greenville, Miss. 1

Times-Mirror Printing & Binding House ..... Los Angeles, Cal. 1
Previously purchased thirteen Miehles.

Worden Printing Co. ..... Santa Ana, Cal. 1

R. J. Kittredge & Co. ..... Chicago, Ill. 2
Previously purchased twenty-four Miehles.

Central Printing Co. ..... Little Rock, Ark. 1
Previously purchased one Miehle.

Ft. Smith Printing Co. ..... Ft. Smith, Ark. 1

Stephen Greene Co. ..... Philadelphia, Pa. 5
Previously purchased two Miehles.

Read Printing Co. ..... New York city 1

Shallcross Printing & Stationery Co. ..... St. Louis, Mo. 1
Previously purchased one Miehle.

Shipments for April, 1911, **77** Miehle Presses

For Prices, Terms and Other Particulars, address

The Miehle Printing Press & Mfg. Co.

Factory, COR. FOURTEENTH AND ROBEY STREETS
(South Side Office, 326 S. Dearborn Street)

CHICAGO, ILL., U. S. A.

New York Office, 38 Park Row. Philadelphia Office, Commonwealth Bldg. Boston Office, 164 Federal Street.
San Francisco Office, 401 Williams Bldg., 693 Mission St. Dallas Office, 411 Juanita Building.
6 Grunewaldstrasse, Steglitz-Berlin, Germany. 23 Avenue de Gravelle, Charenton, Paris.

THE INLAND PRINTER :: JULY 1911



VOL. 47 • NO. 4 PRICE 30 ¢

E. J. TREZISE

If wishes were horses
Any one could make Inks.
The market for raw materials
Is open to all alike.
But judgment, ability and knowledge
Based upon the experience and research
Of over 40 years
Can not be bought at any price.
That's what you get, plus,
When you
Buy Ullman's Inks.



Sigmund Ullman Co.

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Chicago
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The enormous growth of our Envelope business is substantial proof of the merits of our product and should suggest an immediate investigation of our line on your part ~ ~ ~

It will pay you to purchase of us whether you order in million or half-thousand lots ~ We carry a mammoth stock of Envelopes of every description for every purpose ~ Special sizes, shapes etc. promptly made to order ~ ~ ~

Our "EXCELLO" Envelope will put your keenest competition to flight ~ Be sure to ask for samples and prices ~ ~ ~

BUTLER BRANDS PAPER THE BEST

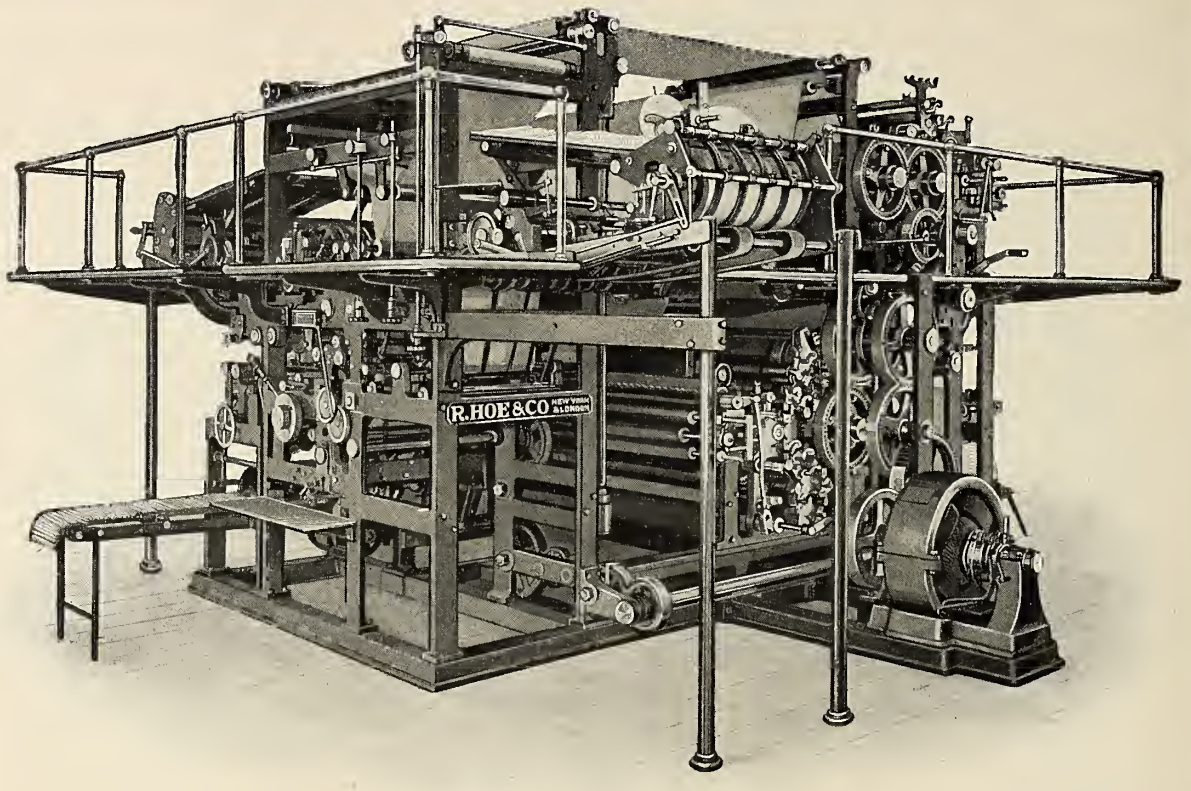
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Established 1844



A SURE SIGN

Whenever you see a printer installing a Hoe press of any make, you can depend upon it he is going to turn out the best printing that can be done and do it economically.

Surely we can point to no better judges of quality in printing presses than the Curtis Publishing Co., publishers of the *Saturday Evening Post*. They are using eleven of the above new Rotary Electrotype Web Perfecting Presses, which are giving such excellent satisfaction that an order has been placed for two additional machines of similar type.

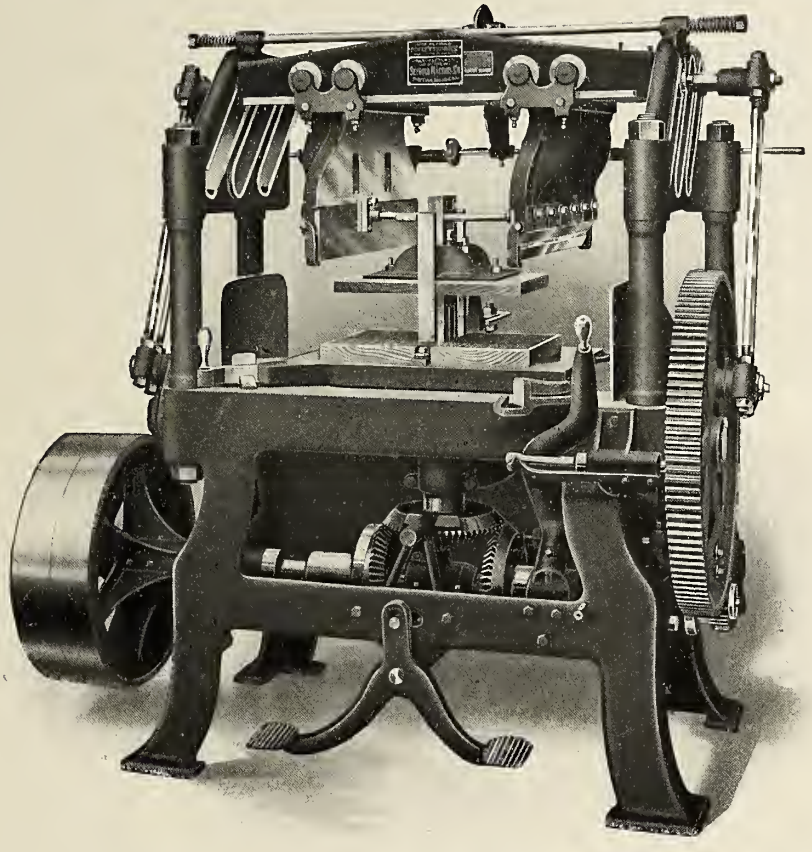
We make these presses to turn out periodicals of any number of pages up to 96 or more, at the rate of from 4,000 to 24,000 copies per hour, depending on the number of pages and character of the work.

When desired, we equip the machines with our patent Wire Stapling Devices, and Automatic Feeders for feeding in covers and insert sheets printed or lithographed in advance, the whole being folded in book form, wire-stapled and trimmed. Need we say more? But ask us anything you desire.

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7 Water Street	7 South Dearborn Street	109-112 Borough Road	8 Rue de Chateaudun
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Unequaled for capacity and quality of work produced.

Requires but *one* turn of the table to trim all edges of *two* piles of books or pamphlets—all sizes, ranging from 2½ x 5 inches to 12 x 16 inches; 6 inches in height.

The work is automatically clamped, cut and unclamped.

A speedy, simple, accurate, substantial machine that is worthy of your full consideration. Let us send complete information.

THE SEYBOLD MACHINE CO.

Makers of Highest Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Houses, Paper-Box Makers, etc.

Embracing—Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

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Charming Display Developed

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MUSICAL INCLINED GENTLEMEN
Received Congratulations from Critics
Extraordinary Results Easily Obtained
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10 Point — 21 A $1 20 40 a $1 30 $2 50

IMPORTANT EXAMINATION STARTED
Bright Performer Exposed Strange Methods
Complicated Mechanical Drawing Explained
Special Officers Display Considerable Nerve

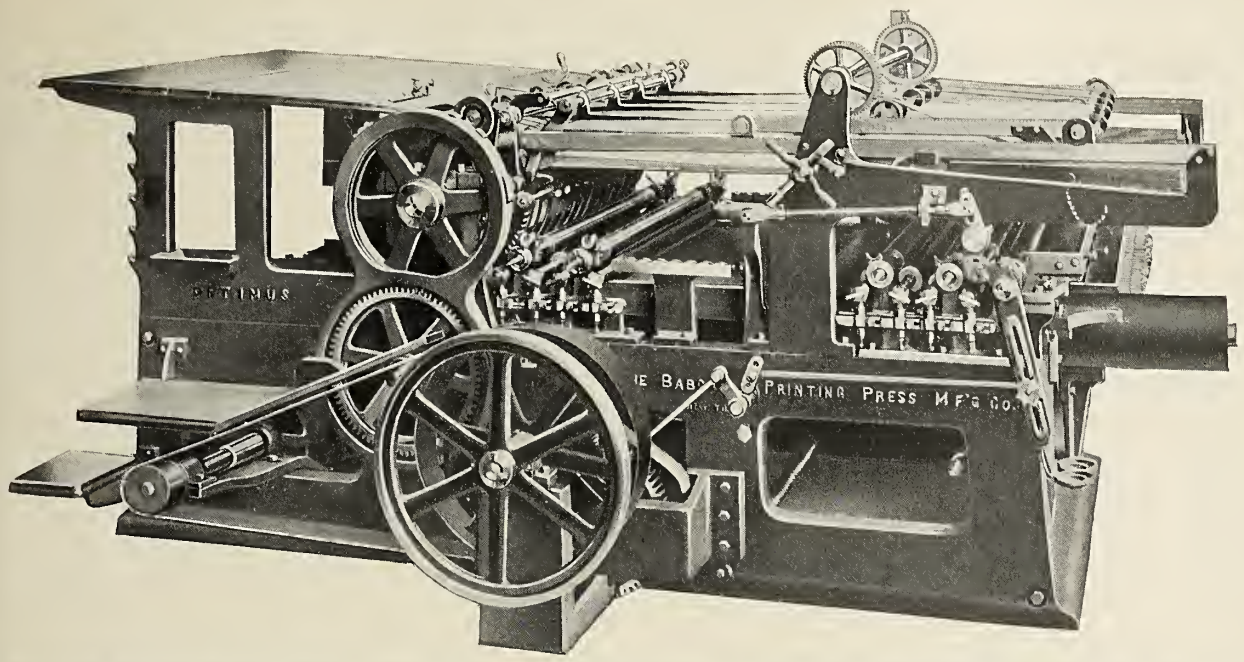
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ENTERTAINMENT DELIGHTED FOREIGNERS
Handsome Nobleman Proposed as Honorary Member
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Big Conventions Returing South After Deciding Numerous Questions
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LEADER IN TYPE FASHIONS



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 168-172 WEST MONROE ST., CHICAGO
Great Western Type Foundry, Kansas City, Missouri; Great Western Type Foundry, Omaha, Nebraska; Minnesota Type Foundry Co., St. Paul, Minnesota; St. Louis Printers Supply Co., St. Louis, Missouri; Southern Printers Supply Co., Washington, District Columbia; The Barnhart Type Foundry Co., Dallas, Texas; National Paper & Type Co., City of Mexico, Vera Cruz, Monterrey, and Havana, Cuba. On the Pacific Coast—Pacific Printers Supply Company, Seattle, Wash.

The Babcock Optimus
The Babcock Optimus

Price—the last thing to talk about, the first thing asked. Everything else is more important.

The buyer's concern is not so much to purchase cheaper as to be sure his competitor does not buy for less.

We have proved herein for months that the Optimus is best for any printing purpose. With this superior efficiency and capacity we offer the assurance that the competitor does not buy for less. Nor does he pay more. The one-price plan is both straight and square. It forces us to fix a price that self-preservation compels us to abide by; so low that if we lose the order we have no fault to find with our price. Nothing can be more fair, and no other action entitles us more fully to the confidence of customers.

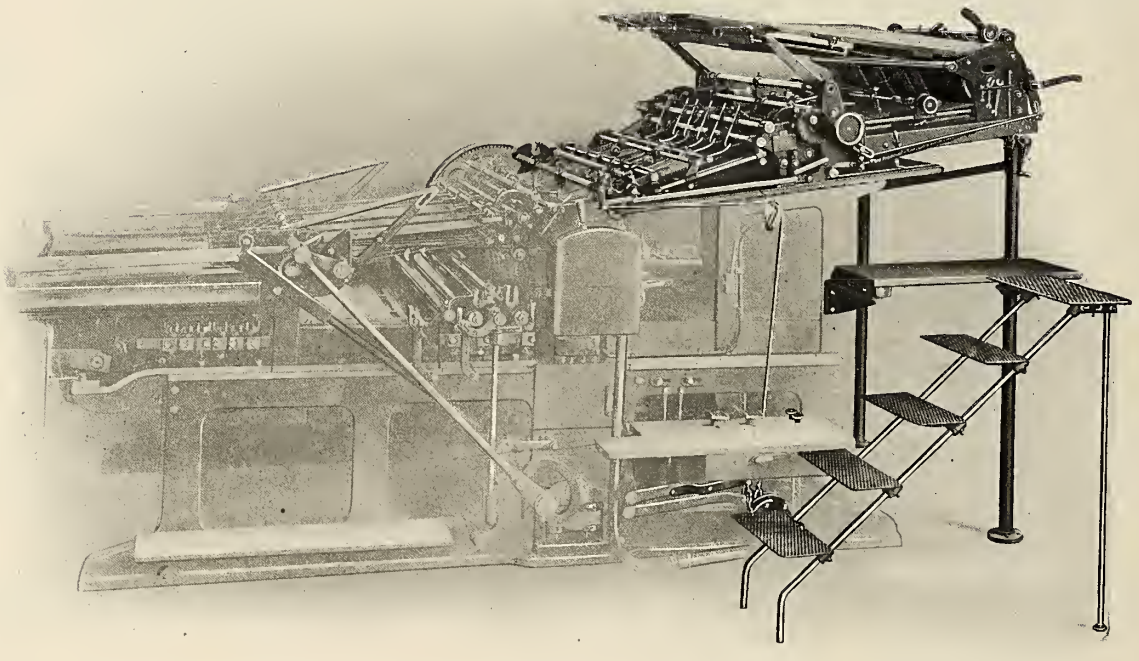
We have a seven-hundred-man factory, up to the hour in everything, that enables us to take advantage of every practical economy in construction, and to incorporate in our presses unexcelled qualities. The extreme care taken in the manufacture of the special high-grade materials used; the splendidly close and exact fitting that insures long life; the strict inspections and trials, while making our machines of exceptional service to their buyers, make them costly to us. Indifference to these things would save us much; but customers would not get a machine good for twenty years of hard work.

Whether bought on quality or price, or both, Optimus sales are increasing. This must mean that our price is right. It can be ascertained readily for any machine. We do not delay giving it until a salesman can call. It will be the best price we can make for a machine that is as reliable in operation as the manner of its sale is straightforward. Neither in purchase nor in use will the Optimus give cause for regret.

SET IN AUTHORS ROMAN

CROSS
CONTINUOUS FEEDERS

They Run While You Load



The number of machines sold in 1910 was twice the record of sales in 1909 and sixty per cent. were REPEAT orders—from those who were already users and who *knew* their value. This tells the efficiency story.

Presses and folders are fed economically by Cross Continuous Feeders because of their ready adjustment to size changes and their adaptability to all kinds of stock.

Write us for Booklet

DEXTER FOLDER COMPANY

200 Fifth Avenue
NEW YORK

431 South Dearborn Street
CHICAGO

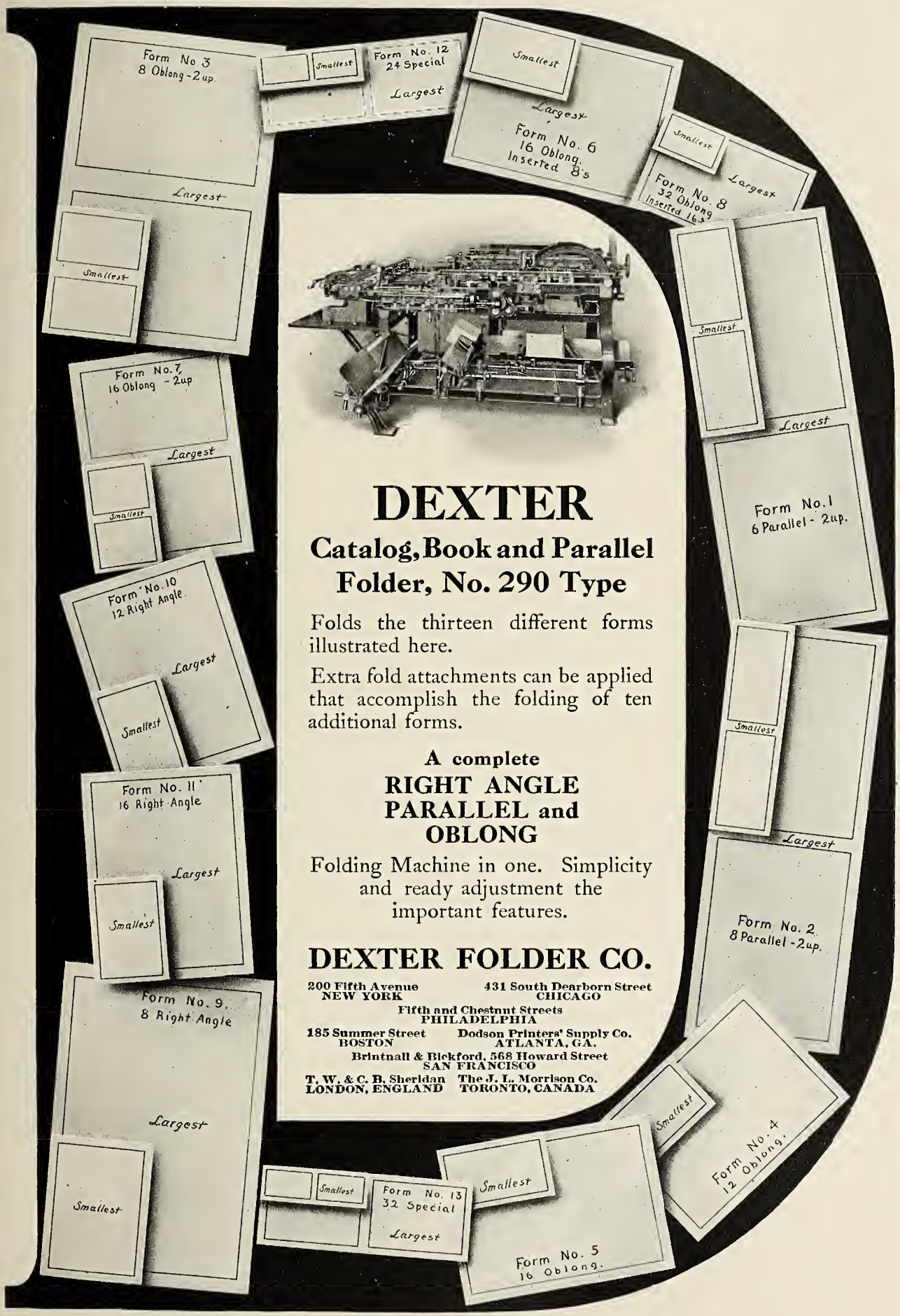
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ATLANTA, GA.

The J. L. Morrison Co.
TORONTO, CANADA



DEXTER

Catalog, Book and Parallel Folder, No. 290 Type

Folds the thirteen different forms illustrated here.

Extra fold attachments can be applied that accomplish the folding of ten additional forms.

A complete
RIGHT ANGLE PARALLEL and OBLONG

Folding Machine in one. Simplicity and ready adjustment the important features.

DEXTER FOLDER CO.

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Sam'l Bingham's Son Mfg. Co.

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If you
are not using
Wonder
Black
We are both
Losing Money!
The Auto Ribbon Co.
Hic et Ubique.


MANUFACTURERS OF
LETTER-PRESS AND LITHO-GRAPHIC
PRINTING INKS
HIC ET UBIQUE
The Ault & Wiborg Co.
CINCINNATI · NEW YORK · CHICAGO · ST LOUIS · BUFFALO
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¶ "*Listen!*" When a competitor is nothing but an imitator he should be a "Jap" and steal name-plate and all.

¶ "*Listen!*" Those who imitate and never originate are simply back numbers. They are never up with the procession.

¶ "*Listen!*" We have *originated* all up-to-date improvements in paper-folding machinery during the past *thirty years*. It is our *one* and *only specialty*.

Brown Folding Machine Company

Erie, Pa.

NEW YORK, 38 Park Row CHICAGO, 345 Rand-McNally Bldg.

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ATTENTION

is what you want as an advertiser when your catalog or announcement reaches your customer. Without attention your entire investment in printing is lost.

You can now obtain Imported Cover Papers in such attractive colors and interesting textures that they at once have the highest ATTENTION value. The use of these covers will add greatly to the efficiency of your advertising.

Write for particulars
about Imported Covers and other
novelties in papers

O. M. STEINMAN, *Importer*

96 BEEKMAN STREET, NEW YORK

Power House of the Dennison Manufacturing Co. Beside the Boston & Albany Tracks at South Framingham, Mass.

Behind the large window are the 900 K. W. Generators and the 1200 H. P. Engines that furnish the power for the Dennison Works. Among the 7000 items made in this most interesting Factory, the ones which appeal most to the printer are the many sizes and qualities of

Dennison Shipping Tags



The

Dennison Standard Tag

Made of the strongest rope stock, has stood for quality for a third of a century. Its ever increasing sales are an assurance that its quality is recognized.

The Tag Should Be in Keeping with the Office Stationery

With a few Dennison Standard Tags on his shelves the printer is in a position to supply tags in keeping with the customer's stationery.

Dennison Manufacturing Company

THE TAG MAKERS

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26 Franklin St.	15 John St. 15 W. 27th St.	1007 Chestnut St.	62 E. Randolph St.	413 N. Fourth St.

50 Cents Will Pay for 1,000

Gathered, Stitched and Covered Books

or Magazines, Catalogues, Pamphlets, etc., if done on

Our Three Machine Combination

We Guarantee 3,000 Books Per Hour

Information and list of users furnished upon application

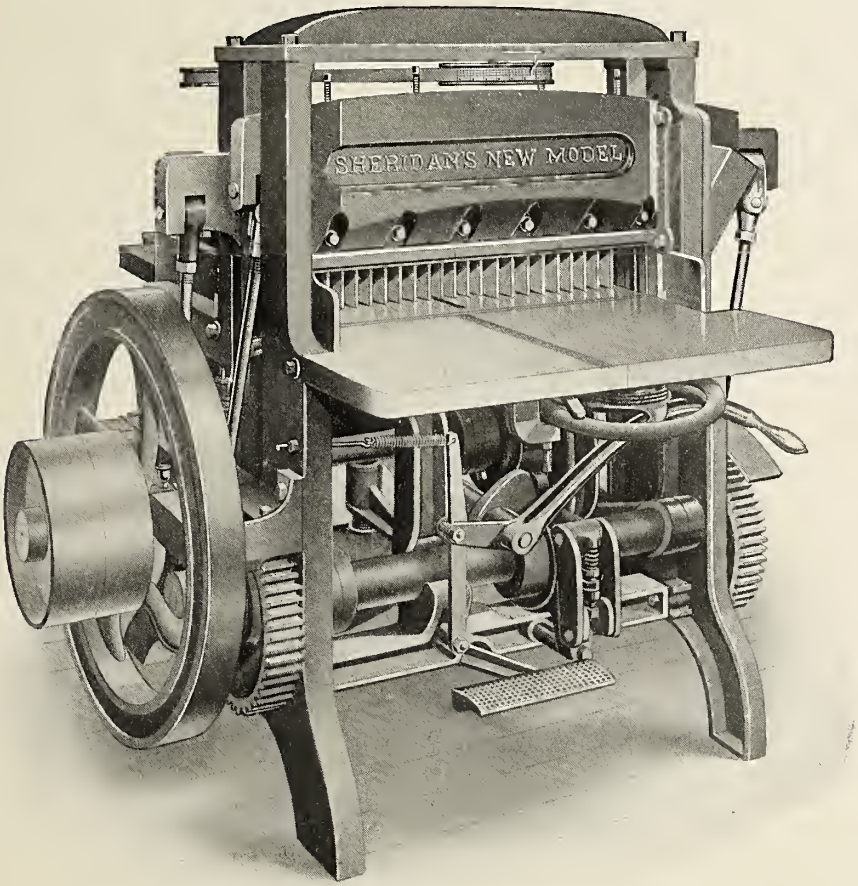
GEO. JUENGST & SONS

CROTON FALLS, N. Y.

WE HAVE NO AGENTS

Sheridan's New Model

Automatic Clamp—Improved—Up to Date



Write for Particulars, Prices and Terms

T. W. & C. B. SHERIDAN CO.

Manufacturers of Paper Cutters, Book Trimmers, Die Presses, Embossers, Smashers, Inkers, and a complete line of Printers' and Bookbinders' Machinery

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THE HENRY O. SHEPARD CO.



FORMERLY THE INLAND WALTON ENGRAVING CO.

DESIGNERS ENGRAVERS ELECTROTYPERS

632 SHERMAN ST.

CHICAGO, ILL.

SAVE THE COST

OF

SLIP-SHEETING

BY

USING

SPEEDLIMIT BLACK INK

Beautiful results have been obtained, with general mixed form (of half-tone and type), on sheets 25x38—80-lb. enameled paper, stacked 5,000 high, without slip-sheeting.
THIS SPEAKS WELL FOR SPEEDLIMIT BLACK INK

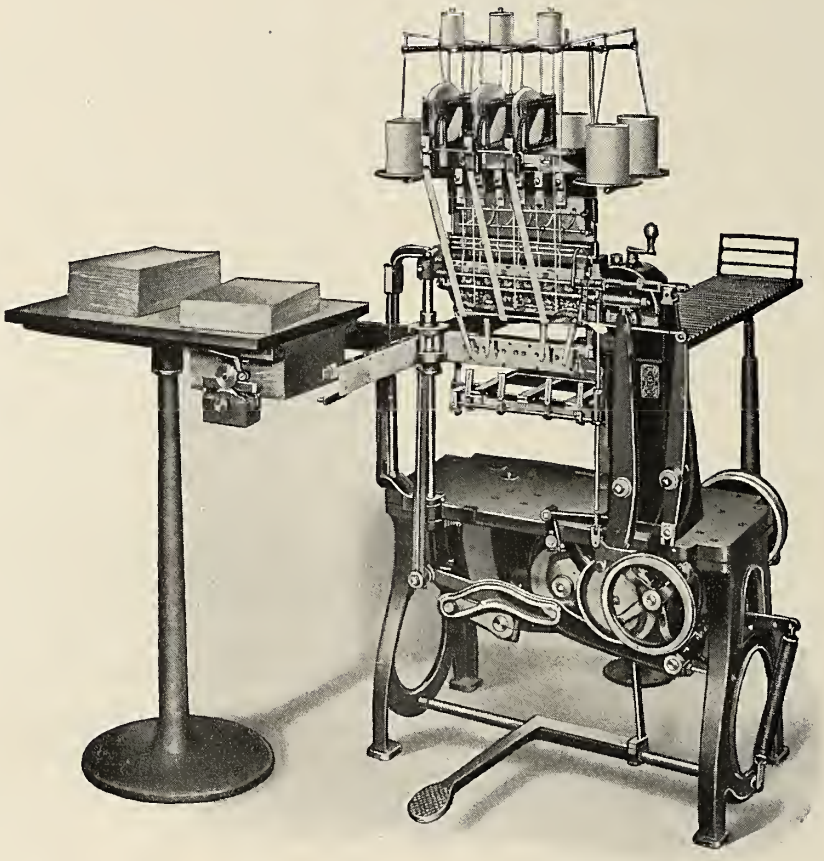
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THE QUEEN CITY PRINTING INK CO.

CINCINNATI

CHICAGO BOSTON PHILADELPHIA
ROCHESTER DETROIT
MINNEAPOLIS DALLAS KANSAS CITY

New Model No. 3 Smyth
Book-Sewing Machine



THE popular machine for edition work, catalogues, school books, pamphlets, etc. Performs several styles of sewing — will braid over tape, sew through tape with or without braiding, or sew without tape or twine. No preparation of the work necessary before sewing.

Its fine construction, interchangeable parts, simplicity and rapid operation, have made it the most popular machine for Bookbinders the world over. Will produce from 25 to 40 per cent more work than any other make of machines.

Other sizes to suit every requirement.

WRITE FOR PARTICULARS

E. C. FULLER COMPANY

FISHER BUILDING, CHICAGO — 28 READE STREET, NEW YORK

¶ A BLACK INK of universal adaptability is the article long sought by the printer. WE HAVE IT. It is yours on your order, and is known as

Eneu Black

¶ This is *not* an argument, it *is* a plain statement of *fact*.

¶ We offer a BLACK INK which will produce the best possible results on book papers, machine finish papers and coated papers, giving the life and color required without drying on the press, but which ***will dry*** on the sheet in time to get off that RUSH JOB.

Chas. Eneu Johnson & Co.



THIS INSERT is printed with

Eneu Black

under regular printing conditions, without slip sheets, by a commercial printer.

Chas. Eneu Johnson & Co.

PHILADELPHIA
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SAN FRANCISCO
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BALTIMORE
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The Feeder Question Solved

THE KAVMOR

High-speed Automatic Platen Press

Built in Two Sizes, 11 x 17 and 14 x 20.

FEEDS, PRINTS and DELIVERS all grades of paper from French Folio to Boxboard at speeds up to

5,000 Impressions per Hour!

Flat Type Forms

—

Electros not necessary

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Ordinary Flat Electros when desired (not curved)

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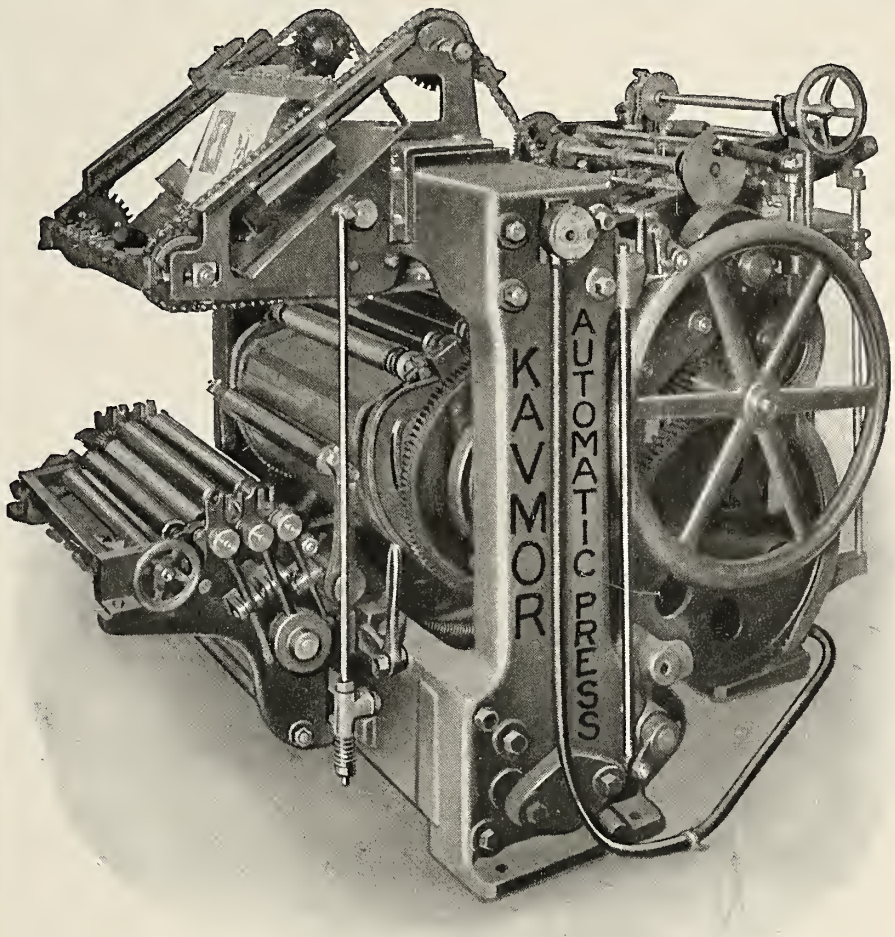
Perfect Registry

—

Requires only two horse-power.

—

Requires no machinist



Short runs handled quickly

—

Self-Feeding

—

Self-Delivering

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Less Wages

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Less Waste

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Inking Distribution unsurpassed

—

Costs no more to operate.

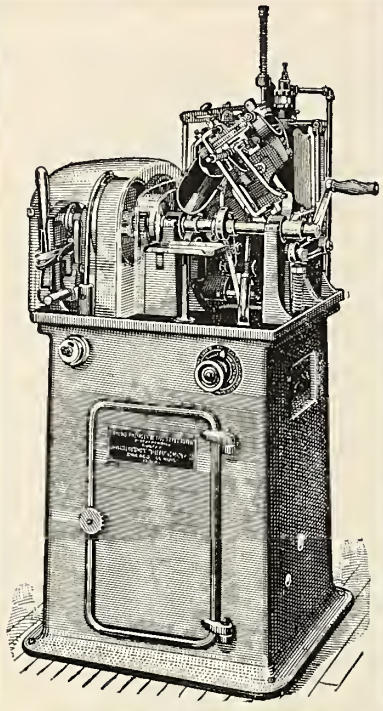
PRODUCES MORE WORK THAN FIVE JOBBERS.

The Kavmor Automatic Press Company

Office and Showrooms, 346 Broadway, New York

Western Agency — JOHN C. LASSEN, Monadnock Building, Chicago, Ill. Eastern Agency — RICHARD PRESTON, 167 Oliver St., Boston, Mass.
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Thirty Thousand Pounds of Type



Nuernberger-Rettig Typecaster

For One Chicago Printery was cast by them on one NUERNBERGER-RETTIG TYPE-CASTING MACHINE. Most of the above was small sizes and was old foundry type recast.

What was it worth as old metal?
What is it worth as new usable type, equal to foundry quality?

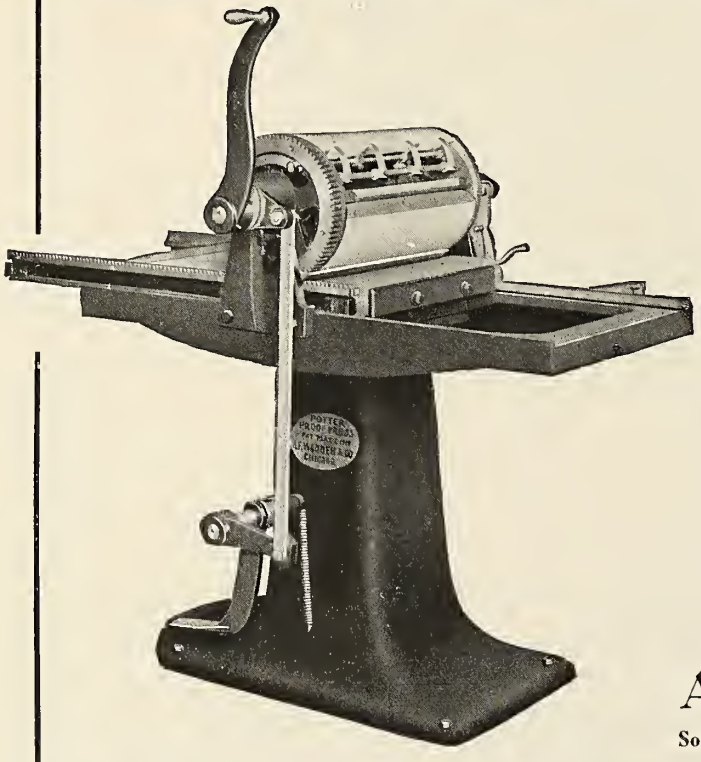
WHY NOT RECAST YOUR DEAD TYPE INTO TYPE SPACES—QUADS—LOGOS—BORDERS
SIX TO FORTY-EIGHT POINT **SEND FOR SAMPLES**

COMPOSITYPE MATS CAN BE USED

Universal Automatic Type-Casting Machine Company

321-323 North Sheldon Street :: :: CHICAGO

The POTTER PROOF PRESS



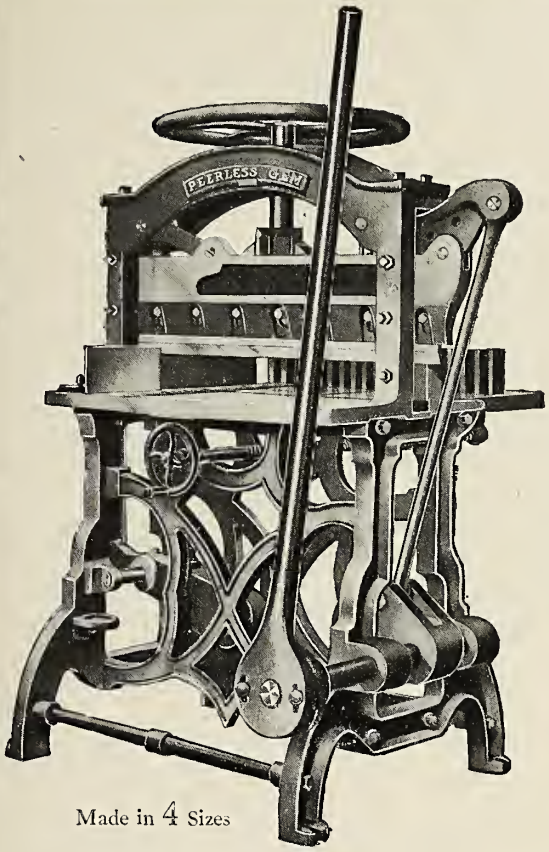
is an absolute necessity in every first-class printing-shop, especially if economy of production is desired. Good proofs of every kind from galley matter to the finest half-tone and multi-color plates are the work of a few minutes on this machine, while other methods of doing the same work would take hours.

Why not increase your business and please old customers by supplying press-proofs on every job? You can do it on the "Potter" at no more expense than is entailed by an ordinary "pounded proof." Full information sent free on request.

SOLE OWNERS AND MANUFACTURERS

A. F. WANNER & CO.

Sold by Dealers Everywhere. **516-520 So. Dearborn St., Chicago**



Made in 4 Sizes

We never recede from this one purpose—

"The building of a reliable Paper Cutter at the right price"

FOR SALE BY THE PRINCIPAL DEALERS *in the* UNITED STATES

Peerless Printing Press Company THE CRANSTON WORKS

70 Jackson Street Palmyra, N. Y., U. S. A.

No. 7

By the

Press-Tester

Stonemetz Two-Revolution

OH! You STONEMETZ Delivery! Happy noise! Right-oh! Why, say, that STONEMETZ printed-side-up delivery is *so good* — so altogether good — that in telling about it I get that joy feeling just like a fellow does when he spiels off the funny part of a new story to an appreciative bunch of brother rounders.

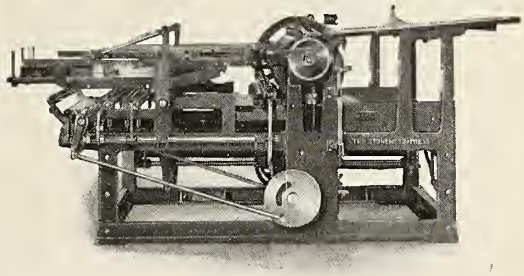
But why, you ask, does the STONEMETZ have a lead-pipe cinch on this printed-side-up delivery stuff?

Because, Brother, the STONEMETZ delivery is just about the nearest ever to the real thing — a delivery that the best printing-press talent in the country worked on for three years to frame up. Electricity won't feaze it, thin, flimsy paper can't ball it up, and the faster the press runs the better she lays 'em out.

From the time the grippers take the sheet until it is delivered, the movement of that sheet is positive and unfailing. No sticking to the stripper fingers, no twisting around, slipping back nor curling up. I won't take the space to go into details of construction, but believe me, *its there* — so simple, so altogether free from the old printed-side-up delivery foozles, that you can't help but fall for it.

I'd just like to be strong enough on that word-picture stuff to make you see it — a sheet gliding out onto the carrier tapes, and then stopping until the second revolution of the cylinder, when out glides another sheet, the first one making room for it by traveling to the delivery end of the carrier. On the next double revolution the third sheet takes its place on the carrier and the first sheet is allowed to drop lightly into the tray or jogger. Figure it out? Three sheets exposed to the air all the time — can you beat it? With gas jets attached to the delivery end of the carrier, can you imagine a better drying proposition or a better electricity dispeller?

Say, fellows, with a combination like that you can print solids — turn on the color without fear of offsets and — chuck the old slip sheets into the lake. Am I right? Sounds good, eh? If you've got any doubts about it, come across with the question. Drop us a line anyway. A little STONEMETZ information might do you good.



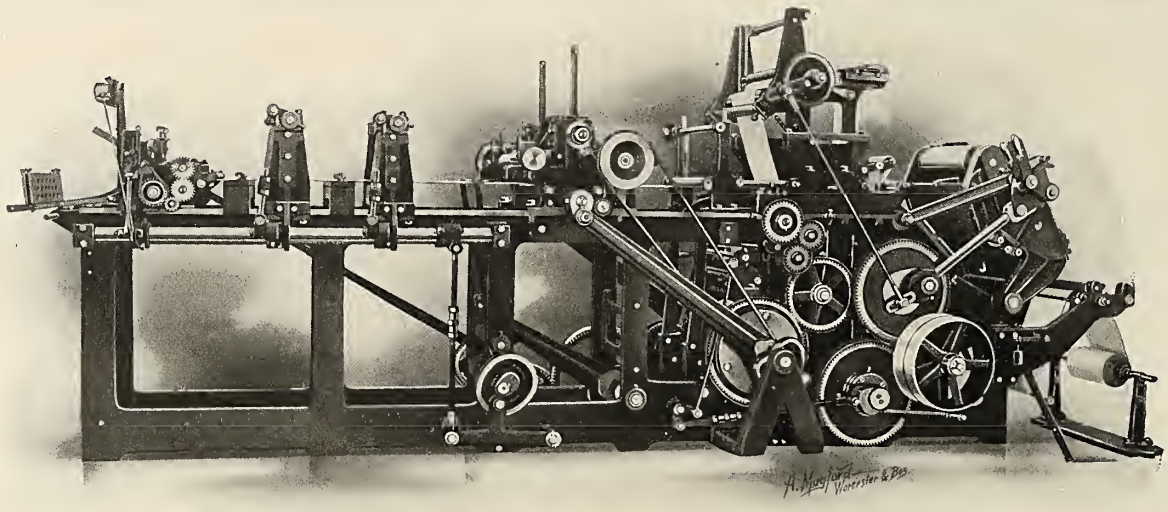
The Challenge Machinery Co.

Grand Haven, Mich., U. S. A.

Salesroom and Warehouse: 124 S. Fifth Ave., Chicago.

"Kidder" Self-Feed Bed and Platen Presses

They Print from the Roll. They Print from Plates. They Print on One or Both Sides of the Paper in One to Four Colors



ONE OF OUR STANDARD STYLES — BUILT IN FOUR SIZES — WRITE FOR INFORMATION

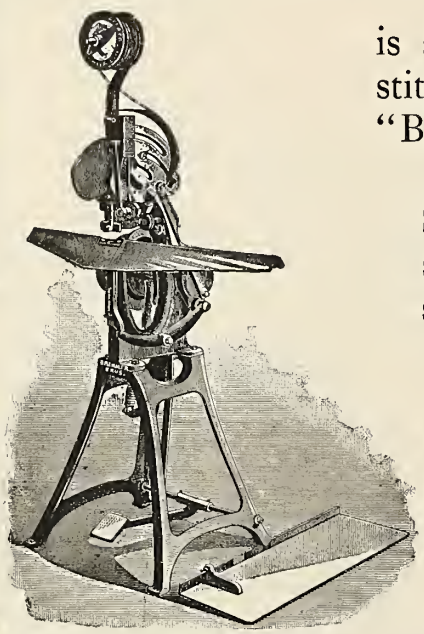
KIDDER PRESS COMPANY, *Main Office and Works:* DOVER, N. H.

NEW YORK OFFICE: 261 BROADWAY

CANADA: The J. L. Morrison Co., Toronto
GREAT BRITAIN: John Haddon & Co., London

GIBBS-BROWER Co., Agents

ACCURACY AND SPEED



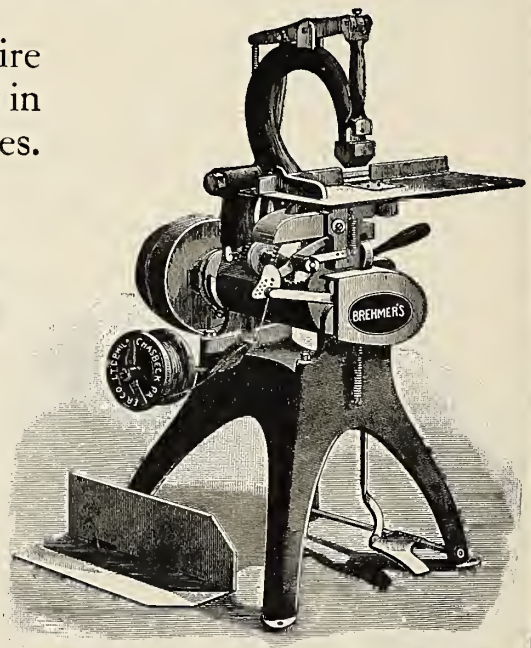
No. 33. For Booklet and other General Printers' Stitching.

is a combination in wire stitchers to be found only in "BREHMER" machines.

SIMPLICITY of construction explains the small cost of renewal parts.

Over 30,000 in use

WRITE OUR "SERVICE BUREAU"



No. 58. For heavier work up to ¾-inch. Can be fitted with special gauge for Calendar Work.

CHARLES BECK COMPANY

609 CHESTNUT STREET — PHILADELPHIA

ESTABLISHED 1830



"COES" MICRO-GROUND

TRADE-MARK REG. U. S. PAT. OFFICE.

Paper Knives

are just enough better to warrant inquiry if you do not already know about them.

"New Process" quality. New package.

"COES" warrant (that's different) better service and

No Price Advance!

In other words, our customers get the benefit of all improvements at no cost to them.

LORING COES & CO., Inc.
DEPARTMENT COES WRENCH CO.
WORCESTER, MASSACHUSETTS.

NEW YORK OFFICE—W. E. ROBBINS, 21 Murray Street
Phone, 6866 Barclay

COES RECORDS

First to use Micrometer in Knife work	1890
First to absolutely refuse to join the Trust	1893
First to use special steels for paper work	1894
First to use a special package	1901
First to print and sell by a "printed in figures" Price-list	1904
First to make first-class Knives, *any kind*	1830 to 1905

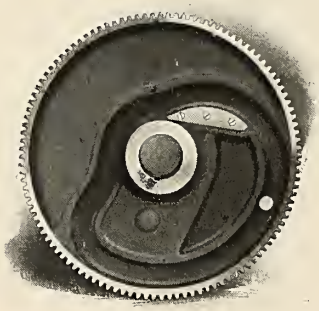
COES is Always Best!

IMPORTANT ANNOUNCEMENT

Improvement on Chandler & Price Gordon Presses

THE policy of the manufacturers to build a press that will stand years of hard usage has given C. & P. Gordons a great reputation among thousands of printers.

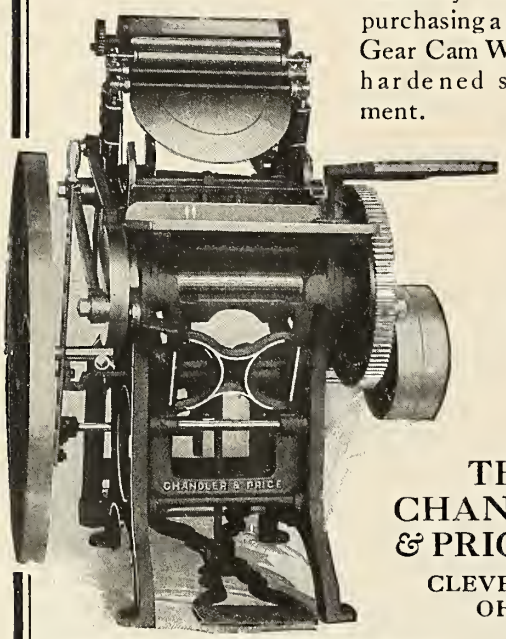
The latest move in this direction is shown in the illustration herewith and consists in placing on the 10x15 size and larger a hardened steel segment in the raceway of the Large Gear Cam Wheel, so that if the roller and stud running inside the raceway should stick (as it sometimes does for want of oil) the wall of the cam will not be cut away, but the roller and stud will receive the wear and may be renewed at small cost and inconvenience as compared with renewing the Large Gear Cam Wheel.



The Large Gear Cam Wheel With Steel Segment

This important improvement, adding much to the value and durability of the machine, is placed on presses now being built without additional cost.

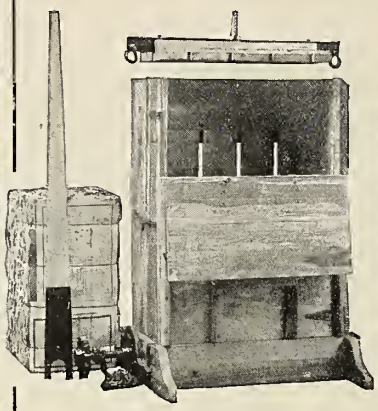
NOTE.—Owners of C. & P. Gordons having presses with worn cams may have them permanently repaired by purchasing a new Large Gear Cam Wheel with hardened steel segment.



Send for Descriptive Circular

THE CHANDLER & PRICE CO.
CLEVELAND
OHIO

Why Throw Away Your Waste?



Is it wise to burn up, give away or sell to the junk man for a mere pittance, accumulations of waste paper that will bring good prices at the mills? Why not turn your waste into profit, and so lessen the cost of doing business?

THE HANDY PAPER BALER

is an inexpensive press, but it will do exactly as satisfactory work as one selling for 25 to 50 per cent more. It will keep your premises cleaner and avoid disaster from fire. It is substantially built of kiln-dried maple, natural finish, and will stand the hardest usage. Requires less floor space than any other machine. Makes a bale weighing from 100 to 750 pounds. Bale easily and quickly removed. Press is made in five sizes, $40, $50, $65, $75 and $85. A mighty good investment for you.

Write at once for Circular

The Handy Press Co.

251-263 So. Ionia St., Grand Rapids, Mich.

Printers' Equipment

Expert Advice in Book Form

We will send at your request a copyrighted reference book giving the proper style, size and kind of motor to install for any standard press.

These data have been compiled as the result of 21 years' experience in installing motors for printing-press work.

If in need of motors, mention your requirements to us—the recognized experts on press equipment. It costs no more and your equipment will then be right.

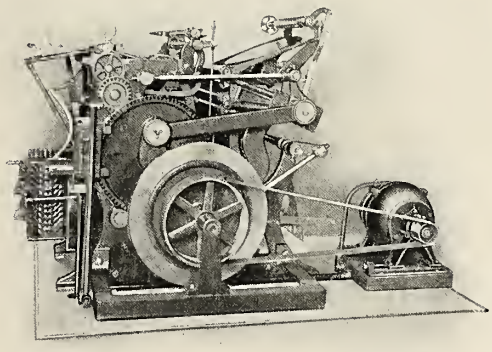
The Triumph Electric Co.

Cincinnati, Ohio

BRANCHES IN ALL LARGE CITIES

DOES YOUR SHOP OPERATE AT MAXIMUM EFFICIENCY

SPRAGUE ELECTRIC MOTORS AND CONTROLLERS



Round Type Motor Belted to Wood & Nathan's High Speed Automatic Job Press

DIRECT AND ALTERNATING CURRENT
WILL
REDUCE EXPENSE
AND
INCREASE OUTPUT

That our installations include many of the large print-shops, newspaper plants and lithographing and engraving houses throughout the country is proof of the great popularity of our motors and controllers.

We will provide specifications for the equipment of your plant free of obligation on your part.

Write for Illustrated Bulletin No. 2194

SPRAGUE ELECTRIC WORKS
OF GENERAL ELECTRIC COMPANY
Main Offices: 527-531 West 34th Street, New York City

BRANCH OFFICES: Chicago, Philadelphia, Boston, Baltimore, Pittsburg, Atlanta, San Francisco, St. Louis, Milwaukee, Seattle

BRONZING MACHINES

FOR LITHOGRAPHERS AND PRINTERS

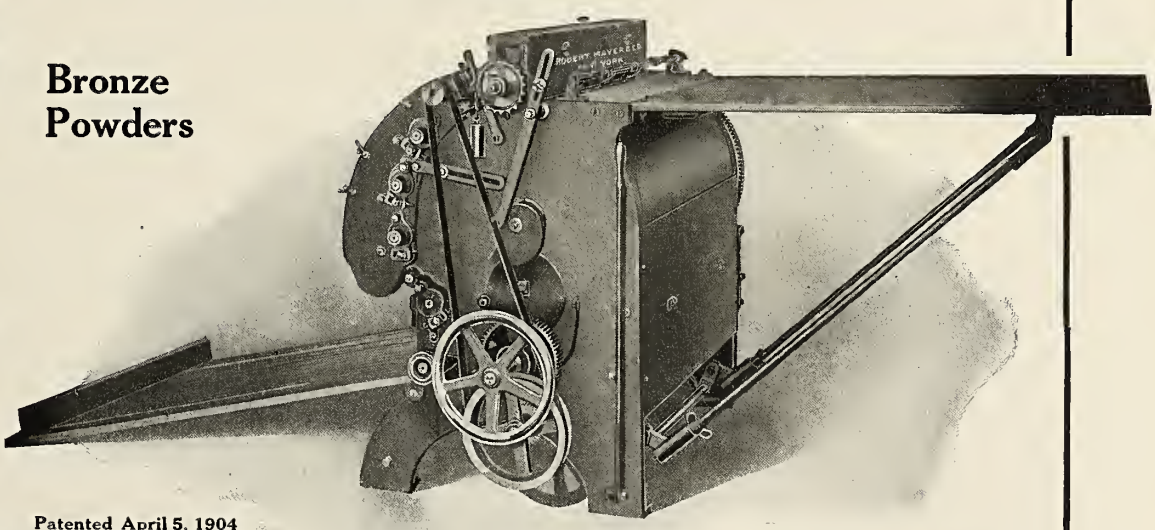
GUARANTEED IN EVERY RESPECT

OTHER specialties manufactured and imported by us:

Reducing Machines,
Stone-grinding Machines,
Ruling Machines,
Parks' Renowned Litho. Hand Presses,
Steel Rules and Straight-edges,
Lithographic Inks,
Lithographic Stones and Supplies.

¶ Sole Agents for the United States and Canada for the genuine Columbia Transfer Papers — none genuine without the water-mark on every sheet.

Bronze Powders



Patented April 5, 1904
Patented May 30, 1905
Patented April 7, 1906
Other patents pending.

We do Repairing

MANUFACTURED BY

ROBERT MAYER & CO.

Suite 420, 200 Fifth Ave., NEW YORK
Factory—Hoboken, N.J. San Francisco
Chicago Office—Monon Bldg., 440 S. Dearborn St.

PAY-ROLL RECORDS



You don't pay your workmen for "time-of-day."
You don't sell "time-of-day" to your customers.
You don't charge "time-of-day" to cost of product.

Since, then, you must determine the *working time* before your records can serve any useful purpose, why stick to *habit* and follow your century-old, crooked, roundabout path recording time of commencing, time of stopping, and then subtracting one record from the other?

THE CALCULAGRAPH

makes a printed record of *Elapsed Time* or actual working time. These records are indispensable for figuring the cost of your products. They are equally useful in making up pay-rolls.

One set of Calculagraph records will serve both purposes.

Our booklet, "Accurate Cost Records," tells how; ask for it—it's free.

Calculagraph Company 1460 Jewelers Building New York City

Imitation *Falls Short of the* Genuine



FOR years the PEERLESS PERFORATOR has stood as a model for imitators. It has withstood all tests, and is still recognized by the posted buyer—the buyer who would look to *service* and *future*, as the one dependable Perforator.

Its rapid, perfect work, clean and thorough perforation and its wide range in thickness of stock, supplies the printer with all that can be *desired*.

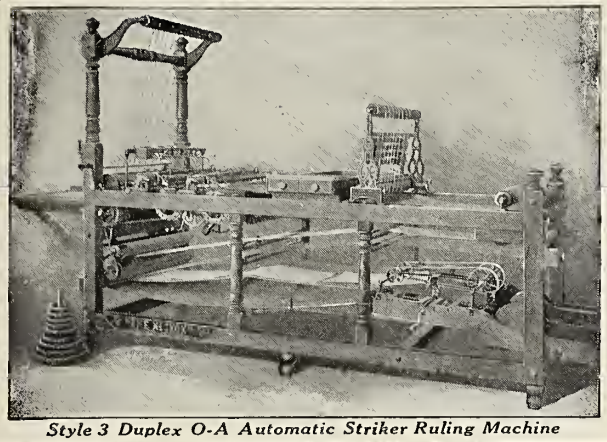
SELLING AGENTS

GANE BROS. & CO. . . . . CHICAGO, ILL.
T. W. & C. B. SHERIDAN . . { CHICAGO, ILL. / LONDON, ENG.
S. KOCHANSKI . . . . . BERLIN, GERMANY
MIDDOWS BROS. . . . . SYDNEY, N. S. W.

Manufactured by

A. G. BURTON'S SON
118 to 124 South Clinton Street
CHICAGO, ILL., U. S. A.

E. C. FULLER CO., 28 Reade St., NEW YORK } Sole Eastern Agents
THE J. L. MORRISON CO., Sole Agents for Canada
JOHN DICKINSON & Co., Agents for South Africa and India

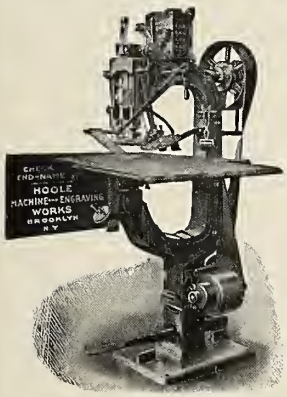


Style 3 Duplex O-A Automatic Striker Ruling Machine

HICKOK
Paper-Ruling Machines
AND
Ruling Pens
Bookbinders' Machinery

The W. O. HICKOK MFG. CO.
HARRISBURG, PA., U. S. A.
ESTABLISHED 1844 INCORPORATED 1886

HOOLE MACHINE & ENGRAVING WORKS
29-33 Prospect Street 111 Washington Street
BROOKLYN, N. Y.

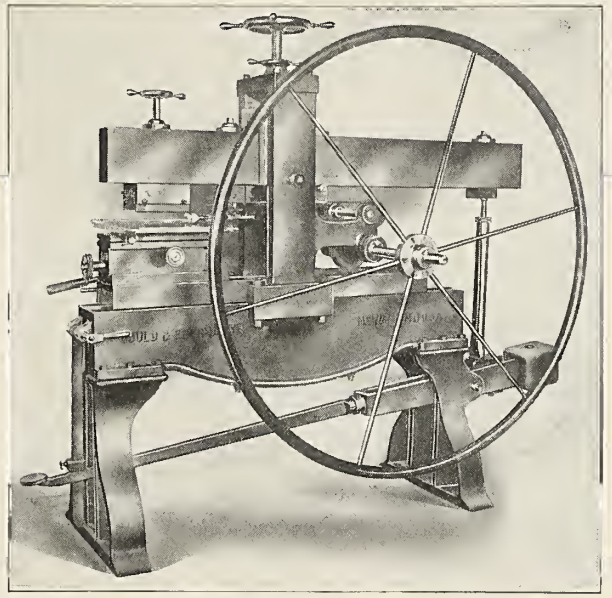


"Hoole" Check End-Name Printing Machine

A Job of 500 End-Names can be set up and run off on the "HOOLE" Check End-Name Printing Machine at a cost of nine cents, and the work will equal that of the printing-press. Let us refer you to concerns who are getting the above results.

Manufacturers of

End-Name, Numbering, Paging and Bookbinders' Machinery and Finishing Tools of all kinds.



STEEL PLATE TRANSFER PRESS
For Transferring Impressions from Hardened Steel Plates or Rolls

USED BY THE FOLLOWING CONCERNS

Bureau of Engraving & Printing, Washington -	20 Machines
American Bank Note Co., New York - - - -	12 "
John A. Lowell Bank Note Co., Boston - - -	1 "
Western Bank Note Co., Chicago - - - -	2 "
Thos. MacDonald, Genoa - - - - - -	2 "
E. A. Wright Bank Note Co., Philadelphia - -	1 "
Richter & Co., Naples - - - - - - -	1 "

GOULD & EBERHARDT
"HIGH DUTY" SHAPERS
AUTOMATIC GEAR AND RACK CUTTING MACHINERY
ESTABLISHED 1833 NEWARK, N.J. U.S.A.

Hot Embossing and Ironing of Rough Papers FOR THE TRADE
REVIEW PRINTING & EMBOSSING CO. 501 SOUTH DEARBORN ST. CHICAGO.



HERE IS CONVENIENCE AND FIRE PROTECTION FOR YOUR PRINTING PLANT

The Justrite Oily Waste Can

OPEN WITH THE FOOT

A convenience that makes it easier to throw oily waste in the can than to stick it under a bench—that keeps your plant clean and orderly and cultivates neatness among your employees.

An effective fire protection that keeps all the dangerous oily-soaked waste in non-leaking cans under tight-closing lids, thus reducing the danger of spontaneous combustion and stray matches.

Absolutely no desire on part of workmen to block cover open. No springs to get out of order. Always closed when not in use.

Each can bears the official label of the National Board of Fire Underwriters, which insures you protection against the so-called approved inferior waste cans.

For Sale by leading printers' supply houses and hardware dealers, or write us direct for circulars and prices.

The Justrite Mfg. Co., 332 S. Clinton Street, CHICAGO

CANADIAN AGENTS { MILLER & RICHARD, Winnipeg and Toronto / GEO. M. STEWART, Montreal

Send for Booklet



Patented.

Save 30 Percent

BUYING

"National" Calendars



That Different Kind

OUR CALENDARS ARE HAND TINTED in colorings absolutely true to nature.

Mounted and colored on the best quality of stock obtainable.

We save you thirty per cent—you don't care HOW but IF—Let us prove it.

Get Catalog. It's free; or samples sent.

Special inducements for at once orders

FANS & POST CARDS, TOO

NATIONAL COLORTYPE CO.

CINCINNATI, OHIO

Fred'k H. Levey Co.

New York

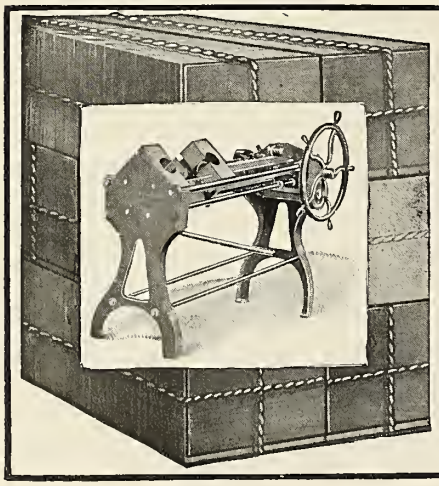
Manufacturers of High Grade

Printing Inks

WE make a specialty of Inks for Magazine and Catalogue work. *The Ladies' Home Journal*, *Saturday Evening Post*, *Scribner's*, *McClure's*, *Cosmopolitan*, *Woman's Home Companion*, *Strand*, *American*, *Frank Leslie's Publications*, *Review of Reviews*, and many others, are printed with Inks made by us. Our Colored Inks for Process Printing, both wet and dry, are pronounced by Expert Printers the best made.

FRED'K H. LEVEY, President CHAS. BISPHAM LEVEY, Treasurer
CHAS. E. NEWTON, Vice-President WM. S. BATE, Secretary

NEW YORK, 59 Beekman St. CHICAGO, 357 Dearborn St.
SAN FRANCISCO, 653 Battery St. SEATTLE, 411 Occidental Ave.



As to the value of other things, most men differ. Concerning the

Anderson Bundling Press

all have the same opinion.

The high pressure produced and the ease of obtaining it, is ONE reason why so many ANDERSON BUNDLING PRESSES are used. Many binderies have from two to twelve.

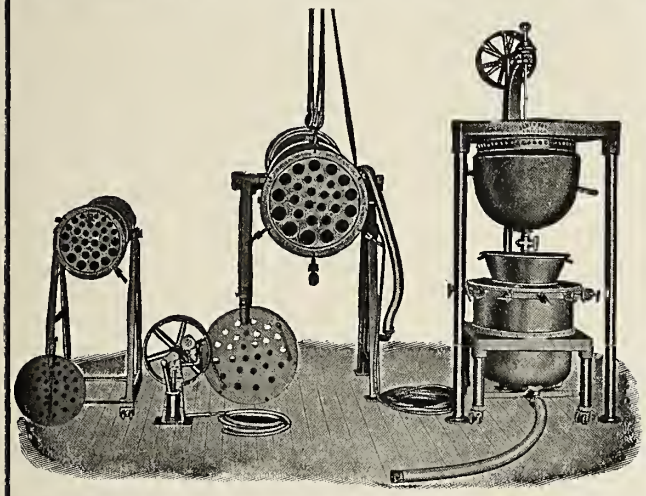
Write for List of Users in your locality

C. F. ANDERSON & CO. 394-398 Clark St., CHICAGO

Full Equipments of the Latest and Most Improved

ROLLER-MAKING MACHINERY FURNISHED

ESTIMATES FOR LARGE OR SMALL OUTFITS



A MODERN OUTFIT FOR LARGE PRINTERS

JAMES ROWE

241-247 South Jefferson St., CHICAGO, ILL.

LINOTYPE & MACHINERY COMPANY, Ltd., European Agents,
189 FLEET STREET, LONDON, ENGLAND



See that this label is on each ream.

One of the latest additions to our list of water-marked "CARAVEL" QUALITIES is our

No. 585 TITANIC BOND

and it has already made its mark. You will profit by examining this quality.

It is a good Bond Paper at a price that will enable you to do big business.

We supply it in case lots of 500 lb. in stock sizes, weights and colors. Special sizes and weights in quantities of not less than 1,000 lb.

Write to us for sample book, stating your requirements.

PARSONS TRADING COMPANY

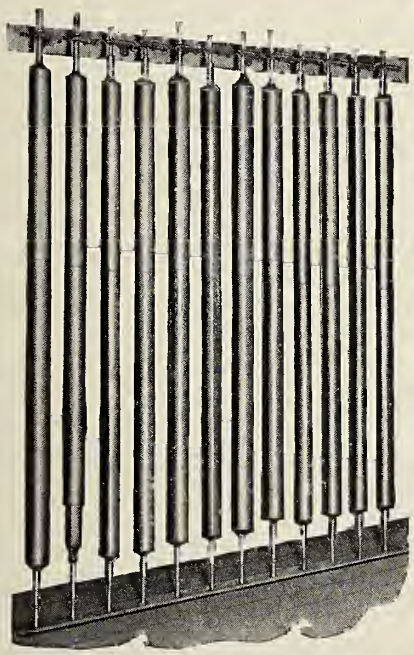
20 Vesey Street . . . . . NEW YORK

London, Sydney, Melbourne, Wellington, Havana, Mexico, D. F., Buenos Aires, Bombay, Cape Town.

Cable Address for all Offices—"PARTRACOM."

THERE IS MONEY TO BE SAVED

By the printer in the installation of devices that promote comfort and convenience of their employees. The instant you heed the comfort of an employee—just that moment you increase his efficiency. Equip your plant with devices of comfort and necessity and watch *increased interest* and *increased output.*



Economic Model E Cylinder Roller Holder

This automatic roller-holder is the most convenient holder now manufactured. Requires practically no space except that which projects from wall; always out of the way, clean and handy for washing purposes. It is made up of a base and wall bracket, having an automatic spring lock for each roller. By the use of this holder rollers can be put in a very limited space. Is made to be placed against the wall. It is made expressly for cylinder rollers. Is now used extensively by printers, who pronounce the automatic roller-holder the most practical and serviceable holder on to-day's market.

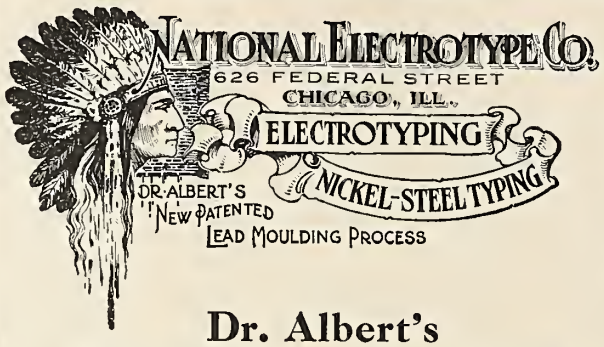


The Montgomery Press Feeder's Seat

If the feeder of a job or cylinder press could realize the comfort to be derived from the use of our removable and adjustable feeder's seat, he would investigate and be the user of one every day. It is made adjustable to any reasonable height, the seat support being made so as to fit into a metal socket in the floor, and can be easily removed while making ready or from one press to another. It is made of the very best tested steel and iron, nicely finished, decorated, etc. The resiliency had in this seat supplies rest to the user, thereby promoting good health and efficiency. The price is so reasonable that no feeder or printer ought to be without this equipment.

IF INTERESTED—SEND FOR PARTICULARS ABOUT THE HAMILTON PLATEN PRESS BRAKE.
WE WANT LIVE, HUSTLING AGENTS IN ALL PRINCIPAL CITIES. WE OFFER SPLENDID TERRITORIES AND GOOD PROFITS.

MONTGOMERY BROTHERS COMPANY, St. Paul, Minnesota



Dr. Albert's Patented Lead Moulding Process

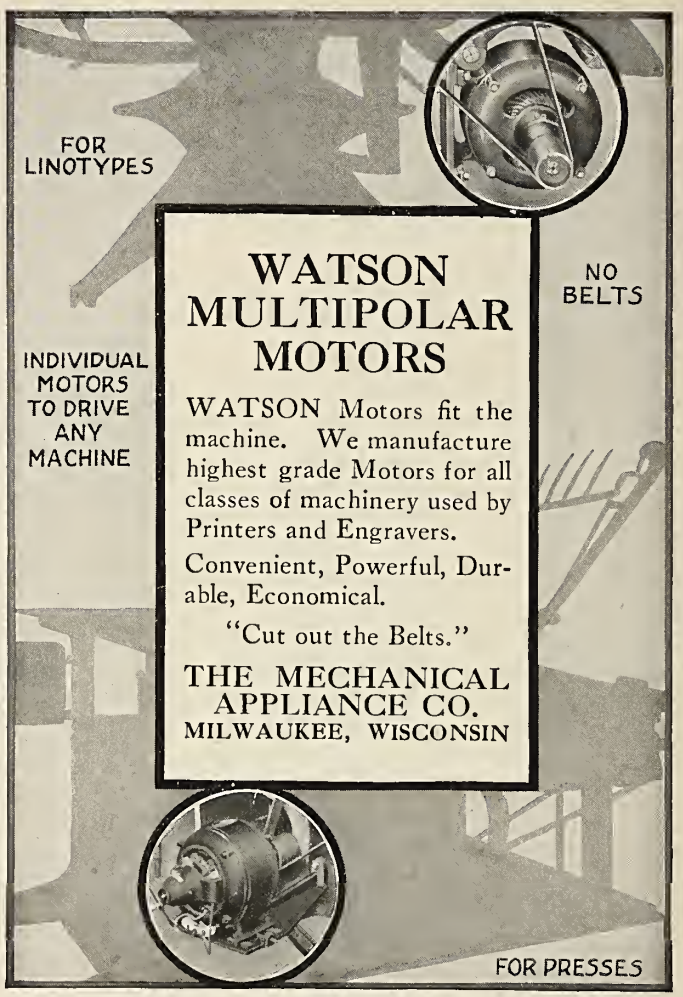
is the one perfect and satisfactory method of ELECTROTYPING

especially adapted to half-tone and high-grade color-work, and can be safely relied upon to reproduce the original without loss in sharpness and detail.

We call for your work and execute it with the greatest care, and deliveries are made promptly.

Telephone Harrison 765, or call and examine specimens of our work.

NATIONAL ELECTROTYPE COMP'Y
626 Federal Street **CHICAGO, ILLINOIS**



WATSON MULTIPOLAR MOTORS

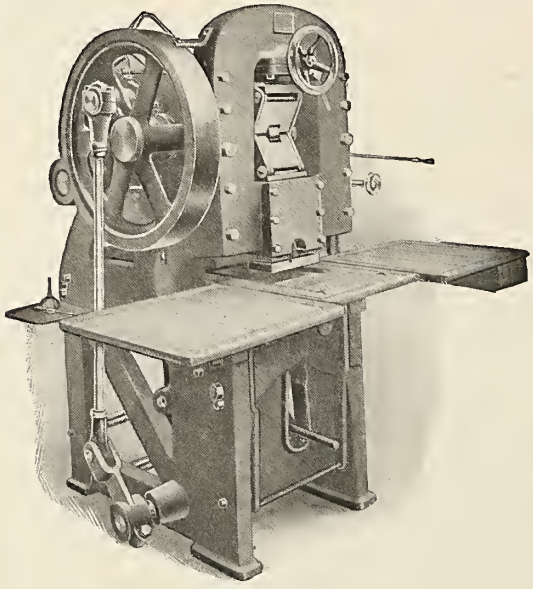
WATSON Motors fit the machine. We manufacture highest grade Motors for all classes of machinery used by Printers and Engravers.

Convenient, Powerful, Durable, Economical.

"Cut out the Belts."

THE MECHANICAL APPLIANCE CO.
MILWAUKEE, WISCONSIN

If You Buy a Carver Automatic Die Press You Will Not Regret It



Size, 4½ x 9 inches.

Because it is the most efficient for the greatest variety of work.

Because it is the most economical to operate.

Because of its simplicity and durability of construction and small cost for repairs.

Because it has the best record where operated with presses of other makes.

Because it will stand investigation wherever used.

Because it is approved by all users and preferred.

Because it is unquestionably the best and cheapest in the end.

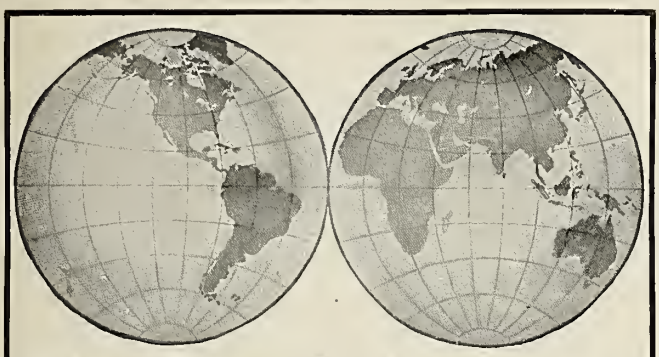
Because it is built on merit, sold on merit and bought for its merit.

Manufactured in the following sizes:
4½ x 9, 3½ x 8, 2½ x 8, 2½ x 4 inches, *by*

C. R. Carver Company
N. W. Cor. Twentieth and Clearfield Streets
PHILADELPHIA, PA.

CANADIAN AGENTS:
MILLER & RICHARD, Toronto and Winnipeg.

EXPORT AGENT, EXCEPT CANADA:
PARSONS TRADING CO., Sydney, Mexico City and New York.



New Ideas in Attractive Advertising

The printer should examine this big line of BLOTTING PAPERS.

The WORLD, HOLLYWOOD and RELIANCE suggest big advertising possibilities.

VIENNA MOIRE (in colors) and *Plate Finish*, the acme of art basis.

Our DIRECTOIRE, a novelty of exquisite patterns.

ALBEMARLE
HALF-TONE BLOTTING

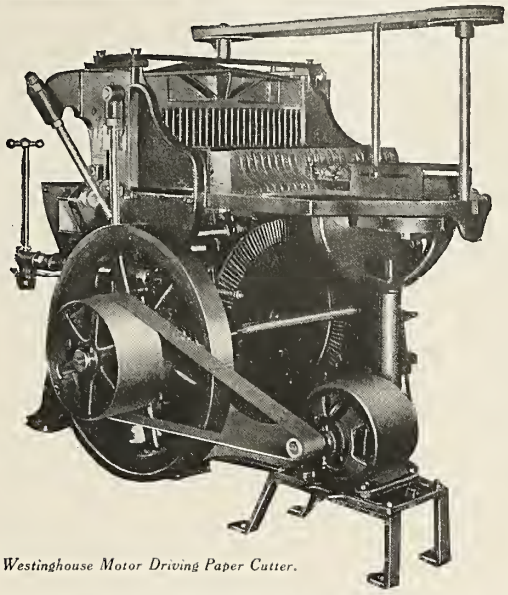
a new creation, having surface for half-tone or color process printing and lithographing. Made in white and five colors.

Samples of our entire line will be mailed upon request.

The Albemarle Paper Mfg. Co.

Makers of Blotting — Richmond, Virginia

Edwards, Dunlop & Co., Ltd., Sydney and Brisbane, Sole Agents for Australia



Westinghouse Motor Driving Paper Cutter.

Get satisfaction by driving your machines with—

Westinghouse Motors

We give the same attention in equipping the smallest printing plant as we give the largest.

Westinghouse Electric & Mfg. Company

Sales offices in all large cities — **East Pittsburg, Pa.**

"Globetypes"

Halftones and Electros From Halftones

The Best the World Has Ever Seen

The evidence of a 400-line **"Globetype"** (160,000 dots to the square inch) the halftone and electro printed on the same sheet for comparison, is yours for the asking.

GLOBE ENGRAVING & ELECTROTYPE COMPANY

701-721 South Dearborn Street, - - CHICAGO

We make designs, drawings, halftones, zinc etchings, wood and wax engravings, copper, nickel and steel electrotypes—but we do no printing. Our scale of prices is the most complete, comprehensive and consistent ever issued. With it on your desk the necessity for correspondence is practically eliminated.

This advertisement is printed from a steel "GLOBETYPE."



Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

$15.50 a Week Increase in Wages

A Chicago hand compositor got tired of working for the then job scale of $19.50.

Within the last four years he made the plunge and became a student at

The Inland Printer Technical School

Since that time his wages have risen steadily until now he is earning $35 a week.

Not everybody can do so well. But any compositor can go part of the road this man has traveled. There will be more machines than ever. Make up your mind to catch on. This is the School that will show you how. It has the endorsement of the International Typographical Union.

Send Postal for Booklet "Machine Composition"
and learn all about the course and what the students say of it.
The Thompson Typecaster taught without extra charge.

Inland Printer Technical School

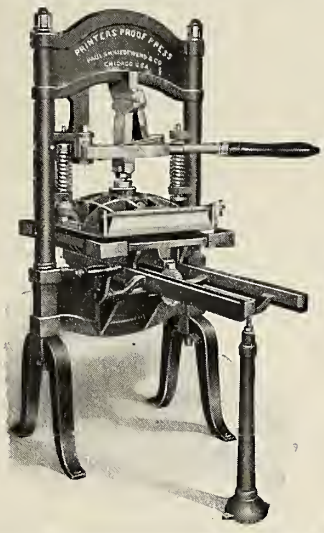
632 Sherman Street, Chicago, Ill.

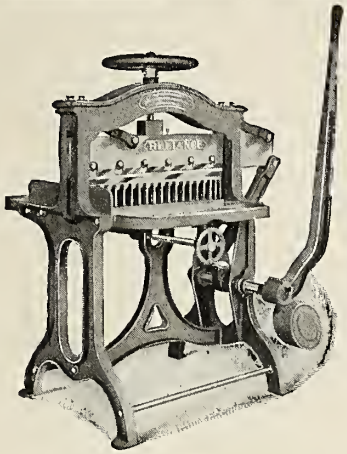
Printers!

The perfect proofs of type forms obtainable on the SHNIEDEWEND PRINTERS' PROOF PRESS can not be matched by any other method.

Printers beholding the Shniedewend proofs are ASTONISHED, AMAZED.

Shniedewend proofs are REAL PROOFS and INCREASE YOUR ORDERS.





Paper Cutters

MUST BE accurate, substantial, rigid, to insure perfect cutting.

THE RELIANCE

is the embodiment of the above requisites, therefore a GUARANTEE in itself TO PRODUCE ACCURATE CUTTING FOR A LIFETIME.

Write for Circulars, giving prices and sizes of these machines, direct to the manufacturers

Paul Shniedewend & Co.

627 W. Jackson Blvd., Chicago, U. S. A.

OR TO YOUR DEALER

Photo-Engravers!

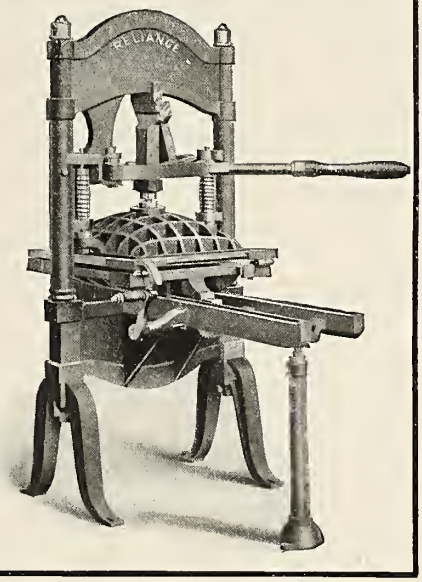
THE "RELIANCE" IS the PROOF PRESS of the age for you.

Its quality of proofs of half-tones can not be produced by any other press.

Quantity minus Quality means failure.

QUALITY MEANS SUCCESS.

Also sold by Williams-Lloyd Machinery Co., Geo. Russell Reed Co., Toronto Type Foundry Co., N. Y. Machinery Co., A. W. Penrose & Co., London, Klimsch & Co., Frankfurt, Ger.



Think of Your Present Folder Troubles

Then ask the Printer who *uses* a "Cleveland" and you will quickly appreciate what constitutes a Folder without troubles.



The Cleveland Folding Machine

No Tapes, Knives, Cams or Changeable Gears.

Has range from 19 x 36 to 3 x 4 in parallel.

Folds and delivers 4s, 6s, 8s, 10s, 12s, 14s and 16s, single or in gangs.

Also regular 4s, 8s and 16s, book folds, from sheets 19 x 25 down to where the last fold is not less than 2½ x 3 in.

Makes accordion—and a number of other—folds that can not be made on any other folder.

INSTALLED ON A THIRTY DAYS' TRIAL on an unconditional guarantee of absolute satisfaction.

Write for a complete set of sample folds

The Cleveland Folding Machine Company :: *Cleveland, Ohio*

Dinse, Page & Company

Electrotypes Nickeltypes AND Stereotypes

725-733 S. LA SALLE ST.
CHICAGO, ILLINOIS

TELEPHONE, HARRISON 7185

Inks that are used in every country where printing is done.

Kast & Ehinger
Germany

Manufacturing Agents for the United States, Canada, Cuba, Mexico

Charles Hellmuth

Printing and Lithographic

INKS

DRY COLORS, VARNISHES

SPECIAL OFF-SET INKS

The World's Standard Three and Four Color Process Inks

Gold Ink worthy of the name

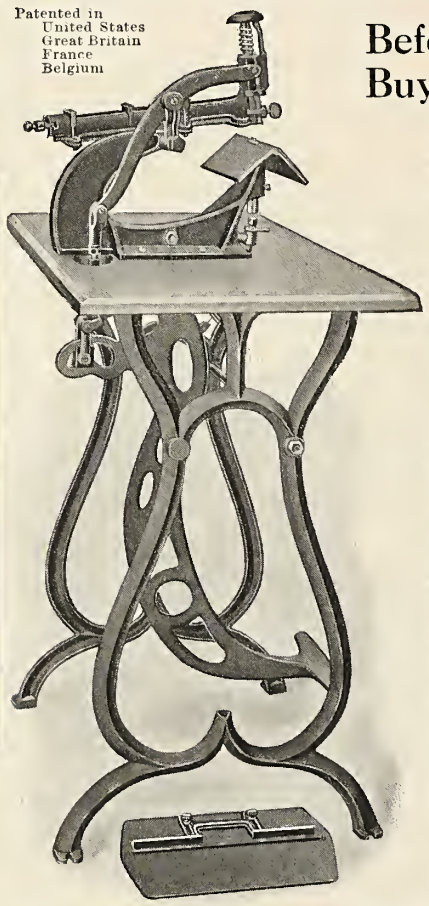
Originators of Solvine

Bi-Tones that work clean to the last sheet

New York
154-6-8 W. 18th Street
Hellmuth Building

Chicago
New No. 605-7-9 S. Clark St.
Poole Bros. Building

Patented in
United States
Great Britain
France
Belgium



Before You Buy Another—

Suppose you investigate the many *new* and *valuable improvements* found in

The Acme Binder No. 6

You want a Stapler that is accurate and dependable at the right price. The "Acme" keeps down your cost of production. It is equipped with all the up-to-the-minute advantages. For sale by printers' supply houses throughout the United States. Send for full particulars. Write

The Acme Staple Machine Co., Ltd.,
112 North Ninth St.,
Camden, N. J.

How Much Power Is Wasted In Your Shop Every Day?

Let us show you how you can eliminate this waste by installing our "STANDARD" Motors on your presses, linotype machines, paper cutters, staplers and other printing machinery.

We have specialized on small motors—$\frac{1}{30}$ to 15 horse-power—for more than 16 years and have saved thousands of dollars for printers by largely reducing their power cost.

Robbins & Myers "STANDARD" Motors

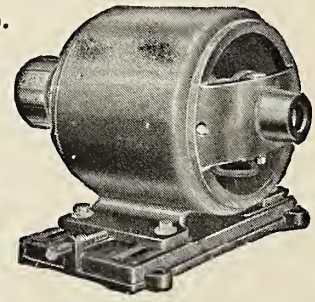
—will cut a big slice out of *your* power bills every month. Write us as to your power conditions—how much you use and where you use it—and let our expert engineers help you solve your power problems. *This service is free to the printing trade. Write Us.*

The Robbins & Myers Co.

Factory and General Offices:
1325 Lagonda Avenue
Springfield, Ohio

BRANCHES:

New York, 145 Chambers street; Chicago, 320 Monadnock block; Philadelphia, 1109 Arch street; Boston, 176 Federal street; Cleveland, 1408 West Third street, N. W.; New Orleans, 312 Carondelet street; St. Louis, 1120 Pine street; Kansas City, 930 Wyandotte street.



OSWEGO CUTTING MACHINES

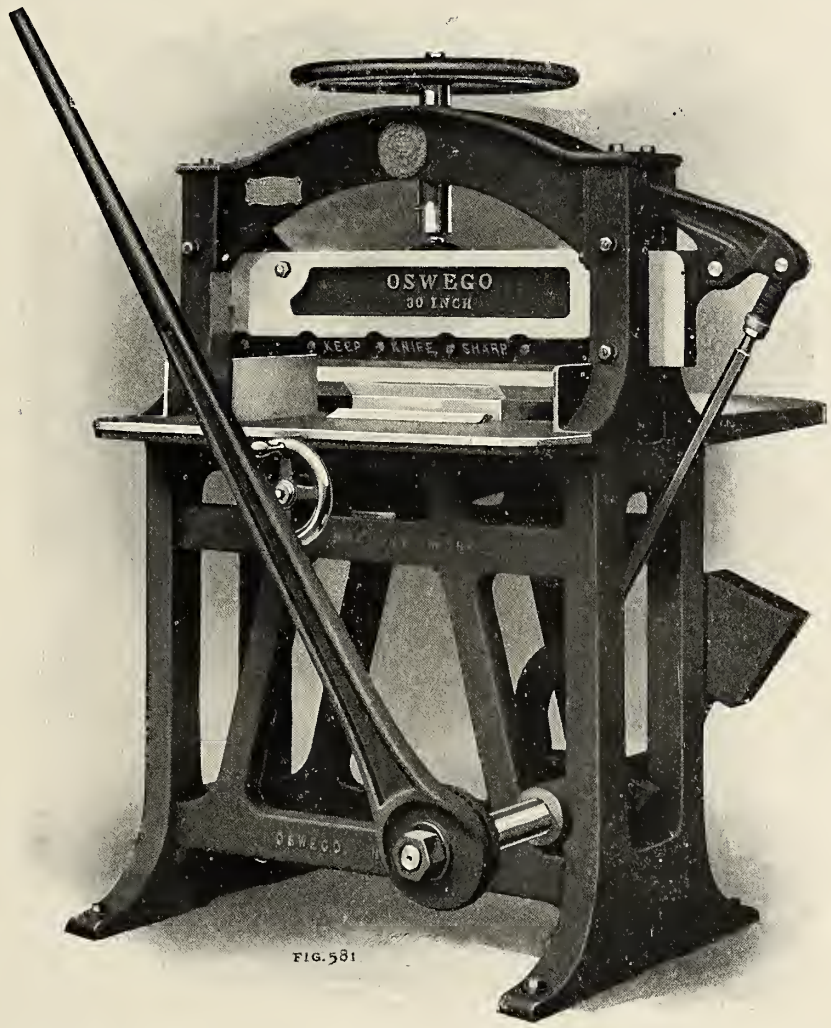


FIG. 581

OSWEGO LEVER CUTTERS

cut paper like cheese with
the new toggling lever motion

This pictures only one of the *ninety* sizes and styles of cutters that are made at Oswego as a specialty. Each Oswego-made Cutter, from the little 16-inch Oswego Bench Cutter up to the large 7-ton Brown & Carver Automatic Clamp Cutter, has at least three points of excellence on Oswego Cutters only. Ask about the Vertical Stroke Attachments for cutting shapes.

It will give us pleasure to receive your request for our new book No. 8, containing valuable suggestions derived from over a third of a century's experience making cutting machines exclusively. Won't you give us that pleasure?

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

OSWEGO, N. Y.

CUTTING MACHINES EXCLUSIVELY

Hamilton's MODERNIZED COMPOSING-ROOM FURNITURE

A Factor in the Problem of Cost Finding

You can not secure the full benefit of systematic cost finding until you put your house in order to produce your product on the most economical basis.

A large percentage of the cost of printing originates in the composing-room.

Rent is high or the investment is large if the building is not rented.

Modernized furniture will save 25 to 50 per cent in floor space.

Labor is wasted in using old equipment through the interference of workmen, traveling long distances for material or having the equipment inconveniently arranged.



Modernized furniture will save 10 to 25 per cent of composing-room labor.

This is not mere assertion on our part as manufacturers of modernized furniture. It is the results reported by leading concerns who have re-equipped their composing-rooms.

If you are interested in this vital question of cost reduction and cost finding, fill out the attached coupon and let an expert show you what can be accomplished in your composing-room.

Remember it will be up to us to show you possible results.

Double the Capacity

THE RUMFORD PRESS
Concord, N. H.

April 19, 1911.

The Hamilton Mfg. Co., Two Rivers, Wis.

Gentlemen, I am glad to advise you that the installation of the new material in our composing-room has been very satisfactory. The result has been a great saving in floor space and a proportionate saving in the time of our workmen handling the work.

During the past winter we have practically doubled our output of work and this would have been impossible without the readjustment through your suggestions. Had we attempted to continue with our old material, we should have had to either refuse the work or double our rental expense by taking extra floor spaee. All the furniture we have found as represented and we are well satisfied with the investment. Very truly yours,

J. V. BRIDGE, Mgr.

We are interested in the question of Modernized Furniture and we would like to have your representative show us a floor plan of our composing-room as you would rearrange it, with a view to our installing such furniture as you can show us would soon be paid for in the saving accomplished.

Name .....

Street and No. .....

City ..... State .....

Have you a copy of "Composing-room Economy"? ...

Let us send you a copy of "COMPOSING-ROOM ECONOMY," showing floor plans in thirty modernized offices.

THE HAMILTON MFG. CO.

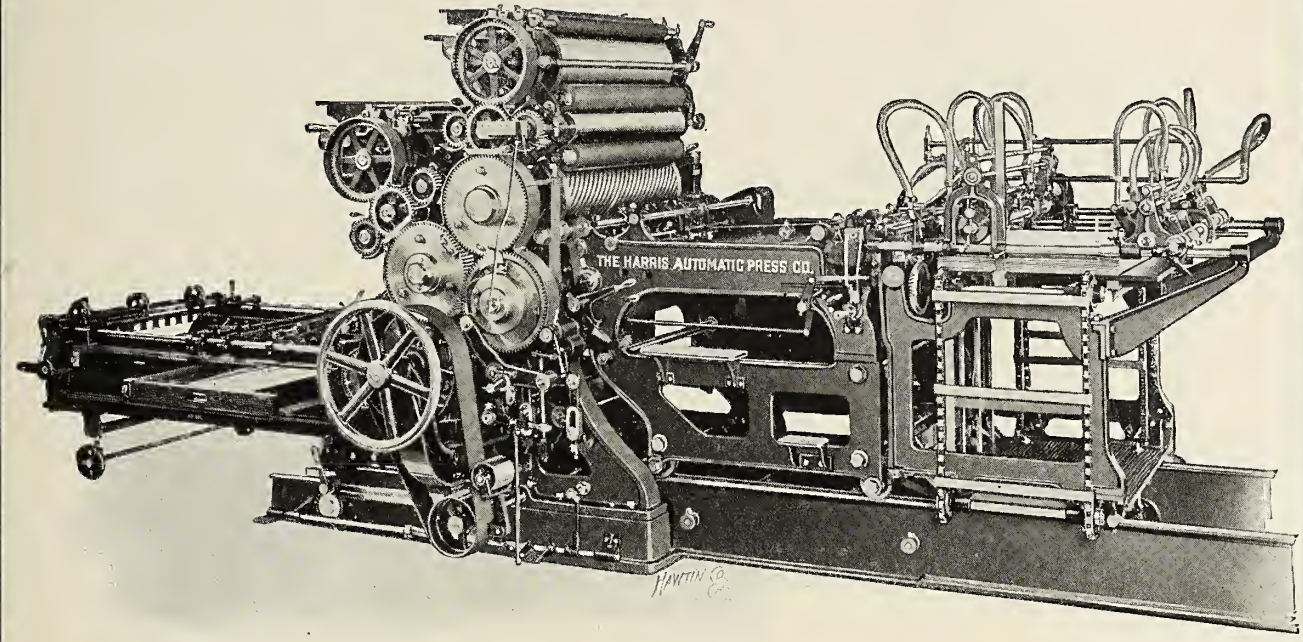
Main Office and Factories . . TWO RIVERS, WIS.
Eastern Office and Warehouse . . RAHWAY, N. J.

ALL PROMINENT DEALERS SELL HAMILTON GOODS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

OUR NEW CATALOG OF SPECIAL FURNITURE IS NOW READY

The 28x42 Two-Color Harris



WHY buy a large single-color, fifteen hundred per hour flat-bed cylinder press, when you can buy a two-color Harris Automatic, four thousand per hour rotary press which will enable you to turn out as good a job of printing as you can get off of any printing press built and at more than double the speed, with four times the output?

Harris Automatic Printing Presses

Now Built in:

28x42 Two-color
28x42 Single-color
25x38 Two-color
25x38 Single-color
28x34 Two-color
28x34 Single-color
22x30 Two-color
22x30 Single-color
15x18 Two-color
15x18 Single-color

Thirty Other Models for Special Purposes

Write for Particulars to

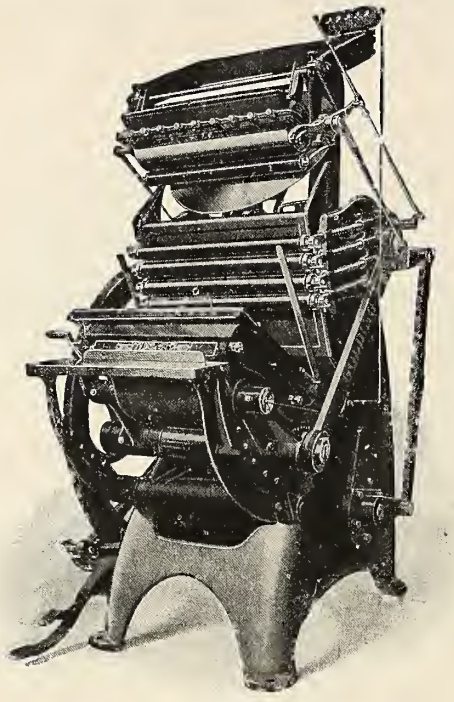
THE HARRIS AUTOMATIC PRESS CO.

CHICAGO OFFICE
Manhattan Building

FACTORY
NILES, OHIO

NEW YORK OFFICE
1579 Fulton
Hudson Terminal Building

THE COST *and* PROFIT QUESTION



To know your costs is the stepping-stone to the reduction of your losses.

The right price for your product is important.

The question of investment is very important.

Especially important is the point to place your plant in a position to meet the competition of the immediate future — to get the greatest returns in the shortest possible space of time.

To do this your platen presses should possess a combination of labor-saving features such as found only in the *Golding Jobber*.

The results which the *Golding Jobber* can show prove conclusively that contemporary machines are losing propositions.

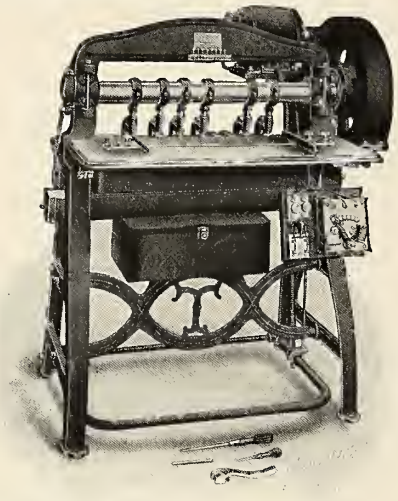
Printer users of the *Golding Jobber* who *know their costs* tell us this is so.

If we can prove to you that the *Golding Jobber* will save you money in the various certain ways, you will be interested. We don't mind if you are skeptical.

SEND FOR OUR BOOKLET "FOR THE MAN WHO PAYS"

GOLDING MFG. COMPANY, FRANKLIN, MASS.

GOLDING JOBBER, PEARL PRESS, OFFICIAL PRESS, GOLDING & PEARL PAPER CUTTERS, CARD CUTTERS, TOOLS, etc.



Style D — With Direct-connected Motor.

For Careful Work, USE

Tatum Punches

They cut every hole absolutely clean, no matter what the material used. Tremendously powerful — no vibration.

Last Long — Require Few Repairs — Consume Little Power.

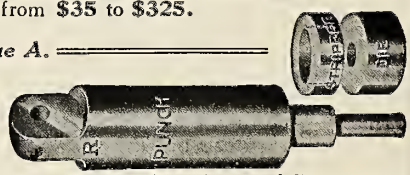
The Tatum Punch with direct-connected motor represents the highest achievement in paper punches.

Adjustment to any multiple may be made without removing the idle heads.

Round shapes all interchangeable. Nineteen stock sizes. Special shapes quickly furnished.

Be sure to get **"TATUM"** when buying a punch — any user is a good reference. Five styles. Prices from **$35** to **$325.**

Write for Catalogue A.



Punch, with stripper and die.

THE SAM'L C. TATUM CO.

3310 Colerain Avenue . . . . . CINCINNATI, OHIO

THE MONOTYPE
is the
Standard of Efficiency
on Book & Job Printing

Speed The Monotype out-distances all composing machine competitors on quantity of product, finished and ready for the press. This claim is proven by the experience of the best book and catalogue printers.

Flexibility with the Monotype means handling all of the work, in the composing room, straight matter, intricate work on catalogues and tabular forms. 900 fonts of the newest and best faces in our matrix library (5 point to 36 point) makes you independent of the type foundry.

Quality is the password in all printing offices using Monotypes. Every type cast is as good as new foundry type,—a guarantee of clearness, legibility and perfect press work on every printed job. The saving in make ready, and cost of electrotypes for long runs is an exclusive Monotype advantage.

Cost Monotype product costs less by comparison, speed, flexibility and quality considered, than the product of any other kind of machine. A Monotype investment pays a cash dividend plus the satisfaction you get from doing something better than your competitor, and in being always able to meet any composing room emergency.

LANSTON MONOTYPE MACHINE CO.
PHILADELPHIA

The Miller Saw-Trimmer

A Standardizing Machine for the Printer

It Stands the Wear and Tear

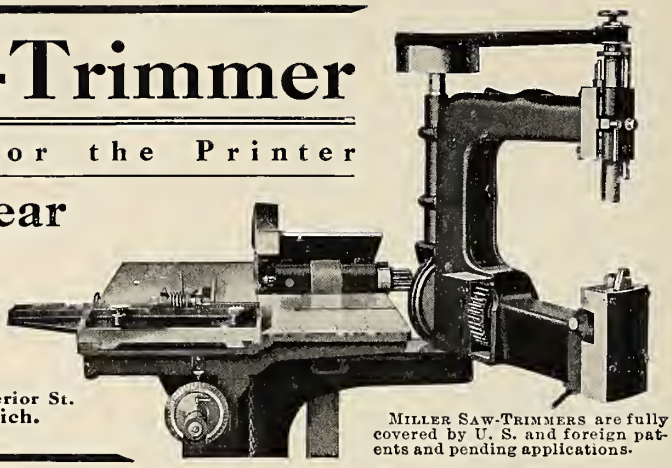
16 hours per day
7 days per week
5 straight years

Composing-room record
New York Journal

Saws and trims as accurately to-day as the day installed

Easy to operate. Easy to buy. Easy to pay for.
Freight paid anywhere in U. S. A.

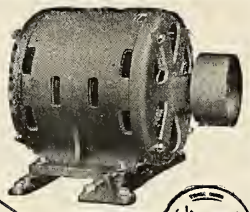
Miller Saw-Trimmer Co., 815 East Superior St. Alma, Mich.



MILLER SAW-TRIMMERS are fully covered by U. S. and foreign patents and pending applications.

RICHMOND 2 and 3 PHASE MOTORS

CONSTANT & VARIABLE SPEED MOTORS



SEND TO NEAREST BRANCH FOR BULLETINS OR OTHER INFORMATION.

1120 Pine Street, ST LOUIS, MO.
145 Chambers St., NEW YORK CITY
176 Federal Street, BOSTON, MASS.
322 Monadnock Block, CHICAGO, ILL.
1011 Chestnut St., Room 626, PHILA., PA.

CONSTANT SPEED TYPE

The Richmond Electric Company
RICHMOND, VA.

Bookbinders *and* Printers

will be interested to know of our rapid mail order service and our ability to supply them with the highest grade of the following specials:

XXD Gold Leaf, Long Edge, Stamping Ledger
Dark Usual, Dark Pale, Aluminum Leaf, and Composition Leaf

Gold and aluminum leaf sold in any quantities from one book up. Large facilities for smelting gold waste, rubber, rags and cotton *Send for Catalogue*

ESTABLISHED 1867

JULIUS HESS COMPANY
1411-1427 Greenwood Terrace **Chicago, Ill.**

This Addressing System is Best Adapted to Publishers



Because of its wide range of utility and efficiency, and because of our knowledge of the publishers' requirements.
Before you buy

Consider These Points

The prominent addressing machines have all used either metal cards or metal or rubber type in some form from which to print their addresses.

These metal cards and metal plates have in recent years been adapted to be filed in card trays, and for this purpose special cards have been attached and the printing plate made as readable as possible, for the purpose of combining card-index features with the addressing-machine system.

The Elliott Company, of Boston, now make a fiber card in colors, arranged with tabs for index purposes, size 4½ in. long by 2 in. wide and about 1-16 in. thick.

They are filed 250 in a tray, and this tray is indexed, arranged, handled and referred to for index purposes.

When concerns who use this fiber card as an index card wish to print addresses, they slide a tray of cards into the Elliott Addressing Machine and by means of a foot lever or an electric motor print addresses on their envelopes, statements, office forms, etc., at the rate of sixty addresses per minute.

The machine automatically inks itself, changes addresses at each impression.

These fiber cards are so inexpensive that when an address is changed it is not worth while to save the card, and therefore a new card is used for corrected address.

The Elliott Company are now running a single automatic machine in their factory turning out 50,000 of these cards each day, and are selling these cards to their customers at the list price of $0.004 each.

THE ELLIOTT ADDRESSING MACHINE COMPANY

We Have Offices All Over the World **Albany Street, CAMBRIDGE, MASS.**

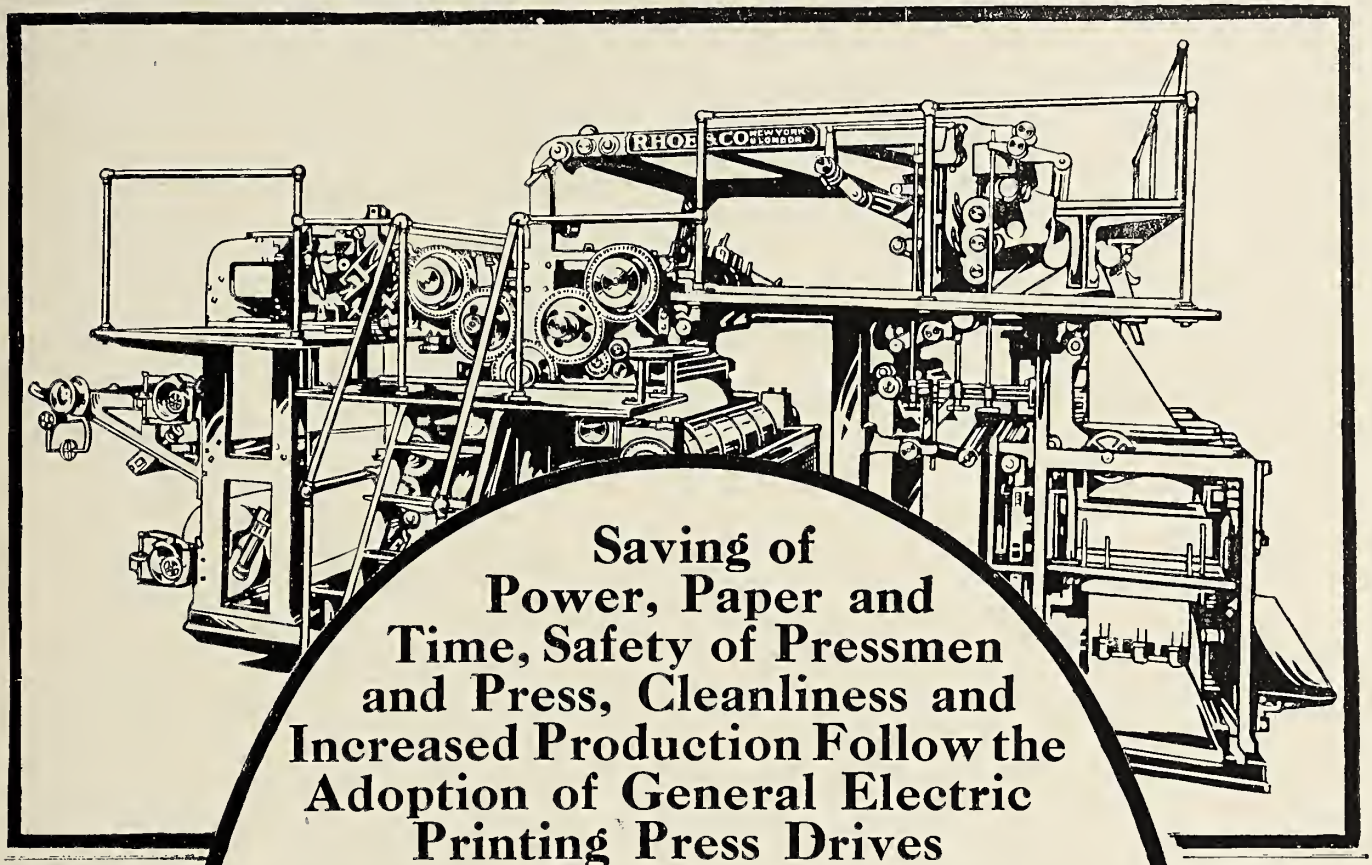
MAGAZINE SECTION.

THE KNICKERBOCKER PRESS

THIRD SECTION

ALBANY, N. Y., SUNDAY, APRIL 2, 1911.

The Knickerbocker Press Installs Most Perfect Printing Press That Invention Has Produced.



Saving of Power, Paper and Time, Safety of Pressmen and Press, Cleanliness and Increased Production Follow the Adoption of General Electric Printing Press Drives

An X pattern quadruple high-speed Hoe press is driven by the new General Electric Company alternating current control system. This drive is equally as efficient as the well known direct current systems of the same company, and gives a perfectly smooth acceleration at all speeds.

There are eight push button control stations located about press, each of which have four buttons marked "fast," "slow," "safe-stop" and "run," each station giving operator full control of press. Depressing "fast" button and releasing it starts press and runs it at threading-in speed. Continued pressing of fast button speeds up press to full speed. Pressing "slow" button reduces fast to threading-in speed. "Safe" button prevents press from being started or makes it impossible to change speed at which press is operating, rendering all other control stations inoperative. "Stop" button when pressed stops the press quickly, a solenoid brake being used for this purpose. A movement of ⅛-inch of printing cylinder is possible when threading-in.

Two motors are controlled by these panels—a small constant speed motor for threading and plating, which is geared to main driving shaft of press through a worm and spur gear reduction and a large variable speed motor which is geared direct.

Our expert engineers have the largest variety of printing-press drives in the world to select just the one best suited to your conditions. Write for literature

General Electric Company

Largest Electrical Manufacturer in the World

Principal Office: Schenectady, N. Y.

Sales Offices in All Large Cities

THALMANN PRINTING INK CO. ST. LOUIS, MO.
MANUFACTURERS OF PRINTING AND LITHOGRAPHIC INKS

A TRIAL ORDER WILL MAKE YOU A PERMANENT USER OF

PRINTING AND LITHOGRAPHIC

INKS

MANUFACTURED BY THE

Thalmann Printing Ink Co.

212 Olive Street, ST. LOUIS, MO.

DEPOTS

711 S. Dearborn Street . . . . . CHICAGO, ILL.
400 Broadway . . . . . KANSAS CITY, MO.
535 Magazine Street . . . . . NEW ORLEANS, LA.
1509 Jackson Street . . . . . OMAHA, NEB.
222 North Second Street . . . . . NASHVILLE, TENN.
73 Union Avenue . . . . . MEMPHIS, TENN.

Knowing the Actual Requirements

of to-day enables the buyer to install improved machinery for the manufacture of

Printers' Roller Machinery

Our New System will interest you, and, mark you — at the right prices.

Our machinery embraces improvements on weak features of others — therefore, the life and satisfactory service of *Roller-making Machinery* depends upon how built.

We also build and design special machinery. We carry, ready for quick shipment, repair parts for the Geo. P. Gordon Presses.

Louis Kreiter & Company

313 South Clinton Street : Chicago, Ill.

Run Advertisements That Stand Out

These are the advertisements that grip the reader's attention—that more than return to you the few extra cents invested **in the best printing plates.** For you can't make good impressions by running the cheaper grades of plates—they either print up gray or are blurry and hard to read.

Adver-types "print up" Ask any advertiser

We absolutely guarantee that every one of our Kiln-Dried Cherry Base and Interchangeable Top Adver-types will print clear and sharp in any magazine or newspaper. Let us tell you about our advertising plate service—how we can handle 60,000 column inches of plate matter daily.

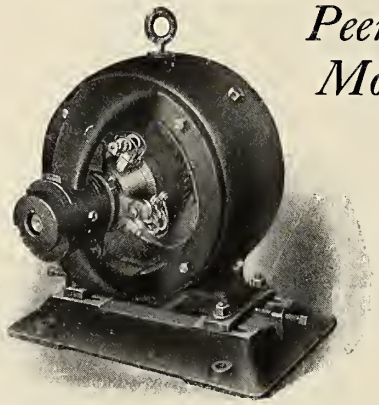
Advertisers' Electrotyping Co.

501 to 509 Plymouth Place Chicago, Ill.

Determining the Service-value of a Motor

is a problem *easily* and *safely* analyzed if the buyer will ask the printer who uses

Peerless Motors



The exacting service required of a Motor by the printers, calls for the PEERLESS.

It is built for full-day, *Every-day Service* and gives it Motors made for all Printing Machinery.

On ANY POWER PROBLEM write:

The Peerless Electric Co.

Factory and General Office: Warren, Ohio

Sales Agencies:

CHICAGO, 528 McCormick Bldg. NEW YORK, 43 West 27th Street

And All Principal Cities

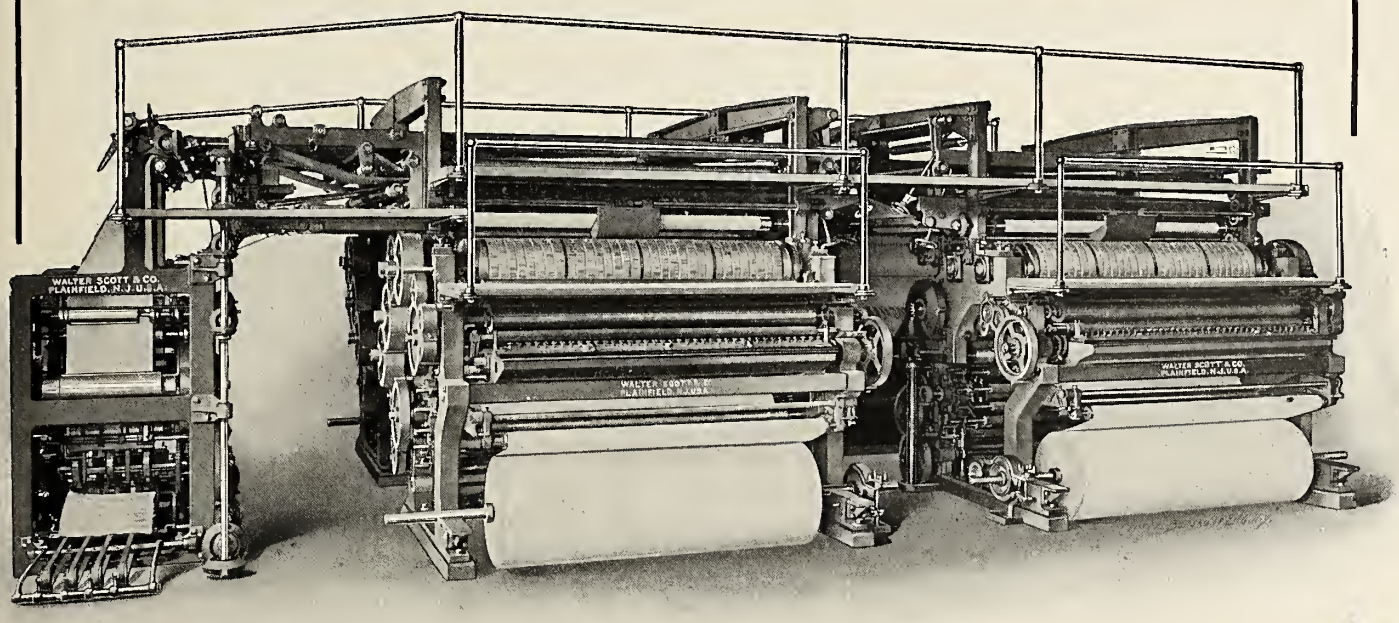
The Greatest Newspaper Press Ever Built

Go and see this new machine in operation in the new plant of

THE WORCESTER TELEGRAM
WORCESTER, MASS.

you have no idea how fine a newspaper press can be built until you have inspected the new

SCOTT "*Multi-Unit*" PRESS



SCOTT "MULTI-UNIT" DOUBLE-QUADRUPLE COMBINATION OCTUPLE PRESS

THE SACRAMENTO BEE
SACRAMENTO, CAL.

after a 15 months' thorough investigation of every make and style of newspaper press, and after watching every run of the WORCESTER TELEGRAM for a week, placed their order with us for a duplicate. Mr. V. S. McClatchy, the publisher (who is also a director of the Associated Press) and Mr. W. H. James, the business manager, who inspected the press, stated that it is the most perfectly designed, most carefully and accurately constructed, and finest newspaper press built.

SEND FOR DESCRIPTIVE CIRCULARS, DETAILS, ETC., OF THIS NEW MACHINE TO

WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

PLAINFIELD, NEW JERSEY, U. S. A.

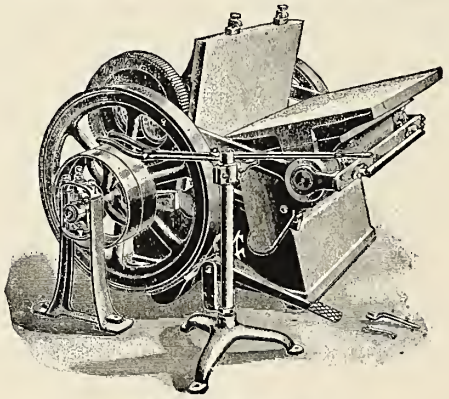
NEW YORK OFFICE, 41 Park Row

CHICAGO OFFICE, Monadnock Block

Buy Satisfaction in Your Press

Getting right down to bedrock, a thoroughly dependable and satisfactorily running press is what you should purchase and ought to be your first thought when adding or replacing equipment. Price should be a secondary consideration. Quality and price are to-day more closely associated than at any other time, for the wise and honest manufacturer can not consistently demand a price in excess of the quality of his product.

Gally Universal



Built in five sizes
From 20 x 30 in. to 30 x 44 in.

Cutters & Creasers

need little introduction beyond their daily recognized standard of efficiency, but we make so many sizes and other special machinery you had best get in touch with us by correspondence.

Get our catalogue and study the many advantages found in the UNIVERSAL and our methods of installing presses and guarantee of continued satisfactory service.

Adapted for either stamping or paper-box cutting. Is so constructed as to insure economical maintenance and operation, therefore must necessarily by a satisfactory press.

☞ Suppose you ask for our illustrated catalogue. There are many other machines mentioned that will likely interest you.

The National Machine Co.
Manufacturers
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We have been operating the WAITE DIE AND PLATE Power Press for the past five months, and freely express the utmost satisfaction with the machine, getting the best of results as to quality of work, together with output.

When our company determined to install additional power embossing equipment last December, we were undecided as to which one of **two** makes should be selected.

About this time a certain concern got information through some means that we were in the market, and immediately began to depreciate the **Waite** Press, informing us that the mistake of our lives would be made if we purchased your machine.

The "KNOCK" was so strong as to create a suspicion that some ulterior motive prompted the unsolicited criticism, and we immediately concluded to close for the Waite notwithstanding.

We also operate another make of power embossing machine, but must confess that yours meets all requirements much more satisfactorily.

Contrary to reports, the machine is **not** complicated, and so far we have not had the slightest trouble with it.

We can without hesitation recommend the **Waite** to any prospective purchaser.

Yours truly, THE CARGILL COMPANY,
Per *H. C. Malsch*, Superintendent.

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Auto Falcon & Waite Die Press Co., Ltd.

New York Life Building, 346 Broadway, New York

Factory: Dover, N. H.



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—that process, the ability to execute *quick* and *satisfactory* Electrotyping.

Our entire plant is fully equipped with new and modern machinery

and it goes without saying that our facilities, in the hands of *expert workmen*, enable us to handle your work with absolute satisfaction. 'Phone Franklin 2264. We will call for your business.

American Electrotype Co.
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Guaranteed "Sure Stick" Envelopes

BOND envelopes that won't come unstuck in use or in storage—else we will replace them without cost—that's our "Sure Stick" guarantee in a nutshell. You and your trade need to know our envelope possibilities and economies—the money and paper stock that you save—and the kind of service that you don't get from jobbers and combinations. It will pay you to get acquainted with our money-saving methods of making envelopes from stock printed by you from our layouts and a dozen other points of economy that we can't tell about here. *Write us for the full story.*

On Gum
Our envelopes are stuck with sterilized gum with delicate wintergreen taste and aroma—a little point, but still a big one.

Western States Envelope Co.
Manufacturers of "Sure Stick" Envelopes for PRINTERS and LITHOGRAPHERS
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Take That Gummed Label Order and Let Me Do the Job—With a Handsome Profit for You—

Gummed labels printed in rolls—the most convenient "label" way—will not curl and positively indestructible.

Two-Color Work and My Prices Are Low

Let it be known in your locality that you specialize in this class of work. You'll be astonished at the result and the *large profits.*

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5,000 Gummed Labels, Printed in Two Colors, $1.50

Write to me to-day—at once—for samples and full details of my plan.

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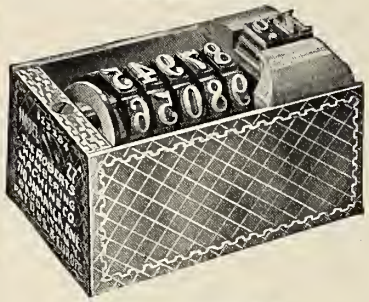
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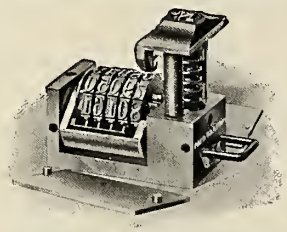
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UNEQUALLED RESULTS — MAXIMUM ECONOMY

View Showing Parts Detached for Cleaning

NO SCREWS

To Number Either Forward or Backward



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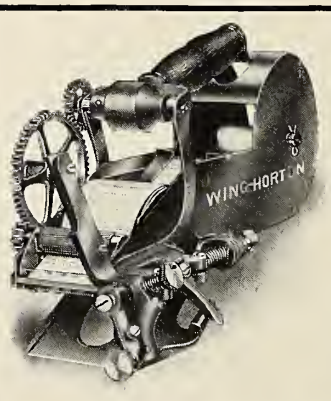
White and colors, 5½ cents per pound

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Complete stock of all double sizes
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Six hundred and twenty-two **Wing-Horton Mailers** were sold in 1910.

They were all sold subject to approval, but not a Mailer was returned.

They are carried in stock at printers' supply houses throughout the United States and Canada.

Full particulars supplied on request to any agency, or

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When in New York Inspect These Presses

Three New Era Presses in One Plant



These presses are ideal for labels, tickets of all kinds, loose-leaf forms, index cards, or any form requiring a number of colors; also punching, cutting and slitting to any size or shape, or rewinding when desired. Prints from flat plates, with the speed of a rotary. Suitable for long or short runs.

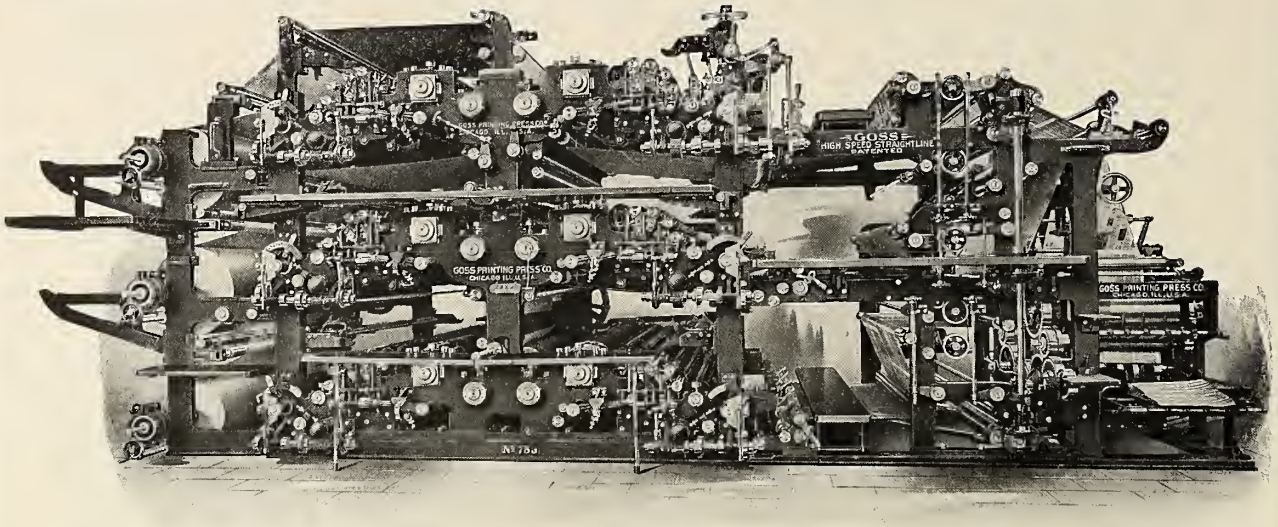
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The New GOSS High-Speed Sextuple Press — No. 160



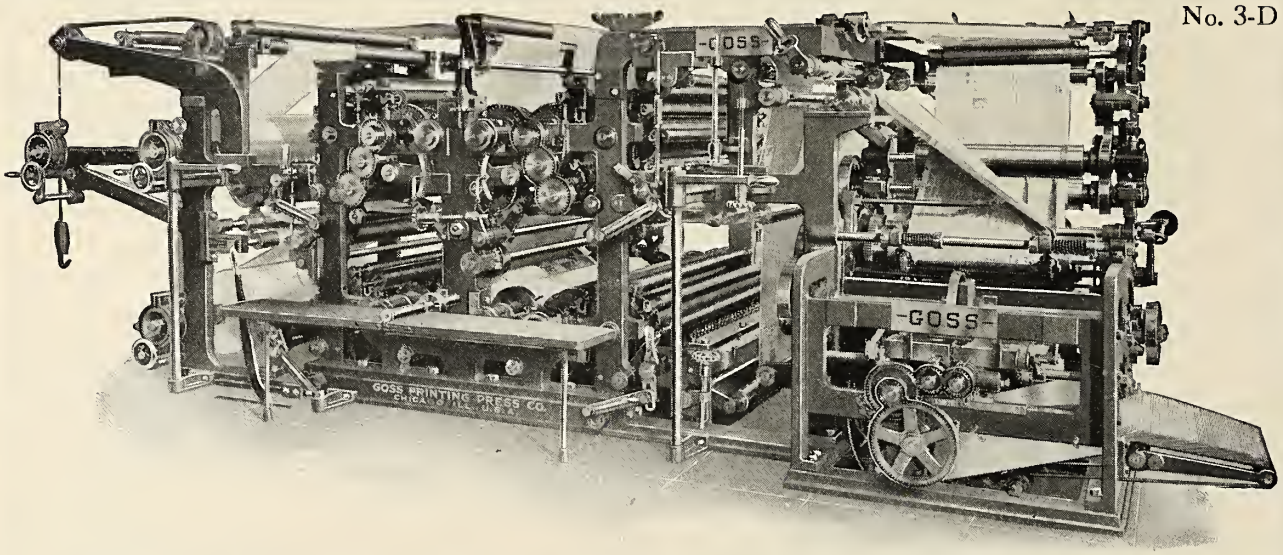
Is built and guaranteed to run at a speed of 36,000 per hour for each delivery, for the *full* run.
Prints 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 28, 32, 36, 40, 44, 48 pages.
All products up to 24 pages can be made in one section (book form).

SPECIAL FEATURES

Plates can be put on without removing ink rollers.
Patented ink fountains; screws all at one end of fountains (regular piano key action).
All roller sockets automatically locked.
No ribbons whatever when collecting.
Design prevents breaking of webs.
Entirely new HIGH-SPEED *PATENTED* FOLDING AND DELIVERING DEVICE.

The New GOSS "ACME" Straightline Two-Roll Rotary Perfecting Press

No. 3-D



Made to print either 4, 6, 8, 10, 12, 14, 16 pages in book form.
Constructed so that it can be arranged to print either two or three extra colors, at a slight expense.
It is practically a single-plate machine, thus saving time in not having to make duplicate plates.
Plates are cast from our regular standard stereotype machinery.

PATENTED AND MANUFACTURED BY

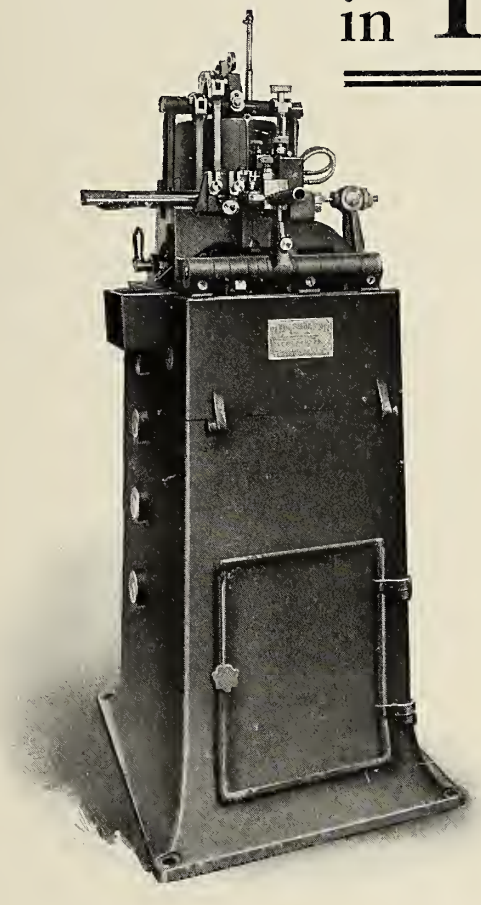
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¶ One Chicago printer has cast *Eighteen Tons of Type* during the past year. He says nothing he has ever put in his plant has so increased the efficiency of his men or raised the quality of the product as the *Thompson Typecaster.* Casts all sizes, 5 to 48 point. Complete library of matrices which are loaned to customers.

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The pressman is a reliable judge, because he experiences, in the handling, all good or bad features of paper, and "VELVO-ENAMEL" comes as near *perfection* as any book paper manufactured.



A quality that leaves nothing to be desired is a revelation and a fact not frequently experienced by users of book paper.

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We carry the largest stock of Enamel Book, S. & S. C., and Machine Finish Book Paper in Chicago, ready for quick delivery, in case lots or more, in standard sizes and weights.

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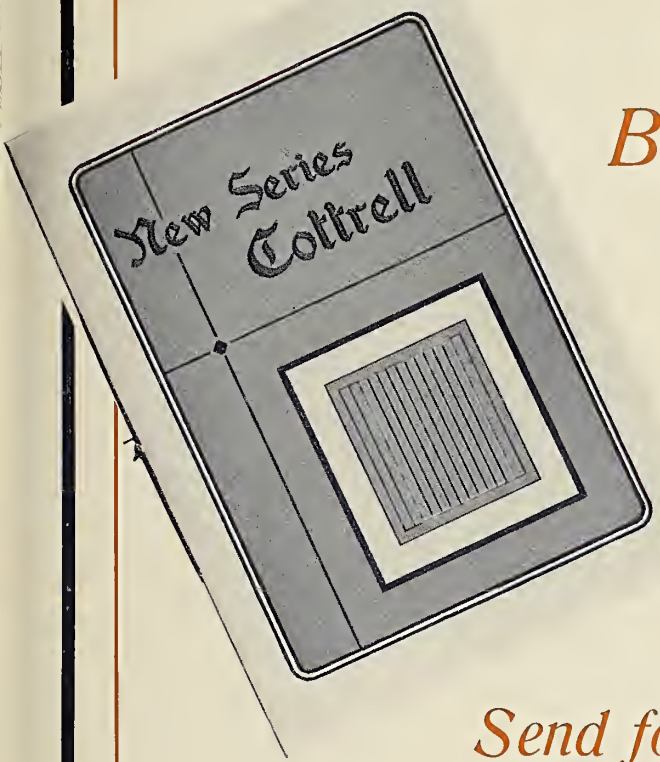
Cable Address: "Pulpmont, New York." A. I. and A. B. C. Codes Used.

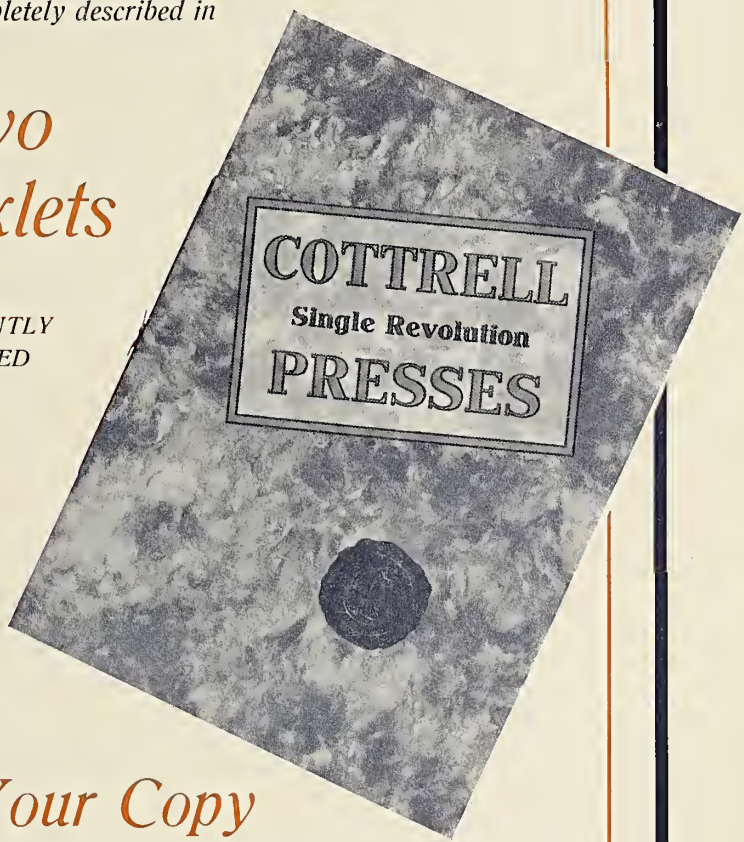
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THIS BOOKLET tells you who are using Cottrelt Two-Revolution Presses and how you can recognize the work of Cottrell Presses on every news stand in the country. It tells you what the features are that cause the best color printers, the best known publishers and publications to use Cottrell Presses on their covers and colored inserts. These are all of interest to you if you want to obtain the best possible results with the least trouble, investment and expense. The Cottrell High Speed Two-Revolution Press is guaranteed faster on the highest grade of work than any other press. Let us send you a copy of this booklet—it is printed in four colors.

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THIS BOOKLET telts in ptain language just what the Cottrell Single Revolution Press will do and what it IS doing. It gives the reasons—and permits you to judge for yourself. More than that it gives the experience of printers and publishers who are using these presses now and have been using them for forty years past. Every printer and publisher in the smaller cities ought to read this booklet carefully before buying their next press. The Cottrell Single Revolution Press is the most profitable machine in its field and is designed and built with the same care and attention to details as the most expensive Cottrell Press built. Write for it to-day.

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$100.00 REWARD

For Old Advertising Folder

¶ We will pay $100.00 cash reward for a mailing folder embodying the features shown in the accompanying cuts and proof that the folder was manufactured and used prior to June, 1904.

¶ If the folder bears postmark date prior to June, 1904, that will be accepted as proof of age. If a sample is sent that was never sent through the mail, but was manufactured before June, 1904, we will pay $50.00 cash for same, provided we can get proof that it was actually made and used prior to June, 1904.

¶ The sample folder should have three or more sections and one of the sections should have a slit through which a post-card *or other insert* is inclosed — so that when the folder is folded and fastened with wire clip or sticker the insert can not lose out in the mail.

¶ The copy or cuts printed on the folder do not make any difference — it can be in display or typewriter type.

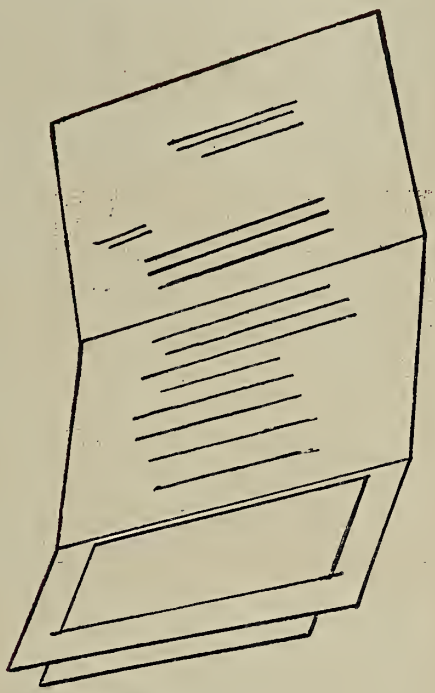
¶ Look through your files and old samples and see if you have such a folder.

¶ A draft will be mailed immediately upon receipt of the above described folder. We are rated in Dun and Bradstreet.

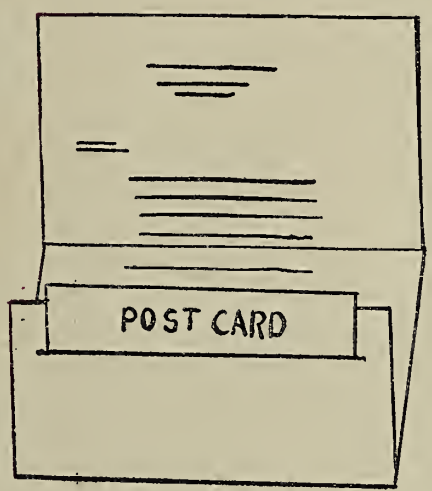
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G-391 — The Inland Printer

624 S. Sherman Street



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Originality is simply a pair of fresh eyes

Thomas Wentworth Higginson

Printed by
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Printers and Binders,
624-632 Sherman street, Chicago.

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THE INLAND PRINTER

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under act of March 3, 1879.

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XLVII. No. 4. **JULY, 1911.** TERMS { $3.00 per year, in advance. Foreign, $3.85 per year. Canada, $3.60 per year.

A PLEA FOR IMPROVED RELATIONS BETWEEN EMPLOYER AND EMPLOYEE.

BY ARTHUR K. TAYLOR.

IT is all very well to claim that generalities are not of much force, and that that indefinable something that makes for coöperation and frankness and good feeling is not to be considered as a practical factor, but belongs in the realm of sentiment; but any man who has contemplated the devastation of manufacturing efficiency accomplished by the passive obstructionist tactics of a grouchy foreman can, by a little figuring, arrive approximately at what it means in dollars and cents. Some of the great business organizations that we are often pleased to refer to as soulless corporations are keen enough fully to appreciate this point, and an increasingly large number of them gain this much-to-be desired end to a considerable degree of profit-sharing schemes of some character. In some establishments it takes the form of setting aside stock for the benefit of certain employees according to their abilities and length of service, such stock to be paid for out of their accumulated dividends, when the shares become the property of the workmen. Other corporations have in effect bonus systems by which good work is rewarded each week by a remuneration separate and apart from the regular wages paid, some plants even paying their bonus earnings on a different day from the regular wages pay-day. It matters little what the method employed may be, provided only it results in the employee feeling that he is being treated fairly and frankly by his employer.

An employer can make few mistakes more far-reaching in their effects than that of failing to face fairly and to give prompt and decisive consideration to appeals for the raising of wages.

If the claim to an increase is unjust or the conditions do not warrant it, a plain, straightforward statement backed up, it may be, with work records, will in most cases rob a turn-down of its usual ill consequences.

If the case merits a raise let it result in a definite, clear-cut understanding of just what the employee is to expect. Some employers make a practice of never granting an increase at the time it is solicited, but set some future day at which the raise is to become effective, on the theory that it serves two purposes — first, it saves in dollars and cents just in proportion as the evil day is put off, and, secondly, it does not do to encourage raises by granting them freely. Both of these reasons carry their own answers.

Workmen find their employers ranged in one of three classes: those who seldom raise wages under any circumstances, permitting their help to drift away to those who pay better; those who grudgingly grant a belated increase and consider it in the light of a great favor to be not soon asked again; those who make it their practice to keep in close touch with the daily performance of their employees, and with that knowledge as a basis make it their business to promptly adjust remuneration so that it adequately represents the result of the employee's efforts.

It does not require the seventh son of a seventh son born with a veil to know which class of employers gets the best return in efficiency from what is

paid out in pay-roll or who has a minimum of labor troubles of whatever sort.

The absence of clear and definite understandings concerning the conditions that permit of increases in salary also results uniformly in dissatisfaction from the standpoint of the employer as well as that of the workman. In too many establishments there is a well-founded belief that it is necessary to approach this very important subject just when the employer is in the proper frame of mind and at the precise psychological moment, or else, notwithstanding the merits of the case, be they ever so well established, the desired object is not attained. It is a condition and not a theory that confronts every employer whose hands have a deep-seated conviction that they are not getting what they are entitled to, that this very thought, depressing in its nature, most certainly reflects itself in a listlessness and lack of coöperation, seriously hampering the efficiency of the plant.

Every establishment has certain positions, from that of the errand-boy up to the employer, the duties pertaining to which may be outlined in detail with the rates of wages for each. These positions may, where it proves desirable, be subdivided into grades according to increasing skill or capacity. If these are clearly established and understood a most prolific cause of disagreements is removed.

When a man does average book presswork he gets a certain fixed rate. If he so far develops that he can do equally well a greater amount of the same kind of work he is certainly entitled to more salary. If the pressman develops in the direction of doing a more exacting grade of work, for instance half-tone work with delicately vignetted edges, this may also call for greater remuneration. It may prove, however, that the plant does not provide sufficient of that character of work for him to do to warrant the increase. It then becomes perfectly proper, and no fair-minded employer could take exception to that workman's seeking a wider field for his efforts.

It is perfectly proper, and in fact advisable, for workmen to keep fair and accurate records of their work, but no matter how careful they may be, there are usually some items to appear on the debit side of their accounts. Don't forget to put down that eight hundred sheets wrongly backed up, or that offsetted job that resulted from an unwatchful eye on the ink flow.

The hastening of the industrial millennium will be immeasurably effected by a broad-minded consideration of the ultimate financial return side of the printing business, not only by the employer, but by the employee as well.

I suppose, generally considered, it is rank heresy to advocate the taking of your employees into your confidence in matters concerning the financial side of your business, but I fail to see many good reasons why it should be so considered. I am firmly convinced that the usual secretive attitude of the employer has in the past resulted in disagreements and abuses more far-reaching and damaging in their effects than could possibly arise from frank dealing.

Any workman, if he wishes to take the trouble, can find out what printing costs in the market. It is equally easy for him to learn the costs of presses, type and stock, and he already knows his own rate of wages and those of many of his fellow workmen in other branches of the business. Granting this, then why should he not be enabled to know that the actual output in impressions that can be charged for is only about seventy per cent of what he would in his ignorance guess, and that there are



"STUBBED!"
Photograph by R. R. Sallows, Goderich, Canada.

items in the cost of running a composing-room in the line of non-productive work and other overhead expense that make a charge of 75 cents an hour for job composition appear in an entirely different light?

The average workman is competent to understand most business propositions that are clearly

put up to him, and, I believe, fair-minded when it comes down to the final analysis. You can't blame him, however, for having wrong ideas if he has been kept in ignorance of much that in the long run it would be best for him to know.

Your pressman can appreciate that a new press becomes secondhanded as soon as it is used, and is subject to immediate depreciation. He is particularly qualified to judge of the annual depreciation in value, for he knows of it at first hand. So he is prepared to grant that some one has to be paid for this loss in value, and it must be the owner, otherwise there will be no press to take the place of the one that has been worn out. The workman also appreciates that the employer is an investor and is fully entitled to interest on his investment. Unless he be a socialist of the most rabid order he is usually broad-minded enough to grant that the ability and capacities that are called for in the successful conduct of the business entitle the proprietor to a somewhat greater remuneration in salary than is the case when a man simply works at one branch of the business.

A workman who takes this view is surely entitled to know some other phases concerning which only the employer can enlighten him. When he has learned these things does it look reasonable to fear that he will demand a higher rate of wages, seeing that the business is less productive of profit than he formerly ignorantly supposed? Which man will start in business for himself soonest—the one who has had its financial return side convincingly demonstrated to him, and who has a reasonably accurate idea as to what to expect, or the man who has an exaggerated view of its profits because he knows only a part of the cost of operating a plant?

If you are deriving inordinate profits in the printing business, living in luxury and squandering wealth, it will indeed be an exceptional case; in all seriousness there are not many such in the business. Let it be understood that we mean the printing business by itself, as a manufacturing proposition not in connection with the publishing business or kindred activities. It often has been remarked that none of the great fortunes are made in the art preservative, and it is the man of exceptional ability who makes as much out of it as does the man of average ability devoting the same application and industry to many other lines.

But, happily, conditions are improving, and one great reason for the advance is that printers are becoming better informed on the money-making side of the business, and, through the good work being done by the National Typothetæ, the Franklin clubs, boards of trade, cost conferences, and like activities, are learning of some of the advantages of coöperation even with our competitors.



"THE OBSERVER."
Photograph by R. R. Sallows, Goderich, Canada.

This represents a step forward that must not be lost, but we must not lose sight of the fact that coöperation in our own establishments is even more to be desired as a profit-returning condition than coöperation with our competitors, and you help eliminate one of the most conspicuous causes of irresponsible price-cutting when you spread before your workmen reliable information concerning the cost of producing work.

The new man just starting in business is most frequently your competent workman with a few hundred dollars representing what he has saved from the wages you have paid him, and the readily extended credit of a supply house. He will be able to do small work that will be as satisfactory to his customers as what you would do, and most customers will put up with some unbusinesslike conditions, such as delayed deliveries and occasional errors in proofreading, if there is a sufficiently deep cut made in the price; and having in view the maturing paper bill, to say nothing of the ever present pay-roll, the recently embarked enterprise frequently becomes expert at price-cutting.

Anything that will help deter this irresponsible adding to the already crowded ranks of small offices will prove eventually a benefit to the business, for happily they do not last forever as now conducted, and the survival of the fittest may eventually provide a field for an educational campaign along the lines that have proved so beneficial in recent years in dealing with larger establishments.

Before much headway can be made, however, with the smaller offices along the line of educational work, they will have to be convinced that it is not the purpose to drive all the small work to the large establishments, but that it is our aim rather to see that a fair return is gotten from the small work wherever it may be done.

CHICKEN PROCLAMATION.

A Kansas man has issued the following proclamation: Neighbors, I am a man of peace. I want not trouble. I have a wife and children, and they need me. I also have a house, a lawn and a garden. I am about to put some seeds in my garden-beds. I have bought a gun and some shells, and, while I am not a crack shot, I think I can hit chickens. It is my intention to try, if any come around where my blue-grass is struggling and my onions are showing their bald heads.— *Exchange.*

THE "THIRD TRICK."

Miss Sadie Meeker of this place was shopping in Newport. She was accompanied from the depot by our estimable third-trick operator.— *Newport (Ark.) Herald.*

Look out for him, Sadie.— *B. L. T., Chicago Tribune.*

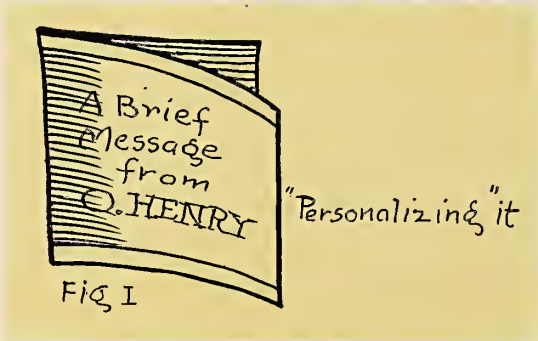
No need for alarm. The third is the "lobster" trick.

Written for THE INLAND PRINTER.

ADDING THE "PERSONAL" NOTE.

BY SAWIN WOOD.

THE average printer's list of "prospects" is not a very long one. He therefore can well afford to do any unusual thing, in addressing it, that will serve to catch unusual attention and create interest; for from such interest he is pretty sure to get business. The most vital element in advertising, in so far as getting attention is concerned, is what we call the element of human interest, based usually on something "personal" to the recipient. Nothing suggests itself as of quicker interest to Mr. O. Henry



when he gets a communication from you, than to find it is a piece of printing with his *own name* appearing where he would naturally expect to find the name of some other advertiser. Send him a booklet with his name on the cover and see if he doesn't sit up and take notice at once. Do you believe he will do this? Then the expense of it is the only remaining desideratum; and looking into this cost we find it can be accomplished at a slight expenditure of time—and the time of the cheapest man in the place—a young man, in fact the office kid.

Here we have a handle, then, to a problem; maybe it is your problem upon which you are working this week, or will, next week. Take the hint. Let the boy set up a list of the good names, the worth-while ones, which you will handle as hinted in the booklet idea referred to. It isn't difficult for a boy to insert the names one after another, and pull proofs on some appropriate paper-stock which, when folded, may contain a four-page "message" to the recipient that will be read because the cover invited attention, perhaps through curiosity.

That inner folder may be tipped in so that the fold is the outside edge as indicated in Fig. 2, where A and B are to be brought together at the crease of the cover. This leaves the printing on one

more colors, and bearing short, catchy phrases of more or less general interest — phrases which one will read and then pass on to the other fellow, although they may have no specific value except to attract attention. The imprint at the bottom of the cards, in small type, is the only suggestion of advertising which they bear. The quotation in Fig. 4 will give a general idea of the style of the text.

Then there is the house organ — usually in the form of an eight or sixteen page booklet gotten out with more or less regularity. With the proper care in preparation, this form of publicity is especially effective; but the demands are peculiar. To be read, the house organ must contain text that is entertaining; but to fill it up, as many have done, with a bunch of jokes and humorous stories gathered from various sources, is but to give it the character of the old-fashioned almanac — and while the latter was undoubtedly good advertising in some quarters, it would not appeal strongly to the intelligent buyer of printing. Among the house organs which contain text that is both interesting and to the point is that issued by the Burd & Fletcher Printing Company, Kansas City, Missouri. Its editor has the happy faculty of talking quality printing in an entertaining manner. Note the following, quoted from an article on what he terms the three classes of buyers of printed matter:

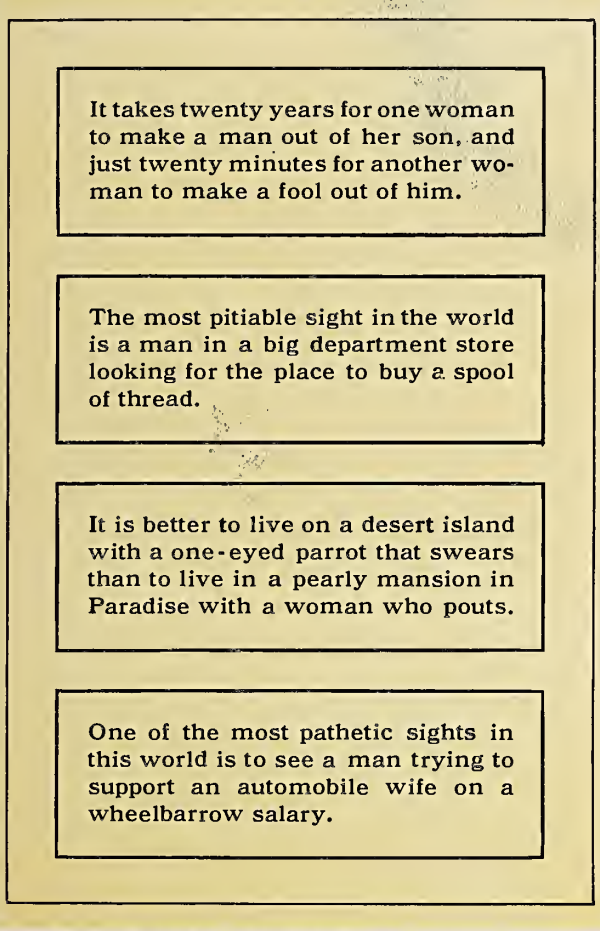


Fig. 4.— Frank Wardwell, of Portland, Maine, pins his advertising faith to the motto-card. These are some of the catchy phrases which he has used.

I really don't like to mention the Number Three buyer. When the printing business was first invented, some malign influence looked over the field and remarked what a fine time the printer was going to have. "Fact is," it said, "he's going to have too good a time. I'll have to change this."

Actual Cost

Letter-heads figure from $3 to $20 for the first thousand. Putting the average at $5 and allowing the same for the envelopes, your stationery might be figured at a cent a letter. In five thousand lots the same grade would figure down to about a half to three-quarters of a cent for letter-head and envelope.

Do you know what it costs you to write and mail a letter? Just figure it out and you will be surprised at the items that enter into it.

Putting your salary at $2,500 a year (we are hoping you are worth more) and allowing you a quarter of an hour on a letter, we have a first item of 25 cents for writing. Of course some letters would figure up to three or four times this basis, but we are figuring at a minimum.

You might figure a half hour as the average length of time necessary to take down and transcribe the letter. Counting your stenographer's wages at fifteen dollars you have for your next item 15 cents for the writing.

The price of the stamp (sometimes there are two, or a registered or special delivery), folding and sealing the letter, and licking the stamp will average at least 3 cents.

To sum up:

Your own time and brains.....	25 c
Your stenographer's.....	15 c
You office boy's time and the stamp	3 c
Your stationery	¾ c
	43¾ c

Fig. 3.— Some convincing statements from a booklet issued by The Kimball Press, Evanston, Illinois.

And there was sent us the affliction of the third degree — no, the third printing buyer. After all, there isn't so much difference; hardly worth correcting it. This buyer purchases printing like a window shopper. He comes in with an air of conferring a considerable favor, and secures a bid. He shakes his head gravely and sorrowfully over the figures, or perhaps fizzes like a bottle of seltzer at the total. He shops all over town and uses a cold chisel on every set of figures that is handed him. He finally accepts the lowest, protesting that it is "much too much," and then it is up to the printer.

Everybody knows what is going to happen to the three-spot buyer except that overwise individual. His mental density is opaque.

The printer skins the quality of the stock, secures a saponaceous quality of J. Rufus Wallingford's Etruscan mud for printing-ink purposes, sets up the copy as devoid of frills as a hobble skirt, submits proof with the gratuitous information that all changes will be charged for as extras and therefore made at author's risk; railroads the job through and, after two hours' steady figuring, learns he has lost $4.35 through the transaction.

And one day by chance I saw Number Three pick up a sample of Num-

ber One's printing, look at it in peeved pain, and ask, "Why don't my printing look like that?"

And still the law hasn't provided for justifiable extermination — but the lawyers have. There's a little remark strictly in the gospel class and of epigrammatic flavor that fits right here, and I'm going to make it. It reads thus: *If printing is done right, then printing will do well.*

And, after having traveled around the circle, this brings us back to the point from which we started — that advertising for the printer, in order to be effective, must be well printed. If, as printers, we insist that good printing is necessary to the success of advertising literature in other fields, we can not overlook the fact that under those circumstances good printing would be doubly effective in our own advertising.

Written for THE INLAND PRINTER.

GETTING OUT WORK ON TIME.

BY GILBERT P. FARRAR.

HEAVEN for most master printers would be a place where such things as rush jobs are unknown. It is a safe bet that they cause more insomnia than all other details of a printing plant, and are directly responsible for such a vast number of printers taking to the "springs" early in life.

In many printing-offices the customer has only to inquire when he can get the order, for the printer to jump to the conclusion that he must give the closest date possible to get the job.

Where there are several persons in the same office taking care of the trade, it is not an uncommon occurrence for each to promise a large job at about the same time. When these jobs reach the plant there is the "overtime to pay" and a few other things.

Why not go over the details of the job with the customer. Talk over the job along this line: "Well, it will take so many days to get the proof; when the proof is returned the job can be printed in so many days, bound in so many days, and you can have it at such and such a date."

But for goodness sake have some one make the estimate of time who really knows the business; not some youngster who learned the business in high school, or a proprietor who is more on the outside than in the plant; but some one in close touch with all the details of the plant, who knows the business, has a good idea of how much work is going through and whether or not this work is of a nature that can give way to "something special."

One of the things which make it difficult to live up to promises on work is to delay getting out the proof until it is almost a physical impossibility to get the job finished when promised.

The foreman of the composing-room usually looks over the copy for the jobs as they are sent in and says: "There's plenty of time on that; we'll keep going on such and such job."

Few of these composing-room managers are capable judges of the amount of time necessary to allow the pressman to produce commendable work.



"GUESS THIS ONE WILL GET HIM."
Photograph by R. R. Sallows, Goderich, Canada.

Most of them are not on any too good terms with the pressman, and don't care when he does get the form.

To get a job out on time there should be a follow-up man in every printing plant. If the plant is small, the superintendent or manager can be this person. If a large plant, this should be done by some one very familar with the inside details of both the office and the plant, and he should stay strictly on the inside, where he can be available at all times.

When a customer brings in a job this follow-up man should examine all the data, make a liberal estimate, and then map out a schedule — have a separate due date for every department handling the work and notify each foreman of the time he may expect the job to reach his department.

About the most valuable accessory in connection with this plan is a small 3-inch by 5-inch

"tickler" file, containing thirty-one tab-cards—one for each day in the month.

This is a very small and inexpensive helper, but if once rightly used will save untold worry and many hundreds of dollars. All the information necessary should be placed on small slips of paper made to fit the file and inserted back of date-tab. This will dismiss the matter from the follow-up man's mind until the job is due from a certain department.

Every morning he turns to the date on file and finds out what should be done, then he sees that it is done, or knows the reason why.

Various amounts of time can be allowed for getting the proof, but it should be impressed upon the customer's mind at the time of placing the order that he must not hold the proof any longer than a certain time or the job will not be delivered



"GOT HIM!"
Photograph by R. R. Sallows, Goderich, Canada.

when promised. This puts the matter up to him so squarely that he very seldom *"misplaces or holds the proof"* without a very good reason.

The above method will enforce concentration upon the most important work, and by reducing the lost motion between departments, will give more time to produce a better job *at the time the printer said he would.*

It will also eliminate the deplorable condition in some offices of working a little on all the jobs and not getting any one of them complete enough that the next department handling the job may carry its part of the work to a complete finish.

Very few workmen are conscious of the value of time in the world of business. They do not seem to realize how much time can be saved by getting a proof out at the end of the week, or how much easier money can be gotten on work that is delivered before the end of the month.

Little wonder is it that the "boss" has gray hair, when each of the six presses will be grinding out forms on a different catalogue or booklet, while the bindery is folding all six jobs at the same time and unable to deliver any one of them complete.

In these days of cheap type-metal and lock-up material is there any reason why a whole catalogue can not be put on two, three or four presses at the same time and cleaned up?

It would mean less confusion, fewer incomplete orders in work at the end of the month, less storage room for signatures awaiting the completing forms, and, therefore, mean less capital involved on which to pay interest.

This is simply one of the many small and seemingly insignificant schemes of modern business management.

The more the printers of this country adjust their businesses to modern business methods, and eliminate the rule of thumb plans, the better for all concerned.

WATERPROOFING PAPER.

Soak good paper in an aqueous solution of shellac and borax. It resembles parchment paper in some respects. If the aqueous solution be colored with aniline colors very handsome paper is prepared, which is used for artificial flowers.

Ingredients: Melt 10 pints hot water, 30 ounces glue, 3 ounces gum arabic.

In another pot: 30 pints hot water, 2 ounces soap and 4 pounds alum.

Mix both liquids together in one pot. This constitutes compound No. 1.

In another pot heat ½ gallon benzole and 1 gallon paraffin, and melt in 24 ounces resin. Let it boil until it attains a moderate degree of consistency. To these materials, resin, oil and copal or mastic varnish may in some cases be added. This is composition No. 2. First dip the article to be waterproofed into the composition No. 1 in a heated state, and then dry it. Next apply No. 2 in a cooled state with a brush or in any other convenient manner. Care should be taken to avoid igniting the benzole, as it is highly inflammable.— *The Paper Mill.*

BACK TO THE FRONT.

"I read yesterday that Colonel Tamale of the insurrectos was shot in the back."

"I was afraid that would happen to him. I read a statement in a newspaper the other day which said: 'Colonel Tamale back to the front.'"—*Houston Post.*

Written for THE INLAND PRINTER.

GRAMMAR AND PROOFREADING.

BY F. HORACE TEALL.

IT is with a feeling of doubt as to ability to say anything interesting that this subject is approached. The subject is not likely to arouse enthusiasm, unless it be enthusiastic criticism or faultfinding, although it presents many aspects of great importance as connected with the proofreader's work. Grammar-books have been written, as all kinds of books are sure to be written always, by persons who were not well fitted to write them, and naturally the authors have striven to be individual in all of the few ways that are possible. Consequently those who use the different books have learned to use different names for the same thing. This has been noted by the writer of a letter to the editor of a New York paper, which letter probably was written as an effort to induce discussion in other letters. We quote some of it:

"Can not something be done to compel grammarians to use the same terms? Can not something also be done to induce them not to sidestep decisions on some of the moot points? A curious delver in grammar as expounded by various authorities finds many irritating instances of differing nomenclature, as well as equally irritating instances of omissions to decide on test questions. Carpenter dismisses entirely the potential mood. So does Maxwell. Some grammarians are kind enough to acknowledge it as the potential form of the indicative. Brown, on the other hand, holds fast by it as one of the bulwarks of grammar. Maxwell is strong on the subjunctive mood, and gives it four tenses. Brown and Carpenter are equally strong, but give it only two tenses. Some authorities virtually wipe it off the map. What is a verb phrase? You will find that it is one thing with one grammarian and quite another with the rest. Is a sentence in which a subordinate clause acts as subject, that is, 'That he was there is certain,' simple or complex? Bullock says simple, but you may take your choice. With a multitude of authorities calling the same thing by different names, and sometimes different things by the same name, before him, how is an aspiring student to get a fair marking in a school examination?"

The last question here seems worthy of the first answer. It seems little likely that an aspiring student would strive for any marking in a school examination, but his way to get it is evident. Let him state the differences, with attribution of each to its source, and what examiner could refuse him the fair marking? We strongly suspect the letter-writer of another bit of hasty work in mentioning Bullock. He probably means Bullions. If he does, he has not made an error half as bad as some of those made by that author.

But the letter is quoted here for the special purpose of calling the attention and thought of readers to a common failing. Its demand is never likely to be fulfilled, because, in the first place, there is not, and probably never will be, any possibility of compulsory action. Grammarians are not desirous of absolute agreement among themselves, but rather eager to make their works different from others in some striking and specious way. So only may they hope for large circulation and consequent profit. Almost everybody gets lasting impressions from his teachers and the text-books used in his study, and naturally is slow in realizing that often the different idea pertinaciously upheld by some one else may be just as reasonable and accurate as his own.

A great deal more is suggested by the letter, which is left for our readers to think out for themselves, as there is no intention to make any decision here on any question of detail. We assume that all proofreaders know that they need a good general knowledge of grammar. What most of them need to know, and few of them realize sufficiently, is the fact that many grammatical details simply can not be absolutely determined for universal acceptance. Professor William Dwight Whitney wrote a text-book which he called "Essentials of English Grammar," presumably because he thought other grammarians had included some inessential matter in their work. His book contains much that the present writer does not consider essential.

A debatable point is found, which may serve as an example of what is left for individual decision, in the question of how much knowledge of classification is essential. Many grammarians have dwelt on the distinction of simple, complex, and compound sentences, and many others have said little about it. Evidently the value of the distinction is variously estimated, and it will probably remain so. The writer is one of those who see very little practical value in it. Take the sentence quoted in the letter. How much difference would it make whether a proofreader classed it as simple or complex? Absolutely none. How many sentences do grammarians instance as compound when they are really simple? No answer need be attempted. But an assertion may be made here that will not be easily accepted by students of certain books and teachers, that a simple sentence

may contain two or more nominatives, notwithstanding the contrary assertion often made in books that every such sentence is compound. We venture also the positive assertion that no proofreader ever will be hampered in his work by failure in classifying a sentence as simple or compound exactly as some one else would name it.

No one has more need of practical mastery of grammar than proofreaders have. No one can ever find fault with a proofreader because he is well acquainted with grammatical classification, while lack of such knowledge may be disastrous. Practical mastery involves a knowledge of differences made by different grammarians. No one man can ever hope to acquire full knowledge of this sort, which would demand ability to tell which authority favors one method and which favors another.

This writing was begun with the intention of quoting largely from the Introduction to "Grammar of English Grammars," by Goold Brown, especially the part dealing with grammatical authorship. But we shall have to be contented with the recommendation that proofreaders look it up for themselves and read it carefully.

CARLISLE INDIAN SCHOOL INFLUENCES EDUCATION IN THE NATION.

Greater interest is being manifested in the work which the Carlisle Indian School is doing and has done for the Indian. Requests for information concerning the school are being received daily by Superintendent M. Friedman from every portion of the United States and foreign countries. Recently the school has supplied matter to aid in research work to Cornell University and the University of Pennsylvania. Through the State Department, request was made by the government of Brazil for data and information concerning the school.



MOODS OF THE CAYUSE TWINS.
Photographs by Major Lee Morehouse, Pendleton, Oregon.

An extensive exhibit has just been prepared for the Industrial Exposition which is to be held this year in Turin, Italy. A very complete exhibit is also being sent to the International Race Congress, which is to be held in London during July.

Representatives of the Philippine government, Bolivia and Alaska have recently visited the school for the purpose of examining its work and utilizing the "Carlisle idea" for the work of establishing industrial training in their respective countries.

Superintendent Friedman feels that the work of the school is consequently of more far-reaching influence than as an educational force among Indians. As a pioneer in rational industrial and vocational training, the Carlisle School is having an influence on general educational activities in public and private institutions.—*M. Friedman, Superintendent, U. S. Indian School, Carlisle, Pennsylvania.*



HITTING THE ROAD — PAST AND PRESENT.

Drawn by John T. Nolf, printer.

THE INLAND PRINTER

A. H. McQuilkin, Editor.

Published monthly by

THE INLAND PRINTER COMPANY

624-632 Sherman Street, Chicago, U. S. A.

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The Inland Printer is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 Cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.— To Canada, postage prepaid, three dollars and sixty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

Important.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

W. H. Beers, 40 St. John street, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), De Montfort Press, Leicester, England.
Raithby, Lawrence & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Wm. Dawson & Sons, Cannon House, Breams buildings, London, E. C., England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
Alex. Cowan & Sons (Limited), Wellington, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Nürnbergerstrasse 18, Leipsic, Germany.
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
A. Oudshoorn, 179 rue de Paris, Charenton, France.
Jean Van Overstraeten, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES

It is said that "Every man has his price." Looking at some of the estimates on printing-jobs, some men are disgustingly cheap.

Some day, reputable trades unions, if they be jealous of their good name, will refuse to affiliate with organizations that are tainted with the bludgeon and the gun.

Good work and a cost-finding system are a combination that will win success in almost any community. The combination of "blacksmithing" and "guesstimating" is an abettor of failure and suicide.

The delegate who goes thousands of miles to a convention, on funds supplied by his organization, should keep in mind the cost. He should be clear-headed and "on the job" from start to finish, if his organization is to get its money's worth. Even then it may be a loser.

The printer who is addicted to the use of intoxicating liquor, even though moderately, can not set as clean a proof as the printer who is a total abstainer. This is the verdict of a university professor who recently made experiments on a number of typesetters. Temperance alone, however, will not make an errorless printer. It is only an aid to a desired end.

One thing should be remembered: The printer without a cost-finding system can not do work with as small a cost as the printer who has such a system. A cost system prevents leaks. More than this, it is educational. It affords the manager or owner an opportunity to study his business in all of its details, out of which suggestions for improvement are bound to come.

The *Board of Trade Printer* reports good progress in the New York Printers' Board of Trade school of cost education. When the school was started, several months ago, a difference of forty per cent was recorded in making estimates on different jobs. Estimators now are only about ten per cent apart — that is, while in school. But at best an organization can do no more than educate its members. The power to impart horse-sense to a scholar, so that he may benefit by his knowledge, is not possessed by any institution.

If you want to do the maximum of good to the craft collectively, make a small donation of the root of all evil to the Cost Commission. The mem-

bers of that body have devoted much time and some money to the prosecution of their supremely useful work, and it would be a reflection on the sense of justice prevailing in the trade were they also compelled to take care of incidental deficits. It isn't so much the amount of money, perhaps, as it is the shame that a great industry should impose on the good nature of its public-spirited leaders. We are sure it is largely a matter of oversight, for if employing printers took time to give the subject thought there would be an ample amount in the strong-box of the commission. But, thanks to thoughtlessness and procrastination, the treasury is a poor, anemic thing. You can help make it look much better by sending a check to the treasurer, A. M. Glossbrenner, State House square, Indianapolis, Indiana.

The Get-there Triumvirate.

A Boston reader of THE INLAND PRINTER in renewing his subscription gave an inkling of the way to success in printerdom. He said he had started in business on his own account and had had a successful year. This he attributed to "(1) THE INLAND PRINTER, (2) the I. T. U. Course and (3) the Boston Typothetæ Board of Trade." There you are—(1) sound general knowledge, (2) efficiency in production, and (3) rational salesmanship.

Take a Holiday.

THE INLAND PRINTER hopes that every one of its readers will find it possible to take a vacation and enjoy it. At risk of being trite, let us say that a change of scene for a week or so is not only pleasurable but profitable. To forego old problems for a few days is a treat to the mind that it enjoys even better than a healthy child does a visit to the circus, while new environment will make the eyes dance with the fire of youth. If one may not travel far from his Lares and Penates, he should "holiday" just the same. Let him hie to the nearest spot where there is water and luxuriate in the riot of color that is usually to be found in such places. The matchless green of the humble grass and the opalescent water will give new power to the optic nerve, while the smoke-free air will drive the rumble of machinery and the weariness of finance from the tired brain. Even cave-dwellers in the large cities, who are so unfortunate as not to be able to get away two days at a time, can arrest impairment by inhaling ozone, feasting eyes on the greensward of the ball park, and letting Old Adam loose in the effective but harmless manner peculiar to the fan.

This year the printing clans can make of their holidaying a rare investment. There are the gatherings at Denver, Colorado, where glen, torrent and mountain are so interwoven that with one sweep of the eye Nature is seen in her most pleasant, wondrous and majestic aspects. No trouble of mind, no cause of depression but will be forgotten as the harried soul sees for the first time the snow-capped mountains and the sun-kissed plains of the Centennial State.

Conservation for Printers.

We learn through the popular magazines and the daily press of the plans, both practical and academic, for preventing the waste and destruction of our timber, our water power and other natural utilities. These matters do not affect craftsmen directly. The employing printer is, however, interested in conservation of another kind. He would like to know how to prevent waste in the various departments and if possible to turn the waste to a profit. For example, in the press-room it is possible to convert the composition from old rollers into tabbing glue. It is also possible to save money by reducing the waste in ink in several ways. A German employed in a Chicago office recently began to scrape ink receptacles and save the residue, which was afterward ground, producing a usable ink of fair grade. Within a short period the savings effected made a very respectable sum. Wipers are also quite an item of expense with no salvage whatever, because it is necessary to burn the ink-and-oil-saturated rags. There are now special cloths which can be washed and used frequently. The Schmidt Lithographing Company, of San Francisco, has conservation figured down to washing the air and purifying it before it comes into the building, and steams the ink, oil and dirt out of the rag wipers. The company employs a high-grade chemist and has a well-equipped laboratory for the development of its resources, the conservation of waste and testing out of the best and most direct formulas. It is well to keep fresh on these efficiency wrinkles, and it is also well to keep some of the pecuniary returns for yourself, unless it be that your wealth is so great that it bothers you.

Fidelity to Contracts.

In our April issue we expressed the opinion that the typographical union would repudiate the action of its members who walked out of the Hearst offices in Chicago. And the expected happened. Owing to a ready compliance with the views of the International officers the membership did not have an opportunity to say its say on the situation till the election of officers rolled around. Then the voters spoke loudly and without hesi-

tancy. The president and his fellow-officers who permitted the strike were rejected by a two-to-one vote in a battle of ballots in which more than three thousand votes were cast. Mr. O'Brien, the retiring president, showed enterprise in administering the affairs of his office, and made such a record as usually deserves and insures reëlection. Indeed, before he smiled on the act which was a virtual repudiation of a contract, opposition to his election was conceded to be a forlorn hope. It is an irresistible conclusion that the voting turned on the question of the inviolability of contracts. This expression was not confined to Chicago. It will be remembered that President Lynch, of the International Union, promptly denounced the strike in vigorous language, to which the Chicago publishers gave wide circulation. Pro-strikers and anti-

REMEMBER

THE THIRD INTERNATIONAL PRINTERS' COST CONGRESS AND THE TWENTY-FIFTH ANNUAL CONVENTION OF THE UNITED TYPOTHETAE OF AMERICA WILL BE HELD IN DENVER, COLORADO, SEPTEMBER 4 TO 9, 1911. JOINT PROGRAMMES WILL BE ARRANGED. THIS WILL BE THE MOST PROFITABLE AND INSPIRING CONCOURSE OF PRINTERS IN THE HISTORY OF THE "GET-TOGETHER" MOVEMENT. MAKE DENVER THE MECCA OF YOUR SUMMER OUTING.

THE AMERICAN PRINTERS' COST COMMISSION

J. A. MORGAN, *Chairman*

9 TO 11 SOUTH WATER STREET, CHICAGO, ILL.

contract men throughout the union jurisdiction immediately made it their especial business to "go after" the big president. In other cities the issue was not so clearly drawn as in Chicago, but those who keep posted on the trend of feeling among compositors say that the vote was large, and the result showed a magnificent vindication of Mr. Lynch and his policy. We trust that those who hold that view are not oversanguine. In these days, when some labor officials are living up to the worst reputation ever given union men, it is necessary that the rank and file of a commanding organization come to the front and vote decisively against the introduction of reckless methods.

When addressing the publishers, Mr. Lynch said that in ten years there had been four violations of the agreements — two by unions and two by employers. Strangely enough, the union infractions occurred in Hearst offices. When the number of men and employers involved are taken into consideration, the record is not so bad. But the union violators are more to be condemned than employers, and their acts were more reprehensible than those of employers. And this is said without reference to the merits of any particular case or all the cases. The employers are business men and are "out for the dollar." That one should fail to keep his word is indefensible, but men have the habit of keeping their main object in life in view and allowing it to guide them in things ethical.

It is different with the unions. They stand for the human side of affairs mundane. Professedly the making of a dollar or a million dollars is subordinated to those things which it is supposed will uplift the race. In their preambles, typographical unions make especial emphasis of their desire "to replace strikes and their attendant bitterness and pecuniary loss by arbitration," and to "diminish the asperities and enhance the amenities of life." That is all right; in the natural order, unions should be the ethical monitors of the trade. Logically they should be jealous of their practices, for they can not advance their pronounced purposes if they do not adhere rigidly to the principle of Honesty, using the term in its widest and best sense. That is the basis of all advancement and improvement in this world. We have to become honest with ourselves and then with our neighbors. When unions inscribe on their banners "Better conditions," they must so deport themselves that they will help the world to have more faith in human nature. In doing so they will be making men and women worthy of improved conditions.

That business is a matter of dollar-making is

regarded by some as being an extenuation of moral laxity on the part of employers. If unionism be the herald and advocate of better conditions — as its preambles loudly declare it to be — then its ethical conduct in the matter of contracts must be beyond reproach. In the face of the professions of unionism, nothing can be said in mitigation when its followers abandon its ideals. That may be a severe test — too severe, perhaps, for practical purposes — but it is the standard set by the unions themselves, and in the end their success will be measured by the loyalty to their professions. Obviously they can not expect others to champion ideals to which they are disloyal themselves.

Printers in the Advertising Field.

The "bunk-shooter" has had his day in the advertising field. During the past year THE INLAND PRINTER has been pleased to note a strong tendency toward a more dignified and conservative tone in the advertising literature of commercial institutions. This change has been brought about largely by a fuller appreciation of the importance of the advertising department. Managers of large business houses more and more are beginning to realize that the printed column, or page, or booklet, has a vast influence in determining the future of the house using it. And as a natural outgrowth, greater care is taken in the selection of men entrusted with preparing literature intended to bring to the house it represents not only profit, but a good name.

In this connection, it is gratifying to learn that many practical printers are being chosen for important posts in the advertising field. The printer, given an opportunity to study the principal features of a commercial or other business, should be able to give the most satisfying service in the preparation of advertising copy. To begin with, he has the essential qualification of knowing what is good and what is bad in typographical effect. And is it too much to say that his training necessarily has sharpened his sensibilities as to "news" importance? Possessing these two essentials of a good advertisement-writer, he should continue to grow more and more valuable as his knowledge concerning the business with which he is connected develops.

All things considered, and in the light of the movement for a higher standard for advertising literature, both as to subject-matter and typographical effect, the practical printer should make the very best advertising manager, and we believe his services, as such, will be much sought after in the future, when the power of good printing is more generally understood.

Written for THE INLAND PRINTER.

THE TYPOGRAPHY OF ADVERTISEMENTS.

NO. VI.— BY F. J. TREZISE.

THE DEPARTMENT-STORE ADVERTISEMENT.

THE distinctive feature of newspaper advertising — that which marks the great difference between the advertisement composition handled in the book and job offices and that handled in the offices of the daily papers of the great cities — is the department-store advertising. This form of advertising is, in a large measure, in a class by itself; it does not invite, nor lend itself so readily to, the technical discussion which may be applied profitably to the typographical features of the smaller advertisements. The very nature and method of construction of the page or two-page advertisement tend toward a condition which leaves the printer little choice for the technical consideration of typographical design. In the first place, these advertisements are not arranged in the composing-room, but in the office of the advertising manager of the store; in the second place, they are usually filled closely with reading-matter and illustrations, largely doing away with the niceties of distribution of white space which go so far toward making the smaller advertisement attractive. But the method of handling department-store advertisements, the conditions which must be met in their production against time in order that the paper may not be late — these things are of interest to all who have to do with typography.

To get an adequate conception of the large department-store advertisement we must go back to the preparation of the copy. The department store is in reality a collection of small stores, and each of these small stores bears its proportionate share of the cost of the page advertisement. The first requisite, then, is to apportion the page into spaces of various sizes, depending upon the amounts which the heads of the various departments wish to use. This space, of course, varies with the seasons, and for numerous other reasons. And this apportioning of the space to the various departments is not a matter to be treated lightly by the advertising manager. He has troubles of his own in even attempting to keep the various department heads satisfied, each one of them being, of course, vitally interested in furthering the interests of his own department.

When the advertising manager has, after consultation with the various heads of departments, ascertained just what space is required by each

department, he makes a diagram or layout similar to that shown in Fig. 39. This layout is usually made the exact size that the advertisement is to be, and the various spaces are numbered. The copy which is to go in each space is numbered to correspond with the number in the space which it is to fill.

To the foreman of the composing-room, then, comes the layout for the advertisement, together with the copy for the various spaces. And such a bunch of copy as it is. To the uninitiated it seems an almost impossible task to straighten it out and make it capable of being whipped into a sane, orderly advertisement. Written on pieces of wrapping-paper, note-paper, letter-heads — seemingly on any old scraps of paper at hand — the task of putting it in shape is far from an inviting one. Occasionally it is typewritten, but for the most part it is in pencil and frequently (when the advertising manager sends in the copy just as it comes from the various departments) in as many different kinds of handwriting as there are heads of departments in the store. And with all due respect to these heads of departments it must be admitted that some of them are exceedingly shy on writing — to say nothing of grammar, spelling, punctuation, etc. They have a supreme contempt for even the ordinary rules of grammar, and this, together with their unrestricted use of strictly trade terms, makes their copy at times unintelligible to all except those printers who are constantly handling it. To the newspaper printer, however, the editing of copy becomes a second nature, and no matter what shape the copy is in when it leaves the store, the advertising manager feels satisfied that "the printer will straighten it out" and put it in readable form.

Checking up the different packages of copy to see that they correspond with the numbers on his layout sheet, the foreman turns the whole thing over to the man in charge of the advertisements for that particular store, or gives out the copy to the printer himself, just as he sees fit. With subordinates specializing in the work of each store, his work is much simplified, as these men know all of the peculiarities of the advertising which they are handling — know what kind of rules to use for panels, whether or not Mr. So-and-so, the advertising man of that store, will stand for a border around the entire page, and what kind, and the thousand and one things which would ordinarily come up regarding the advertisement. They make a study of this particular style, and when the foreman has passed the copy for a page advertisement over to one of these men his troubles regarding that particular page are — or should be — over

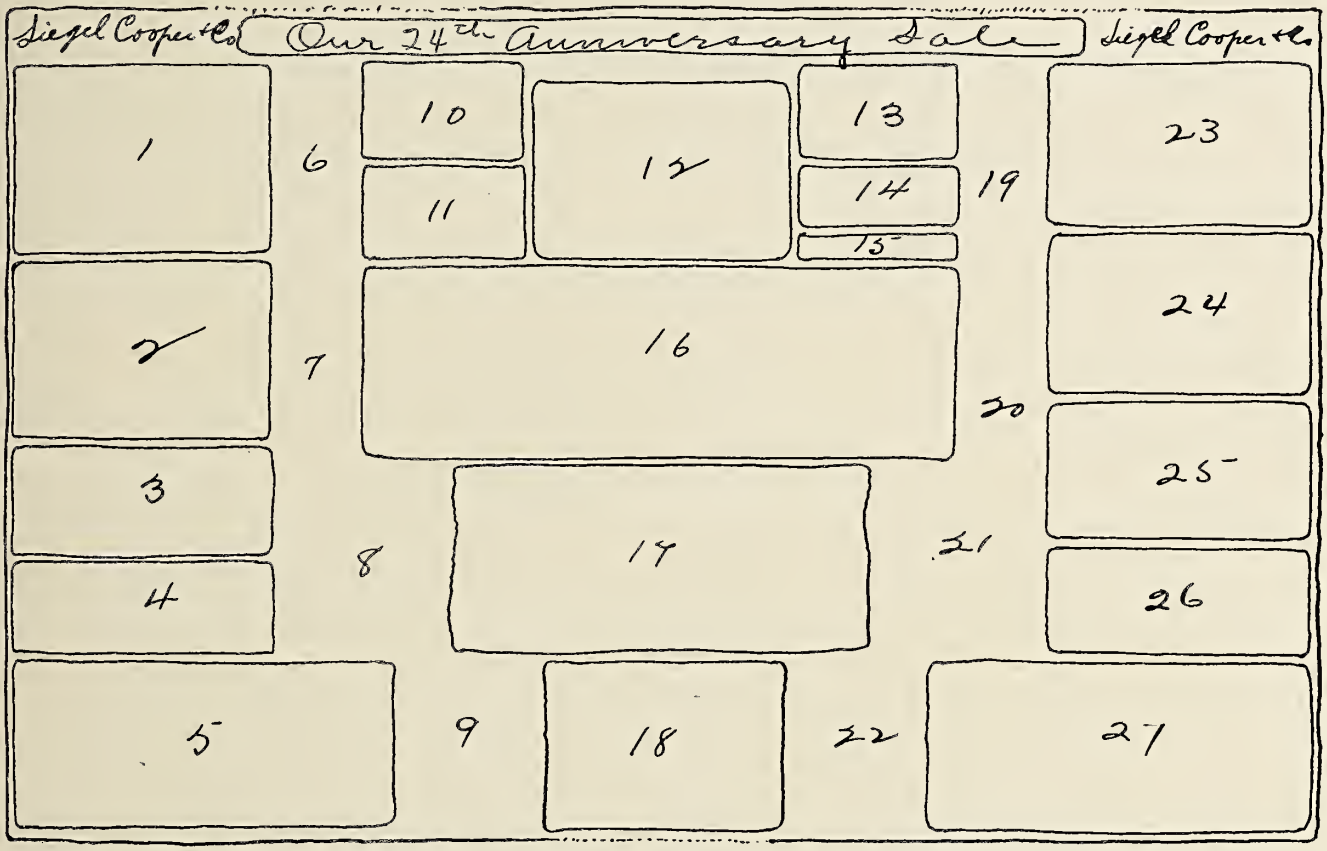


Fig. 39.— A dummy or layout of this kind usually accompanies the copy for a page or two-page department-store advertisement. The various spaces are numbered and the copy which is to go in them is numbered to correspond.

The advertising manager usually designates on the drawings the instructions for making the illustrations. Sometimes these drawings come to the composing-room foreman, and at other times they go direct to the etching-room. In the former event the foreman checks them over to see that the sizes marked on them correspond to the spaces left for them in the layout; in case the drawings go direct to the etching-room he verifies them before the work on the page has proceeded too far, in order that no mistake may be made.

What impresses one most favorably is the efficient manner in which the foreman in charge of

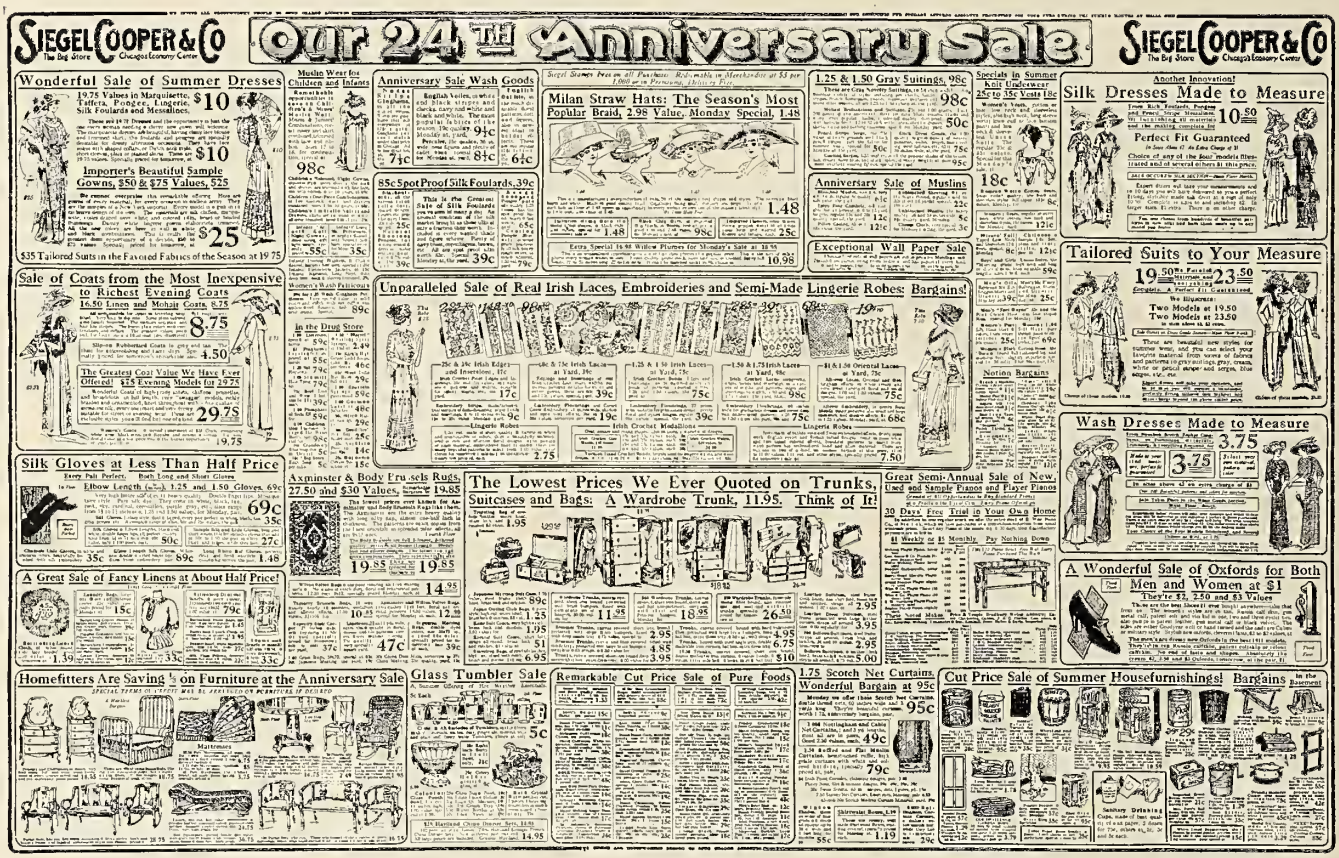


FIG. 40.— Reproduction of a two-page department-store advertisement. This was set after a layout similar to that shown in Fig. 39.

the advertising handles the work. Amid the rush and excitement of the assigning to their respective places of scores of men, the telephone calls, the copy-boys rushing in, leaving copy, cuts and drawings on the desk, he appears cool and undisturbed.

It is a few minutes before seven o'clock in the evening — the time when the largest number of men "go on" in the ad.-room. Others come later, some at eight o'clock, some at nine and some at ten. It is a hot night — hot outside but infinitely more so in the composing-room — and convention, in the matter of attire, has been cast to the winds. Not only have hats and coats been discarded, but vests, collars, ties and even shirts, have been taken off in the desire to get the work done with as much comfort as possible.

As the men gather around the foreman, he assigns them to their positions under the men who are in charge of the various advertisements. This is done quietly and quickly, sometimes nothing more than a nod of the head being necessary to indicate to a man just where he is to go. Everything is especially well systematized, and the room immediately breaks into the full swing of busy activity.

"Yes," says the foreman, "the styles of typography vary greatly with the different stores. Page advertisements for Jones' store must be set in type not smaller than ten-point, and with plenty of white space between lines and between rules and type. On the other hand, the advertisements for Conway's store must be set largely in eight-point type, with few leads and with the type jammed up close to the rules.

"Then the question of arrangement — the placing of the cuts, panels, etc., on the page — varies materially with different advertising men. One advertiser is careful about the balance of his page. If he uses a panel on one side he balances it by a corresponding panel on the other side. If he uses a cut on one side he balances it by a cut on

the other side, and so on. Other advertisers, however, pay little attention to this question of balance, and their pages show a lack of orderly arrangement."

In the two-page advertisement shown in Fig. 40 this question of the balancing of panels has been carefully considered, and although the advertisement contains a large number of panels of varying sizes and shapes the whole forms an orderly arrangement.

As regards the type for display, each department store usually has its own style. The display portions of the advertisements of one store will be set in Pabst type, another store will use Caslon Bold type, and so on. This results in an individuality which is a part of good advertising. It also simplifies matters immensely for the composing-room. Nor is one advertiser allowed to use the display type which "belongs" to another. This point is mutually understood and rigidly adhered to.

Ordinarily the matter for the advertisement is grouped on galleys and proofs are taken, this grouping of the various departments being done in such manner as will best facilitate their assembling into the full page later on. These proofs are then sent to the advertising manager, who pastes them up into a dummy, following his original layout, but making any changes which he finds necessary. And these changes are sometimes numerous. Occasionally, because of the arrival of a new shipment of seasonable goods, or for some other good and sufficient reason, the advertisement will be torn apart and the greater portion of it reset. In fact, on some pages the time for alterations will equal, if not exceed, the amount of time spent in the original composition. Usually, no extra charge is made by the paper for these alterations.

The time consumed for setting a full-page department-store advertisement will average approximately fifty hours. The time which elapses between the giving out of the copy and the turning in of the proofs will, of course, vary according to the necessity for rush and the number of men among whom these fifty hours are divided. In emergency, proofs of a full-page advertisement will be placed on the foreman's desk within two or three hours after the copy leaves his hands. Men will swarm around a page advertisement so thick that they are literally falling over one another, and the "takes" will be short — sometimes but two or three lines. Your newspaper man thinks nothing of wasting time to save it. In the last moments, when the page is being closed up, and the hands of the clock draw dangerously near the limit of time allowed, no account is taken of how much time a man may waste in his efforts to further the advertisement by a few seconds.

And amid all the rush and excitement incident to the getting out of the page advertisement, the question of accuracy must be carefully considered. Although the page contains a multiplicity of prices, they must all be right, else there are serious results. To illustrate:

A certain department store recently had a sale on soap, the intention being to sell 66 bars of a well-known five-cent brand for $2.79. Through an error the advertisement read "66 bars of soap for 89 cents." This naturally drew a large crowd, and as each shopper asked for the order of soap he was directed to the superintendent. The latter explained the mistake, and insured the shopper that if he insisted the store would, of course, stand by the price given in the advertisement.

And did he insist?

Later in the day a driver for the store remarked as he delivered an order of the soap to a customer: "Well, this thing will cost somebody some coin, for over one thousand orders of this soap have already been sent out."

One thousand orders — and each order represented a loss of $1.90, the difference between the intended price and the figures given in the advertisement.

Whether the store or the newspaper stood this loss would, of course, depend upon which was responsible for the error. It sometimes happens that after the final proof has been revised a letter or figure may drop out of the form or become transposed before the form is stereotyped, and in this case the paper is at fault.

The composing-room of a metropolitan daily impresses one as a place where they "do things" — and do them in a big way. Plenty of men to do the work, to be sure, and a certain freedom and good fellowship not usually to be found in job-offices, where the time-ticket receives the greatest consideration. One almost feels that compositors here have things "pretty soft" and that it is more or less of a snap.

But, late in the evening, a boy rushes in with a page advertisement which *must* be gotten in the morning paper, and the comparatively easy-going routine of the department is at once changed into a scene of bustling activity. All the men that can possibly be used are detailed on the rush advertisement and they "pull out" with a right good will, for no matter what may happen or what they may be called upon to do, the paper must be gotten out on time. *And they get it out.* The thought that they have a snap is forgotten in the greater fact that what they are there to do, they do. Their special function lies in their ability to cope with emergencies — to do special "stunts" which ordinarily would seem well-nigh impossible. And it is

perhaps this very thing that makes the work of the advertisement compositor on the metropolitan daily fascinating. He feels that the getting out of the paper on time is the one thing greatly to be desired, and with the ever-changing problems and emergencies this becomes a game in the playing of which he finds the greatest interest.

Written for THE INLAND PRINTER.

PRINTING PHOTOGRAVURE AND TYPE IN ONE IMPRESSION.

BY S. H. HORGAN.

THE descriptions published from time to time in these columns of the success of Doctor Mertens in printing photogravure and type matter on the same supplement of the *Freiburger Zeitung* have attracted much attention from newspaper publishers. They foresee that if this can be accomplished with certainty it will be a most valuable scheme for fine quality Sunday supplements. The writer's opinion regarding the practicability of the Mertens method has been solicited by more than one of the big newspaper publishers.

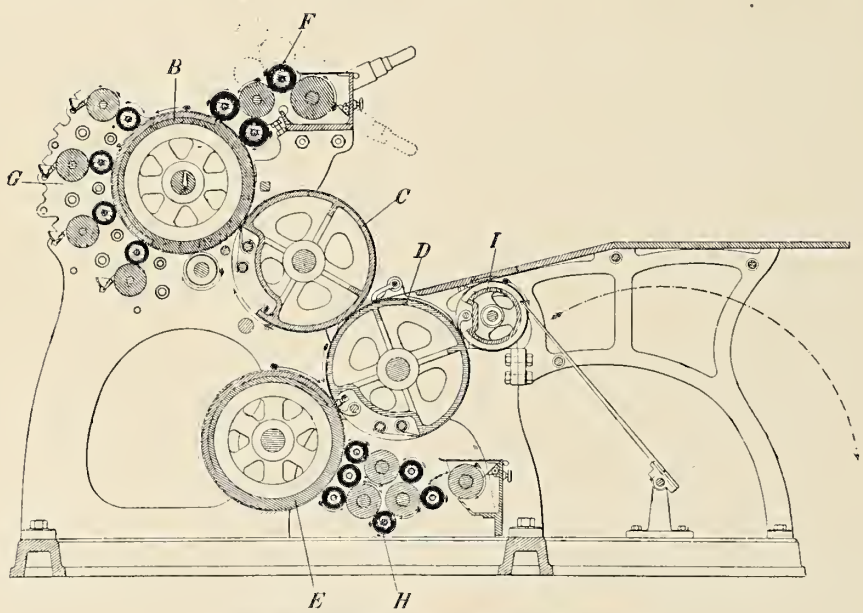
By Mertens' procedure, it will be remembered, the photogravure is engraved on a copper cylinder, by the regular rotary photogravure method, and printed on a web of paper which is then fed into the ordinary stereotype web newspaper press. Blank spaces are left in the type-form where the illustrations are to appear so that the photogravures are first impressed on the web of paper and the type is printed around it.

One of the reasons why this system has not been taken up by progressive publishers in this country is that the copper cylinder on which the photogravure is engraved has to have its surface removed in a lathe, so that new photogravures may be engraved on it. This changes the length of the circumference of the cylinder and would soon prevent register.

Two methods have been suggested in this country for overcoming this difficulty. One is to make the cylinder of iron, slightly tapered, on which would be forced steel tubes with a coating of copper deposited by electrolysis, on which the photogravure is made. The other method is to put the photogravure on thin sheets of copper, to be drawn around the cylinder as grained zinc plates are in the offset press.

In the printing house of Prieur & Dubois, at Puteaux, France, there is a press which is printing photogravure and type in two colors and with perfect register and which may be understood from the cut herewith.

The machine consists of four cylinders: B, the photogravure-plate cylinder; C, an offset cylinder; E, the type cylinder; and D, impression cylinder. The principle of the press in brief is this: Photogravure plates are attached to any portion of the surface of cylinder B; when the plate is inked and properly wiped, the ink from the photogravure is offset on a rubber blanket on cylinder D. The paper is fed between cylinders C and D, taking the offset impression first, and then the type impression from cylinder E, after which the grippers release the sheet. It is caught by the cylinder I and delivered on the fly, which deposits it printed side up on the table.



PRESS FOR PLATE AND TYPE PRINTING COMBINED.

One of the distinctive features of this press is the manner in which the photogravure plates are secured to the cylinder, and the method of wiping their surfaces clean. In ordinary rotary photogravure presses this wiping is done with a "doctor" or scraper. In this French press the wiping is accomplished by five wiping rollers and the results are said to be perfect, requiring very little attention from the attendants while the press is in operation.

So successful, it is claimed, is this first press, which prints on but one side of the sheet, that the inventor is now constructing a press to print from a web and on both sides. Should he succeed in doing this in a manner suitable for long runs, then will the improvement in the quality of Sunday newspaper supplements be one step nearer solution.

There is one feature of this French press which the writer can not understand, and that is: Why bring the offset principle into it? Why not simplify the operation by removing cylinder C altogether? Then the photogravure would be printed direct on the sheet on cylinder D, thus retaining all the velvety richness in the ink which makes the photogravure print so superior, but which would be destroyed by offsetting. The practical-pressman readers of THE INLAND PRINTER may explain the reason why cylinder C is an advantage in this press.

NONE.

The most attentive observer will often be astonished at the direction taken by the public's interest. Who would not be surprised at finding, among the readers of a popular periodical such as this, an intense and persistent interest in syntax? It keeps us answering grammatical questions. The latest inquirer quotes from our columns the phrase, "Not only are none of the men Apostles," and then wishes to know whether one would be justified in saying, "Not only are no one of the men Apostles." "None" is not a contraction of "no one." See "The Standard of Usage in English," by Thomas R. Lounsbury, page 160. In Anglo-Saxon "nän" was inflected in both singular and plural. "None" is derived from "nän," and is likewise inflected in both numbers, probably more frequently in the plural. Paul says, "None of these things move me"; Bacon, "None deny there is a God"; Shakespeare, "None are for me"; Milton, "None are seen to do it"; Byron, "None are so desolate"; Young, "None think the great unhappy but the great"; Pope,

> 'Tis with our judgments as our watches, none
> Go just alike, yet each believes his own.

Wordsworth, "None will force their way to me." In ordinary life the same habit is constantly observed. Thomas Jefferson is usually misquoted thus, "Few die and none resign." — *Collier's.*

CONGREGATIONAL church announcement, Lee, Illinois: "This is Mothers' Day, and all women should avail themselves of this privilege."

Written for THE INLAND PRINTER.

APPRENTICE PRINTERS' TECHNICAL CLUB.

NO. VIII.— BY W. E. STEVENS,
Assistant Instructor, Inland Printer Technical School.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman street, Chicago.

BRASS RULES — *Continued.*

ONE of the subjects taken up in our last lesson was the use and care of leads and slugs. No reference was made to the history of this material, and I wonder how many apprentices realize the labor that was involved in its manufacture, before machinery took the place of the primitive hand molds.

Leads were formerly made by hand — that is, speaking roughly, two strips of wood were so arranged as to allow an interstice just the size — two points, four points, etc. — to make a lead of the required thickness. Then the maker — often an apprentice in the days far agone — took a ladleful of molten metal and poured it through the opening. After cooling, the leads were cut to the length required — at first with a pair of shears, and later with a lead-cutter, much cruder and less accurate than those of to-day, but having substantially the same working principle.

The mold was not quite as simple a thing as might be inferred from our brief reference, but it would take a column to describe minutely the process of making leads by hand, and that might prove wearisome and profitless to readers who would scorn to secure leads by that slow and cumbersome method.

In the present day and age, with machine-made, labor-saving conveniences of all kinds, we are apt to take no interest in the many difficulties that our printer-forefathers had to contend with in making their own material. Every apprentice should study the history of printing, in order to familiarize himself with past conditions. It is not only interesting and instructive, but is sure to make more optimistic one who, when things are going wrong, is inclined to kick against present-day methods.

Now to resume our lesson on brass rules:

Labor-saving brass rules, accurately cut to pica and half-pica measures, are furnished in fonts of different weights from one pound to one hundred pounds. A standard labor-saving font is made up of forty-five different lengths — the smaller pieces, from one pica to ten picas, being graduated by

nonpareils, and the larger pieces, from ten picas to thirty-six picas, being graduated by picas. Longer lengths are furnished when specially ordered.

A very convenient feature about these rules is that each piece is stamped with a number showing its length in picas.

No mitered corner-pieces are furnished with standard fonts; they are put up and sold separately, in sets, each set consisting of four right and four left miters.

In constructing panels with side-faced rules, mitered corners are not absolutely necessary, as the faces of these rules are thin, and with a good lock-up and proper make-ready will hardly show where they are joined. When using center-faced rules, however, the corners must be mitered in order to allow a proper joining. The bevels on both sides make this necessary. Full-faced rules

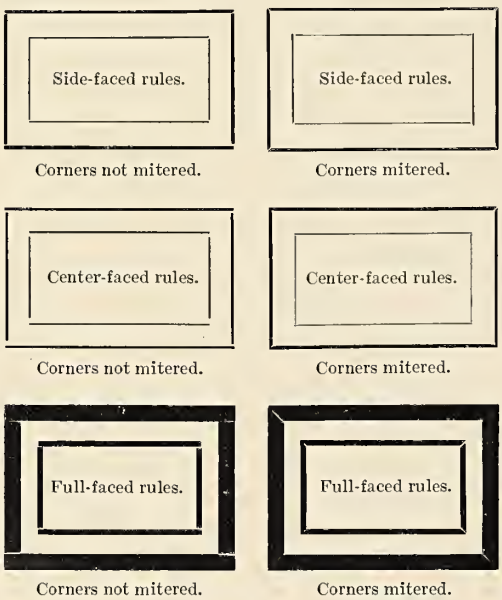


Fig. 44.

always should be mitered, as the faces are thick, showing unmitered joints very plainly. Fig. 44 illustrates the need for mitered corners when using center-faced or full-faced rules.

Rule panelwork is very popular, and it is certain that well-arranged and harmonious panels aid materially the effect of a page — defining its outlines and pulling the groups together in a pleasing way. Nothing proves the popularity of panels more than that typefounders furnish labor-saving fonts of rules cut and mitered expressly for this work. These are called

Labor-saving brass panel rules. Regular fonts of these rules contain four pieces of each length, graduated by ems (pica) from one em to fifty ems, inside measurement. As each rule is mitered at both ends, panels of any size up to and including fifty ems square can be made quickly and with the minimum of labor. The inside measurement is stamped on each piece.

Improved Lead and Rule Caster. This machine (Fig. 45) has been on the market less than two

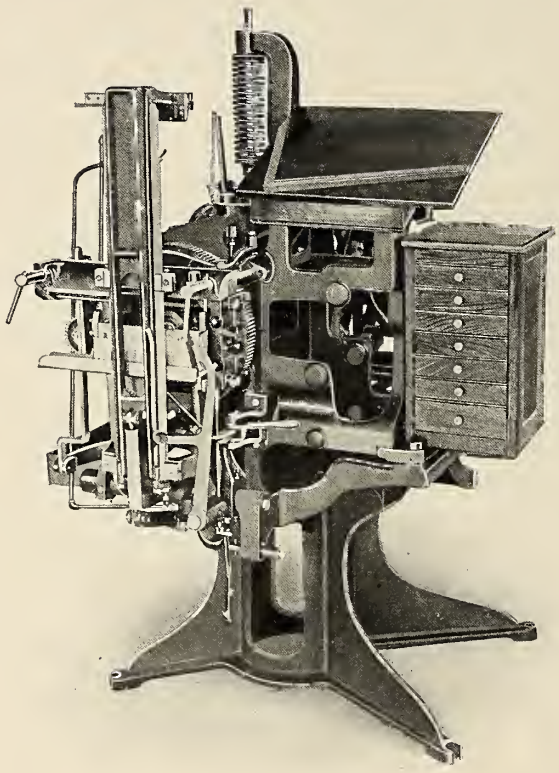


Fig. 45.— Improved Lead and Rule Caster.

years, but in that short time it has become recognized as a good investment for any large or medium sized printing-office.

It consists of the casting mechanism of the standard Mergenthaler Linotype, and can be handled by any one familiar with the Linotype. It automatically casts rules, leads, blanks slugs (high or low), dashes, borders, folios, imprints, running-heads, etc., and is adjustable to any length from four to thirty picas and to any thickness from two

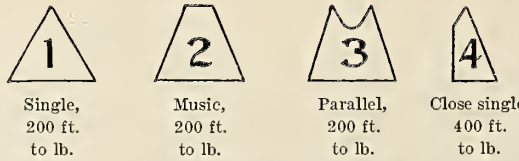


Fig. 46.— Enlarged cross-section view of the various shapes of Lino-Tabler rules.

to twelve points, inclusive. Ordinary linotype metal is used and the material is cast without ribs.

Quoting from the advertising literature of the manufacturers "the machine is equipped with two water-cooled molds. The large hub of the mold-disk is hollow and water circulates through it, thus

keeping the disk itself, as well as the molds, quite cool. The turning-rack is so arranged that the disk makes only half a revolution after each cast. The two molds are used alternately, thus allowing one to cool while the other is in action. This results in a continuous operation, so that all the attention required can be given by a boy to feed the metal and carry away the galleys."

Printing houses doing a large amount of railroad tariff work find that in order not to tie up a great deal of expensive material it is necessary to take out the brass rules from pages which are to be left standing. When these pages are reprinted all rules must again be put in place and, lastly, they must again be taken out before the pages are "killed" (dumped in the metal-pot). All this takes time, and time is money. Aside from reprint work it takes time to "strip" the pages (take out

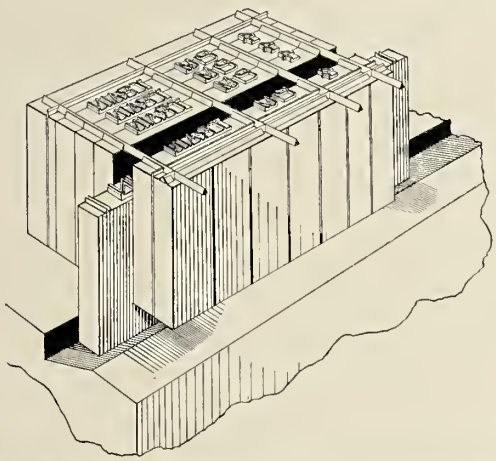


Fig. 47.— Showing how Lino-Tabler rules are placed between lugs, and how corrections are made on a correction board.

the rules, leads and slugs) before killing them. The writer received figures from a Chicago printing house showing that in one year approximately eleven thousand hours were spent in stripping, tieing up and storing away tariff pages. More than half of this time is charged up to the stripping of the pages, and by using rules, leads and slugs cast in an Improved Lead and Rule Caster this time is saved; no expensive material is tied up when the pages are standing, and when dead they are simply dumped in the metal-pot without any preliminary stripping.

Lino-Tabler brass rules. These rules are made especially for the "Lino-Tabler" system — a new and simple system for tabular composition on the Linotype. They are made in four different shapes and with three different faces — single light-face, parallel light-face, and music face. Fig. 46 shows an enlarged cross-section view of the various shapes and faces, and below each one the approximate number of feet to the pound. No. 4 is a light-face rule, shaped for use in very narrow spaces and requiring only one ruleholder. All these rules are about one-quarter the price of ordinary type-high rules.

According to the advertising literature of the manufacturers," the Lino-Tabler system, invented

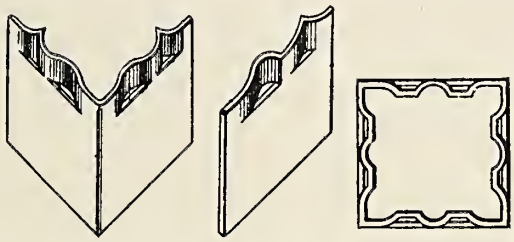


Fig. 48.— Showing the principle of twisted rules on straight bases.

by Ashton G. Stevenson, a Chicago operator, offers the opportunity to linotype users to do tabular or rule work on the Linotype, with any face or style of linotype matrix or any style of standard linotype machine. No change of parts or additions to the machine are required.

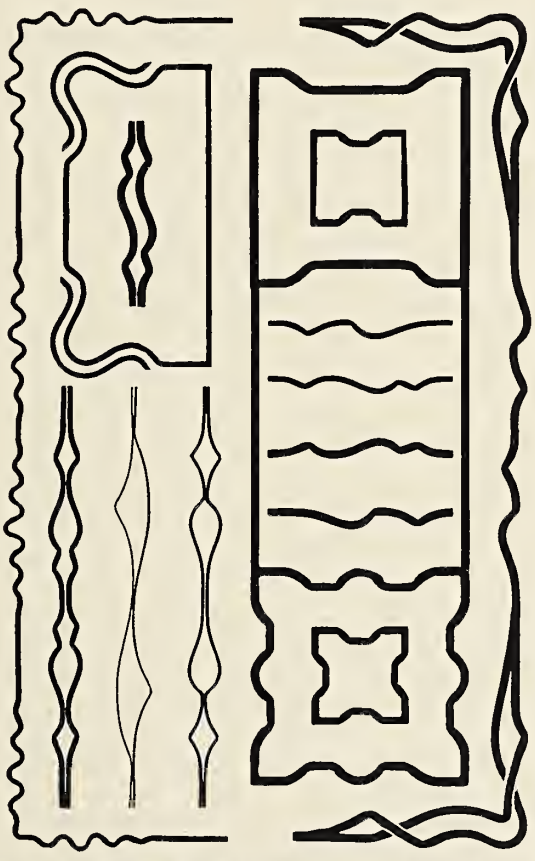


Fig. 49.—A few combinations obtained with the different forms of twisted rules on straight bases.

"The essential part of the system consists of special matrices, which when assembled in the line between the columns form two small projections or lugs, which extend to .008 of the printing surface. The rule is placed between these lugs, and

they are bent over, firmly holding the rule on the surface of the slugs.

"The ease with which rules are inserted makes it possible to lay them in before sending out proof, instantly removing them if corrections are to be made, deferring the operation of closing the ruleholders until table is O. K.'d.

"Standing matter can be readily corrected, and the comparatively low cost of the rule renders its removal unnecessary, even from matter which may stand indefinitely.

"Naturally, all corrections should be made before rules are inserted, but, if rules have been



Fig. 50.—An advertising suggestion in which twisted rules on straight bases are used.

locked ready for press, the use of a correction board, as shown in Fig. 47, makes correction perfectly simple. The table is moved along, and as each line to be corrected is reached it is pressed down, breaking the ruleholders. The corrected line is then pushed under."

Twisted brass rules on straight bodies. This is a very recent invention in brass-rule making, and this department is first to give it publicity. The material is not yet ready for the market, but it is a practical idea, and through combinations of the different rule-forms many effective and artistic results can be obtained.

These rules are made in corner, straight-strip, curved and tubular (*sic*) forms, the bottom or base portions of which are continuous in either a straight line or that of a single arc, and the upper portions of which take the desired broken or irregular curved or angulated lines to suit the designs that the rules are intended to print. The base portions are of a proper depth to allow for the height of leads, slugs or other spacing or filling material, and all lengths are cut to even picas—with thicknesses conforming to the point system. Fig. 48 illustrates the principle of this invention; showing a corner-piece, straight strip, and tubular or hollow-square form. Fig. 49 shows a few of the many different combinations that can be obtained by the use of these rules, and Fig. 50 shows the adaptability of this material to display work. Strong and striking, or neat and delicate effects (according to the thickness of the faces used) can be secured with the minimum amount of labor. There is no trouble in justification, no soft surfaces to get scratched or marred easily, and, being made of brass, the material will stand wear and tear.

The inventor, Mr. William C. F. Papke, of Cincinnati, Ohio, has also invented and patented a process for the manufacture of these rules.

TO APPRENTICES.

Our lesson last month was on leads and slugs and brass rules. If you read the lesson thoroughly you ought to be able to answer the questions given below.

What are leads and slugs used for, and what are the ordinary thicknesses? What is a six-to-pica lead? What are labor-saving leads and slugs? How should leads be pieced? What is the proper method of clearing away leads and slugs? Name the different kinds of brass rules. What are the three kinds of single rules? Describe the operation of mitering rules.

If there are any points you wish to know regarding the printing business or allied industries, do not hesitate to write to this department, asking for information, as it is our business to answer such letters.

(To be continued.)

WORKS BOTH WAYS.

"My assistant iss a man off such ingenuity, yess," observed the editor of *Der Hausfreund.*

"Iss he so?" asked the editor of *Der Buchblatter.*

"Ach, yess. Ven a vomans writes in to him asking vat it iss to take der onions from der breath off he puts it in der paper dot she shall eat limber kase yet. Undt ven a vomans writes in to him vy it iss to keep der limber kase from der breath off he puts in der paper dot she shall onions eat. *Nicht wohr?*"

LETTER-HEADS.

A new book of letter-head designs—"Specimens of Letter-heads No. 4"—is now ready. Mailed by The Inland Printer Company for 50 cents.



WHITE RIVER, NEAR MARTINSVILLE, INDIANA.

From painting by L. O. Griffith, Palette and Chisel Club, Chicago.
Three-color half-tone and tint.
Engraved and printed by The Henry O. Shepard Company, Chicago.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

ENGLAND.

THE weekly journal, London *Opinion*, declared a dividend for its past fiscal year of one hundred and fifty per cent.

AT Holyhead a local news-dealer was haled before court for selling newspapers on Sundays, and fined one sixpence. How very discouraging!

THE Illustrated London News and Sketch, Limited, has reduced its capital by more than $1,360,000. Disastrous ventures, increased competition and increased cost of production are responsible for the loss.

THE Bedford General Library is offering for sale at $10,000 the copy of Foxe's "Book of Martyrs" which once belonged to John Bunyan. It is of the third edition, printed in 1641, seventy-eight years after the first edition appeared.

THE final returns on the voting by the provincial unions on the proposition of the employing printers to adopt a general fifty-one-hour week show a majority in favor of its acceptance. The date of its going into effect was changed from May 1 to May 15.

AS A side-note to the present efforts to obtain a shorter work-day in England, it may be stated that 54 hours is the rule in thirty cities, 53½ in twenty-eight cities, 53 in twelve cities, 52 in thirty-nine cities, 51½ in three cities, 51 in fourteen cities, 50 in fifteen cities and 49½ in one city. In view of these discordances, one can not help sympathizing with the endeavor to secure a working week of uniform length.

AFTER sixty-eight issues, the *Daily Herald*, which was started to assist the London printers in their struggle for a shorter work-day, suspended publication on April 28. It had served its purpose, but an effort was made to continue it as a general labor paper. Sufficient capital (estimated at about $50,000), however, was not obtainable. Still, hope is expressed that this may yet be secured and the paper given another start.

WHEN the National Union of Journalists was started five years ago by a few enthusiasts at Manchester but short life was prophesied for it. However, it now has some twenty-one hundred members, in sixty local groups, and net assets of about $16,000. Over $2,000 was paid in the past year to members out of work. An extended inquiry developed the fact that hundreds of responsible journalists were receiving poorer pay than the compositors who set their manuscript. Efforts will be made to better this state of affairs.

THE strike situation in London remains about the same as reported last month. Some eight hundred men are still out. This, in addition to the normal average of about nine hundred continually on the out-of-work list, to whom the Society of Compositors gives weekly allowances, causes a drain of about $10,000 a week on its funds. Still, there appears to be no lack of hope and cheerfulness on the part of the union. The recalcitrant houses are no doubt suffering an equal drain, because of the usual incompetency of strike-breakers, delays, spoiled work, loss of orders, etc. However, the secretary of the Federation of Master Printers says the position of the nonunion employers was summed up in the two words, "No compromise."

ONE of the German printers' journals speaks of one Louis Stephan Hernan, who, in 1797, hit upon the idea of setting up matrices, made of copper, in page form and making a cast from them with which to print. This may be viewed as the earliest forerunner of the Linotype. The cost of the many individual matrices required and the impossibility of pulling proofs, and thus avoiding errors, barred its practical adoption. It may be also mentioned that years before Mergenthaler made his matrices the Caslon Type Foundry, of London, patented a method of casting imprints and logotypes, for which single-letter matrices were set and secured together for use on the casting machine. Mergenthaler was probably unaware of these earlier inventions, whose principles are embodied in the Linotype.

GERMANY.

THE Leipsic Printing School celebrated its twenty-fifth anniversary on April 13.

THE Chamber of Trades of Dresden has now fixed the term of apprentices at bookbinding at four years.

WITHIN three years the number of typesetting and line-casting machines has increased fifty-five per cent in Germany.

A COLOGNE manufacturer of a suction apparatus for cleaning out type-cases uses this cut of a suckling baby elephant in his advertisements, to catch the reader's eye.



THE program for the summer term of the technical high school of Darmstadt includes courses in typographic and journalistic technic; also in authorship and publishing.

THE August Scherl Company, Limited, the big publishing concern at Berlin, recently increased its capital stock from 16,250,000 marks to 20,000,000 marks ($3,867,500 to $4,760,000).

THE number of new books issued in Germany during 1910 was 31,281, as against 31,051 in 1909. This shows a substantial increase over earlier years, 25,331 in 1901 and 29,000 in 1906.

A BOOKBINDER in Leipsic-Stötteritz, while working at a paper-cutter, had stopped it to clear away cuttings, but the knife, being imperfectly held, dropped down and completely severed his right hand from the wrist.

THE last official report of the German Bookbinders' Association states that the membership at the beginning of this year comprised 15,205 males and 13,499 females, a total of 28,704. Its assets were 274,377.53 marks ($65,401.85).

A PUBLISHER in Königswarth, Saxony, issues a series of map-cards, of post-card size, covering the topography of Germany. The series comprises 1,423 different cards, which are printed in one or more colors, on a scale of 1 to 200,000.

ON the recent attainment of the one hundredth anniversary of the *Westfälische Zeitung*, published at Bielefeld, its proprietors donated 10,000 marks to a fund for assisting widows and orphans. They also divided about 6,800

marks among their employees, the donation being in the form of savings-bank passbooks, in which amounts corresponding to length of service were credited.

THE City Beautifying Society of Eltville, a town north of Mayence, has resolved to proceed with the building of a monument in honor of Gutenberg, it having been definitely determined that the inventor of printing died and was buried in Eltville, not in Mayence, as hitherto has been supposed.

A NEW series of stamps was issued recently by the Bavarian Postoffice Department. It now turns out that there were a number of mistakes in the first output; for instance, the date 911 appeared on some 10-pfennig stamps, instead of 1911, while others had no date. The few obtainable examples have been snapped up by the stamp collectors at 50 marks each.

A PRINTER in Munich, upon order from an English firm, printed and mailed a large edition of a booklet advertising a medicine, obtaining the names from an address dealer in Berlin. Among them were some six thousand names of persons in Württemberg. The authorities of this State had the printer arrested and he was fined 50 marks for unlawfully distributing such literature.

AFTER a lengthy and spirited debate in the German Reichstag, on May 4, on the proposition to restrict the use of the *Fraktur* script and print in government and school use, in favor of the *Antiqua* styles, a vote was taken, which showed 85 for and 82 against the measure. The majority in its favor being too small, according to the rules of the Reichstag, the proposition was declared not carried. This vote will probably leave the *status quo* continue indefinitely.

IN its last annual report, the German Book Trades Association, which has its headquarters at Leipsic, stated its net assets as being valued at 185,156.95 marks ($44,067.35). It is an organization of proprietors and had 1,376 members at the date of the report. During 1910 there were held twenty-four special exhibitions of various collections of graphic productions, in the German Book Trades House at Leipsic. The library was increased to the extent of 431 works.

THE Amerika-Institut is the name of a new organization founded in September, 1910. Its offices are at Berlin and its work is that of assisting German authors and publishers to obtain copyrights in the United States. Dr. Hugo Münsterberg is one of the directors, while its curator is Doctor Schmidt of the Prussian Ministry of Ecclesiastical Affairs and Education. It assumes all trouble and expense of securing American copyrights, except the payment of the copyright fee of $1.

THE district court at Dresden, in a recent decision, upheld the right of striking workmen to institute a boycott. The lithographers' union had invoked a boycott against a Dresden lithographic house, because it had denied its workmen the right to join the union and had locked out all union members. The firm then sued the union officials and the editor of the union's organ, to have the boycott notices stopped. The Dresden court, however, decided against the firm, assessing it with the costs of the suit. The verdict had this to say: "Undeniably the defendants have a great economic and social interest in having the plaintiff, like all other masters, employ union workmen. This desideratum is one of their most important aims and is of fundamental value to them. What the plaintiff pleads against the recognition of this desideratum can not be considered as being proven. . . . After what has been brought out, the actions of the defendants can not be viewed as a violation of good morals."

A PRINTER in a certain town had printed for a customer one thousand menu-cards. They were printed with a type-face called "Trianon," made and copyrighted by the Bauer typefoundry at Frankfurt a. M. Later a lithographer got an order from this customer for the printing of three thousand of the same cards, at a much lower price. He went to a printer in another town and had him set and furnish offset proofs of the job, using the same style of type. These offsets he transferred to a stone, from which he printed the edition. Learning of this, the Bauer typefoundry sued the lithographer, and the printer who assisted him, for violating its copyright in the type-face. The matter was settled by the defendants paying penalties which were satisfactory to the plaintiff. Moral: Do not cut the price.

ON April 24 the Typographic Society of Frankfurt a. M. held an open meeting of friends of the *Fraktur* type, to protest against the measure before the Reichstag to restrict its use. The presiding officer of the meeting was City Councilor Flinsch, head of the noted Flinsch typefoundry. Among the speakers were Doctor Greiner, Herr Ruprecht, bookdealer, and Herr Oeser, editor of the Frankfurt *Zeitung* and representative to the Reichstag. A resolution, "That German type and script should be adhered to because they are better adapted to the genius of our speech than are the Latin forms," was unanimously adopted by the five hundred persons present. It would appear that the advocates of the Roman type (called *Altschrift*, *Antiqua* and *Latein* in Germany) have a big struggle before them to gain their desire, if they ever gain it.

FRANCE.

THE place for holding the International Exposition of Printing Machinery and Material, during this July, is now definitely announced as the Skating Palace, No. 68 rue d'Amsterdam, Paris.

THE Chambre Syndicale du Papier, an organization of the French paper trade, celebrated its fiftieth anniversary, by a banquet and ball, on the evening of May 14, in the Marguery salons at Paris.

THE mutual benefit society of the employees of the great Firmin-Didot printing and publishing house of Paris at the beginning of this year had 44 honorary and 500 active members, of whom 225 were women and 25 were children. Benefits paid out and expenses for the past year amounted to 8,588.75 francs ($1,658).

A NEW name may be added to the roster of those who started as printers and attained celebrity. Along with Marshal Brune, Franklin, Proudhon, Beranger, Michelot, Flegisippi, Moreau and others we should place the name of Worms, the great artist, who died recently. He had been a working typographer before entering the Paris Conservatory.

UNDER the titles of "Gallia Typographia" and "Galliae Typographicae Documenta," two volumes of a biographical and chronological list of the printers of France, from the earliest times down to the Revolution, and the historical documents appertaining to them, edited by Georges Lepreaux, have just been issued. These first two volumes cover Paris and l'Ile-de-France. Subsequent volumes will cover other parts of the country.

THE Socialistic journal, *La Humanité*, had made a habit, in its frequent reprinting of extracts from *L'Aurore*, of adding to the name of the latter journal the sentence:

"Set by renegades." Seven machine compositors on *L'Aurore* felt libeled by this reiterated descriptive allusion, and brought suit against the publisher of *La Humanité*, whom the court then sentenced to the payment of a fine of 1,000 francs and damages of 200 francs to be paid to each of the seven plaintiffs. These compositors had formerly belonged to the compositors' union, but had been expelled when they refused to go out on strike during trouble over wages some time ago.

PERSIA.

In addition to the demand for better wages and working hours, an ultimatum on the part of the printers who went on a strike recently in Teheran had these clauses: "Above all, the wages must be paid regularly [which is not so odd to European and American printers as the others that follow]. If a workman is dismissed through no fault of his own after six months' service, he must receive fifteen days' extra wage; if after one year, a month extra. He has also a right to fifteen days' notice, and should the establishment change hands he can demand wages for that period from the original owners. In addition to the usual feast days, one day a week must be free. In the case of illness a workman must receive his full wage, but on recovery he must return to his work. Every printing-office must have its own doctor in attendance. The editors and managers must treat their employees with politeness."

ITALY.

The Graphic Industries Society, of Milan, has decided to hold a banquet in honor of a number of local printers who have been fifty years at the business, their names being Cordani, Fusetti, Kettlitz, Massimino, Ricordi, Rozza, Rusconi, Tenconi, Trèves and Turati. Silver medals will also be presented to them.

According to the Italian professor, Jos. La Mantia, the oldest known piece of paper in existence is a letter from Adelaide, third wife of Roger I., count of Sicily, written about a business matter. After the death of her husband she acted as regent during the minority of her son. It is to this period (1109) that the document belongs. It measures 11 by 13 inches, is of a strong texture and has a pinkish white tinge.

SPAIN.

The Fine Arts Club of Madrid has taken steps to get up a graphic arts exposition, to be held early next year.

It is claimed that the theater poster had its birth in Spain, the originator being one Cosme, of Oviedo, who lived not long before Cervantes' day.

Efforts are being made at Barcelona to form an organization among the master printers, to regulate the prices of printed matter and thus avoid ruinous competition. The printers' besetting sin (that of making a present of his work to anybody who wants it) is evidently to be met with everywhere.

HOLLAND.

In answer to the demand of this age, as well as of the masters and men in the art, a school of instruction in typography was recently started in Rotterdam, under the auspices of the government, the authorities of the city, and the master printers' association. The courses include composing and presswork; freehand, ornamental and line drawing; grammar, reading, writing, revising; arithmetic; Dutch and foreign languages.

BELGIUM.

The strike of the printers at Liège, after lasting nine weeks, was ended by the master printers agreeing to a work-day of nine and one-half hours. At last accounts the strikes at Charleroi and Verviers still continue.

The Musée du Livre, at Brussels, has just issued in pamphlet form two lectures, in French, "The Book and the Mind" and "The Book in Arabian Countries," which were delivered before the society by Messrs. Paul Héger and Victor Chauvin, professors at the universities of Brussels and Liège respectively.

JAPAN.

In the Japanese journal, *Shinkoron*, it is stated on the authority of Sawayanagi Mastoro, that "while there are published yearly about 8,000 books in the United States, 9,000 in England, 13,000 in France, about 80 per day is the claimed average in Japan, or 29,000 yearly. Should this be true, Japan can vaunt itself to be the producer of the largest number of books, as the yearly production of Germany does not reach this figure. However, an edition of a Japanese book rarely goes over 500 copies, and the quality of the product is not of the best."

BRAZIL.

According to the *Deutsche Zeitung*, of Sao Paulo, the postmaster-general of Brazil has forbidden the use of transparent envelopes for transmission in the mails. These are much used to cover fancy post-cards, as a protection. The reason for their exclusion is that they delay the postmarking and hinder the quick transmission of letters. The decree also covers such envelopes mailed abroad, destined to Brazil, to which effect notice has been given the International Postal Union at Berne, Switzerland.

SERVIA.

On July 10 to 13 the Slavic journalists will hold a congress at Belgrade, which will be attended by representatives of ten associated organizations, comprising Czechic, Russian, Polish, Servian, Bulgarian, Slavic and Croatian journalists. At the same time there will be inaugurated an exposition of Slavic newspapers from all parts of Europe and America.

SOUTH AFRICA.

The biennial conference of the South African Typographical Union convened at Johannesburg on April 17. The taking of measures to prevent the introduction of Asiatic labor in any recognized branch of the printing trade was one of the more interesting topics discussed.

TURKEY.

Heretofore all paper used in Turkey had to be procured from foreign countries. The government has now given a concession for the establishing of a paper mill in Beykos, at the side of the Bosphorus, not far from Constantinople.

SAMOAN ISLANDS.

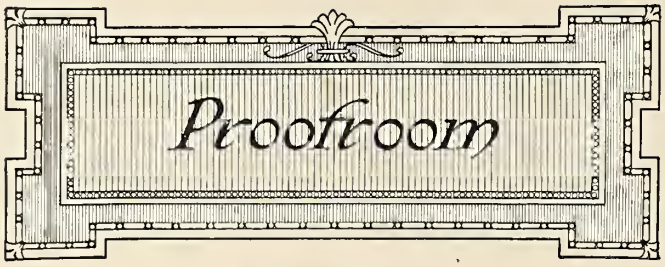
The printers in the office of a paper in Apia, who were all natives, went out on strike recently, because their demand for a higher wage was not granted. Detailed information is not at hand.

AUSTRIA.

An improved method of sending pictures by telegraph is now announced, as a result of the experiments made by Herr Ludwig Tschörner, of the Graphic Arts School at Vienna.

RUSSIA.

According to official statistics, there were published during 1910 in Russia 29,057 books, totaling 109,990,000 copies, an increase over 1909 of 2,419 books and 8,523,092 copies.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

An Extra Word Often Used.

Here is a paragraph from a newspaper: "*Life's* advertisement says: '*Life* has the largest news-stand circulation of any other ten-cent weekly in the United States." This is rather amusing. What is meant, of course, is that it has the largest circulation of any ten-cent weekly. The word other is superfluous and makes it quite funny." There is another way to correct the assertion, which means also that the paper has a larger circulation than any other has. It is strange, but true, that the same persons who almost always use this word (other) in this superfluous way also omit it when it is really needed. A more amusing phase of the matter, though, is the fact that this omission is so common that the logicians, instead of noting how erroneous it is, have actually classified it as "accommodative distribution." Our proofreaders might have both of these errors corrected more often than they do.

Some Time, Sometime, etc.

C. F. H., Chicago, writes: "A question has arisen in our office regarding the separation or running together of the word sometime — the use of the words in a sentence such as 'Sometime ago we wrote you,' or 'Some time ago we wrote you.' Which is the proper use of the words, to make two separate words of some time or run them together as one word, as sometime?"

Answer.— The proper form is that of two words, some time, just as one would write some days ago, some weeks ago, some years ago, or some anything else. It would be fully as correct to write somedays, someweeks, someyears, as sometime, in such use. We have a single word sometime, but it is not used much nowadays, and only as an adjective, as in speaking of a sometime printer. So much had been written without looking into dictionaries, and it may stand as personal opinion, also as a positive record of what is done by our best writers and printers. But some dictionaries seem to contradict it, at least until we notice that all their quotations are from old-time books, though they give also some examples that are not quotations. Only one dictionary fully supports what is said above, and that is the Standard, which says that sometime is an adverb meaning "at some time," but that in this use it is always properly two words. Webster's New International Dictionary gives the word as an adverb, with the example "I will do it sometime," in which expression I still insist, and with the certainty that the best users of language agree with me, that "I will do it some time" is the only correct form. The Century Dictionary gives four adverbial definitions of the term as one word. No one of these dictionaries, however, has any provision for the one-word form as in "some time ago," and it is not right to make one word of it in such use. Some time is as correct, and as decidedly the only correct way to write it, as good boy, INLAND PRINTER or any other nominal phrase composed of an adjective and a noun, notwithstanding the fact that some people have written and printed it erroneously. Our language has many such phrases properly separated in their literal use which become unified in some anomalous applications. For instance, Maeterlinck's beautiful play "The Blue Bird" deals literally with a bird that is blue, a blue bird, though many people speak of it wrongly as if the bird were a bluebird, with the accent on blue. A particular kind of bird has the single-word name bluebird, though many specimens of the bird have very little blue. But certainly this constitutes no objection to the separated literal use of the two words of which the name is composed.

The Split Infinitive.

A correspondent, in a letter published in our June issue, says that, "in the interests of good English," he hopes that the subject of split infinitives will be discussed. Woodrow Wilson used in a speech the expression "to effectually prevent the abuse," and some one wrote to an editor, "What about a split infinitive from a university president?" The editor replied: "To be sure. What about it? Why shouldn't a college president or anybody else split an infinitive occasionally if he likes?" One great trouble in such cases is that persons vary in their conceptions of grammatical correctness, and not only is this true of average men, but also of scholars, and most of all of professional grammarians. Some of the special scholars in grammar condemn utterly the split infinitive, and some are more tolerant and admit that sometimes it is better to place the adverb between the parts of the infinitive. Naturally, the average man follows the lead of those from whom he learned, and is firmly convinced that nothing can be right except what his teachers taught him, or what he thinks they taught him. Unfortunately, almost every one who has such an impression, especially almost every one who says anything about it, is a victim of obstinate obsession, and not at all willing to be convinced that one who knows things differently can know them properly. Pretty nearly all that this writing is meant to impress is the fact that the people who are best able to decide are not nearly unanimous in their decision of our present question, and that there are many other questions of word-usage subject to such differing decision. Proofreaders must be careful in recognizing the cases wherein there is no such disagreement, before they assume the right to change the wording, and should never venture to interfere with language construction as written by a scholar. Such a man as Woodrow Wilson knows perfectly when he wishes to use a split infinitive, and when he does use it, we may take it for granted that it is done with a purpose. The purpose is that of expressing a shade of thought that is not so clearly expressed by any other placing of the adverb. Some writers strongly condemn split infinitives, without exception, but in doing so they depart from their own expressed toleration of everything that is approved by common good use, that is, common use by good speakers and writers. "Word and Phrase," by Joseph Fitzgerald, says: "The 'to' which we use as an essential and inseparable part of the infinitive . . . is a particle and a grammatical element comparable to the terminations 'ing' and 'ation.' No author who uses English with propriety and regard for established correct usage ever separates the particle from the verbal word by interposition even of a monosyllable, by writing, e. g., 'to so direct'; the correct form is either 'so to direct' or 'to direct so.'" This is altogether too dogmatic, and is not entirely true as a statement of fact, notwithstanding that the decision is right for the example cited. Rossiter Johnson better approximates truth, in "The Alphabet of Rhetoric," as follows: "Splitting the

infinitive is an error of the same nature as unnecessarily separating the auxiliary from the main verb, which is done persistently by many writers that are careful about their infinitives. But attempts have been made to defend the split infinitive. A recent correspondence in a newspaper contains this: 'To me an infinitive split and an infinitive unsplit have a shade of difference in meaning. 'To quickly run,' for example, is to run with less force and speed than 'to run quickly,' and I should so employ it." The truth of this matter is, as the present writer sees it, that the absolute condemnation of split infinitives is neither wise nor true to established correct usage. Nearly all good writers avoid them, and in most cases it is best to do so; but sometimes they are correct, because they express the meaning better, and when this is true the best writers use them.

"B. L. T." IGNORES THE "E" CHANNEL.

If linotype operators had the power to confer marks of distinction on men who write "copy," "B. L. T.," of the Chicago *Tribune*, would be among the first to receive attention. He has written a hymn of four seven-line stanzas in which not a single "e" is used. And this is the letter that "gets on the nerves" of operators. There never is enough of them, causing constant watching in order to prevent thin-spacing or run over in the proof. In an introductory note "B. L. T.," says: "Although 'e' is the most frequently used letter in the alphabet, Professor Hints has achieved twenty-eight lines without employing it. Swattish poetry, he advises us, quaintly, is not translated with ease." Following is the hymn, which he calls "the national anthem of Swat":

My country, 'tis to you
I pray, with much ado,
Hark to my cry!
Land of our pilgrim dads,
Land of almighty scads,
Drop all and sundry fads
And swat that fly!

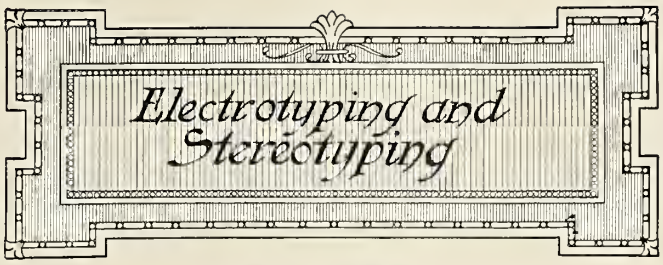
You of that sturdy stock
Which on old Plymouth Rock
Stood high and dry,
Banish our wild alarm
At that which works us harm;
Uplift a mighty arm
And swat that fly!

And you, bold immigrants,
Put on your working pants,
Without a sigh.
Slash for your country's good,
Smash as a workman should,
Bash as a patriot would
And swat that fly!

All grab a club and stand
Pat for our happy land,
Not a man shy.
Don't wait till it is fall;
NOW, is your country's call!
All in a chorus bawl,
"O, SWAT that fly!"

NEW COATED-PAPER MILL.

S. B. Hughes has completed plans and awarded the contract to J. R. Stevens & Co. for a factory building to be erected at Franklin, Ohio, for the Franklin Coated Paper Company, and ground has been broken for the building. It will be one story high and will be 88 by 360 feet in dimensions, and will cost $100,000.— *The Paper Mill.*



BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address The Inland Printer Company, Chicago.

Stereotype Molds by Pressure.

J. L. Snyder, Rangoon, Burma, writes: "In THE INLAND PRINTER for January, 1910, under the head of Electrotyping and Stereotyping (548) Mr. Partridge says that it is not possible to obtain a mold by a direct squeeze in a Washington hand press or a press of that type. Here in this plant we have been making stereotype molds in this manner for some years, and with very satisfactory results. We were not getting satisfactory results with the old beating-brush method in the hands of our native employees, and with a view to improvement the writer began experimenting with a dry flong obtained in England, using an old hand press for molding the matrix. Results were so good that a new Washington hand press was installed especially for this purpose. The form is prepared for stereotyping in the usual way, and a sheet of flong cut to the size of the form is dampened on both sides and allowed to stand for a few minutes until the water has soaked through evenly. The form is placed on the bed of the press and the flong placed face down on the form. On this is placed several sheets of blotting and on top of the blotting two thicknesses of heavy stereotypers' drying-blanket. A good stiff impression is then pulled, the impression being held on for a moment or two. One thickness of the blanket is removed and the form placed in the steam-table and finished in the usual way. The writer has taken as many as sixteen perfect casts from molds made in this way. I enclose two specimens of mold. The smaller page is molded eight pages at a time, and the larger four pages at a time. I also enclose a print made from the plate cast from the smaller mold, taken at the end of a twenty thousand run."

Further information was received from Mr. Snyder in response to the following letter of inquiry: "We have been much interested in your letter which upsets a theory based on several years' investigation. The success, we presume, is dependable on a plastic matrix paper and if it is not asking too much of you, we would like to know from what concern in England you are buying your prepared flong. We shall certainly take steps to correct the statement in THE INLAND PRINTER. The matrices you sent look very good and the twenty thousandth impression from your plate is very fine."

Mr. Snyder replied: "I have to acknowledge your kind letter just received. When we first began making matrices in the manner described in my letter to THE INLAND PRINTER, we used a flong made by the Drewet Flong Company, and called the 'Drewet flong.' This company went out of business and we were obliged to look about for something else. From a lot of sample stereo cards received from various makers we selected the card we are now using. The name and address of the maker is Hunters, Limited,

26-29 Poppin's court, Fleet street, London, E. C. They are not aware of the manner in which we are using their product; their directions call for the use of the beating-brush." The matrices submitted by Mr. Snyder are fully as deep as the newspaper roller matrices made in the United States.

Trouble with Stereotype Metal.

(889.) "I am having trouble with some new stereotype metal that we have. There seems to be dirt or dross in it. It leaves my plates as if it were too hot. I have tried it cold and hot, but I get the same result out of it. In places it seems to be full of little holes. We have about a thousand pounds of it. My plates are about 10 by 15 curve. I get better results out of my flat casts. I send you samples of the metal and of the dross. Your correction for my paste recipe was all right, and I appreciate it."

Answer.— It would be impossible to say just what is the trouble with your metal without an assay, which would cost $10. The metal has the appearance of having been contaminated with zinc. A little zinc will often ruin a potful of metal. If zinc is not the trouble there is probably some other foreign metal in the mixture. If you buy your metal from a reputable metal-dealer you had better write him of your trouble, as he knows the mixture and should be able to advise you. My advice would be to get an entirely new lot of metal in exchange for the metal you have and then keep it clean. Be very careful not to get any zinc in it.

Celluloid Plates, "Flintine" and "Nickello."

W. B. Colver writes: "I have been much interested in the book 'Stereotyping,' published by you in 1909. There is a number of matters touched upon in this book which I should like to study further, and I am going to take the liberty of asking you to give me whatever additional information you can on the several points. On pages 137 and 138 you speak of celluloid plates. Can you give me the address of any concern in this country which is using this process? On page 138 you speak of a process recently invented in Denmark. Can you tell me anything more about it — the name of the process, the address of the people controlling it, and whether or not the process can be seen in this country? On the next page you speak of the process of Louis Ganen. Can you tell me where I can learn more about it? Can you tell anything more or tell me where I can learn anything further about the process described on page 148 of your book, where you make reference to a description published by the German *Allgeminer Anzeiger*. Can you tell me where I can learn more of the material called 'Flintine,' referred to on page 156? Where in this country can I learn more of the 'Nickello' process? I am well aware that I have asked a great deal from you, but in publishing the book you led me so far on the road toward an understanding of a rather bothersome problem that I have made bold to ask your help in going forward a bit further."

Answer.— We regret to say that we can give you no further information concerning the different processes of stereotyping you name. Some years ago the A. N. Kellogg Newspaper Company made large quantities of celluloid printing-plates under the name of the Mail Plate Company. These plates were sent by mail to country newspapers which could not be reached by express. They also at one time made large numbers of advertising plates. The process was never very practical, however, and was finally abandoned because they could not be made at a profit. About the same time there was a concern in Columbus, Ohio, the name of which we have forgotten, that manufactured celluloid advertising plates. We have heard nothing of it, however, for several years and presume it is out of business. So far as we know celluloid is not used now by any one for these purposes. Regarding the Denmark process, we doubt if it were ever used in any country outside of Denmark. We never heard of it being employed in this country. So far as we know the material "Flintine" has also been abandoned, if it were ever employed to any extent. With regard to Nickello process, you can get full information by addressing A. W. Penrose & Co., Limited, 109 Farrington road, London, E. C., England; but it is not used in this country that we are aware of. Stereotyping is much further advanced in England than here. There is a stereotype foundry in nearly every printing-office and various methods are employed.

THE MODERN PROOFREADER.

Hyphen (-)—A short dash indicating quality and exclusiveness. E. g., Mrs. Gobbsa-Golds.

Dollar Mark ($)—A golden character placed at the beginning of numeral modifiers because all the world is after it.

Period (.)—A small dot, indicating finality. Disregarded by female punctuators.

Semicolon (;)—A mark used to set off the forty-three component parts of a Henry James sentence.

Apostrophe (')—A tiny character denoting possession. Obsolete with the ultimate consumer.

Etaoingh7kw5"—Linotype profanity induced by assaulting the wrong key.

Dashes (— — —)—A series of horizontal marks used as a spur to the reader's imagination when the author runs out of appropriate emotion. E. g., Heavens——" she gasped. "Why——" "What——" "Who would——"

Exclamation Point (!)—A screamer used at the close of Speaker Cannon's terse sentences.

Parallel Columns—A device used to confound a peerless leader by comparing the sageness of later years with the indiscretions of his youth. Also used as a check on plagiarism.

Quotation Marks (" ")—Apostrophe twins used to place the responsibility on some one else.— *Stuart B. Stone, in Smart Set.*

SIMPLICITY OF ENGLISH.

Do you know how many words in the English language mean "crowd"? asks Answers.

To a foreigner, anxious to master the language, it was explained that a crowd of ships is termed a fleet, while a fleet of sheep is called a flock.

Further, a flock of girls is called a bevy, a bevy of wolves is called a pack, and a pack of thieves is called a gang, and a gang of angels is called a host, and a host of porpoises is called a shoal, and a shoal of buffaloes is called a herd, and a herd of children is called a troop, and a troop of partridges is called a covey, and a covey of beauties is called a galaxy.

A galaxy of ruffians is called a horde, and a horde of rubbish is called a heap, and a heap of oxen is called a drove, and a drove of blackguards is called a mob, and a mob of whales is called a school, and a school of worshipers is called a congregation, and a congregation of engineers is called a corps, and a corps of robbers is called a band, and a band of bees is called a swarm, and a swarm of people is called a crowd.— *Fourth Estate.*

Written for THE INLAND PRINTER.

SCIENTIFIC COLOR IN PRACTICAL PRINTING.

NO. XIV.— BY E. C. ANDREWS.

THE LAW OF MODIFICATION OF COLORS DUE TO OPPOSITION — *(Continued.)*

THE illusion of Fig. 37, June number of THE INLAND PRINTER, also may be obtained by using any color in the values indicated, each value of the same chroma, but such a standardization is difficult to accomplish, as adding black lowers the chroma as well as the value, and each sample has to be tested a number of times. The effects of opposition in chroma alone are shown in Plate II, January number of THE INLAND PRINTER. Much is lost in the reproduction in the four-color process, however. The red in the various chromas of forty value shows the effects of opposition better than the other colors, but the best way to try the experiment is to lay the various chromas side by side, beginning at the lowest chroma; each chroma added, instantly makes the lower chroma appear much more neutral.

Bearing in mind the results of opposing different values and chromas, let us look at the changes which occur in the hue of colors in opposition. The statement that colors in opposition tend to make each other appear as dissimilar as possible means what, as applied to hue? The most dissimilar color to a given color in hue is its complement, so that two colors side by side tend to look complementary. In the case of closely related colors this is obviously impossible, and the change is simply one of a wider separation of hue, each color appearing to move a little nearer the hue of the next color farther away. Red and yellow side by side make the red appear more purplish and the yellow greenish. Since complementary colors are as widely separated as possible they simply intensify each other and appear more brilliant. Fig. 38 shows the effects of opposition of green on the other colors; red-purple in the sequence of the ten fundamental colors is duplicated for purposes of the diagram. Green and red-purple are complementary, so that there is no change in hue as indicated by the unbroken lines with the arrows pointing directly to the colors mentioned. With the other pairs of colors the brackets formed by the unbroken lines point to the colors in opposition and the dotted arrows indicate the resultant change in hue. The sequence of color in pigments is unbroken, so that any color may be placed in the central position for purposes of comparison by transposing the colors from one end of the sequence to the other.

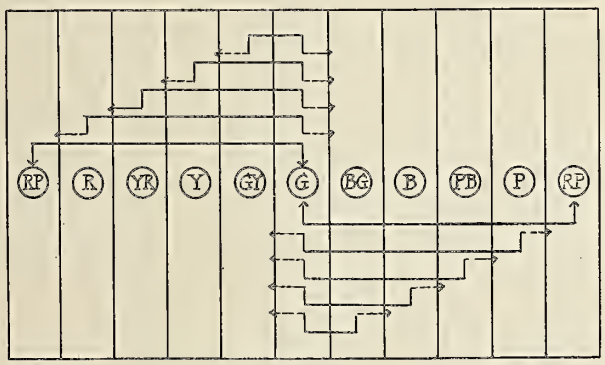


FIG. 38.

Probably the easiest manner of familiarizing oneself with the effects of opposition of hue is to make a few experiments similar to those suggested by Professor Rood in his "Text Book of Color." First, cut out some small strips of colored papers or inks and some larger squares as indicated in Fig. 39. The sizes I use, which give a desirable relative area, is 1 by 1½ inches for the small strips and 6 by 6 inches for the squares. First, lay out two squares,

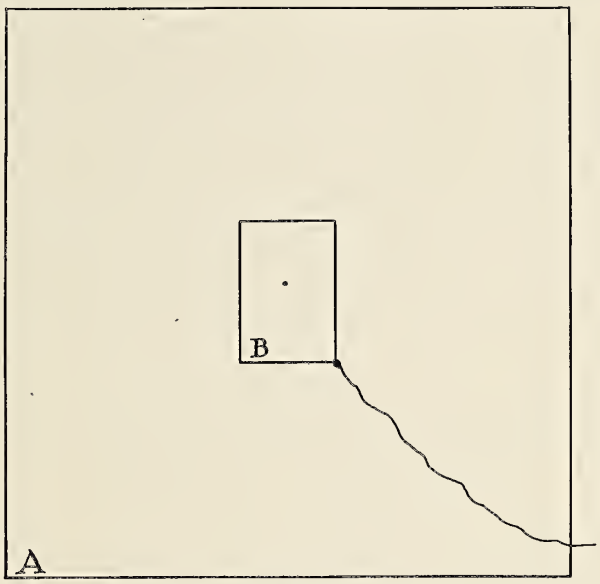


FIG. 39.

one red and the other green (A), selecting colors of high chroma. On these lay two strips of red (B). The strip of red on the red square will appear very dull, compared with the red on the green, as we naturally glance from the large green area to the red in its center and back again, etc. In fact this red appears so much more brilliant than the other strip that one would be inclined to doubt that the two were cut from the same sample.

In a similar manner, by what is known as successive contrast — namely, looking in succession from one surface to another — it is possible to make a neutral gray appear to have color. Take a square of gray (A), somewhere near middle value, and place on it a small strip of a green of high chroma (B), make a small dot near the center of the green strip and attach a thread at the corner by means of a piece of shoemakers' wax. If we concentrate our attention on the dot for a few seconds and then suddenly jerk the strip away by means of the thread, then will appear a red-purplish tint of the exact size of the surface originally covered by the green strip. This image disappears in a few seconds, and the gray surface resumes a natural appearance. It will be noticed that the image brought about in this experiment has a color complementary to the color which caused it to develop. The explanation according to Mrs. Franklin's theory of color perception is that the green strip arouses the green chemical process in the retina, but influences only slightly the other color processes. When the green paper is suddenly jerked away, gray light is presented to the eye, which for the purpose here may be said to consist of a mixture of red, green, and blue sensations. The red and blue processes of the eye not being fatigued respond strongly to the stimulus of gray, while the green process has not had time to recover from the excessive demands just made upon it. In consequence we have mainly a mixture of the sensations of red and blue, which

gives us the red-purplish image. The green process is not so exhausted that it does not act at all, however, and its partial action combined with the red and blue process adds the sensation of white to the red-purplish image, making it appear a red-purplish tint. The exact value which I found gave the best results was sixty, and with strips of the maxima chroma of five of the fundamental colors the best after image was obtained with the green and then yellow, red, blue, and purple.

Knowing the result of the experiment just given, if we substitute a large square of blue for the gray and repeat the experiment, we may imagine the result. The green forms the same negative image, but the complementary tint, instead of bebing judged on a white or gray surface, is affected by the color of the background, and we have a mixture of the blue with the weaker red-purplish tint forming a blue-purplish tint. The yellow background in a like manner will give a yellow-red tint. Any color may be substituted for the green strip with the background of a closely related color with similar results. Another experiment is to use black for the small strip (B) with any color for the background, when, after concentrating the attention on the edge of the black strip, it is suddenly withdrawn, one sees in its place a more luminous color than the background itself, although naturally of the same hue; in fact, the background outside of this spot will appear to possess a decidedly lower chroma. The explanation is that one or more of the chemical processes of the eye has been taxed over the larger part of the retina, but has not been stimulated at the spot receiving the image of the black strip. When the strip is removed that portion receives a much greater stimulus, naturally, than the balance of the retina, and the outer portion of the square appears much grayer than the luminous spot. If instead of a black strip we use a colored strip complementary in hue to the background, we still further intensify the after image, as we not only protect the retina at that point from certain rays so that later it will be very sensitive to them, but further we fatigue the nerves capable of receiving the other colors. In short, by staring at a blue-green, we tire the nerves capable of receiving all colors except red, and when the red is uncovered we receive an exceptionally pure sensation of that color.

Successive contrast plays an important part in design, because the eye involuntarily wanders from one surface to another, and it even affects the intensity of black printing-ink. If black is printed on solid red it will appear greenish; on green it will tend to look as if a dirty red had been mixed with it, etc. To overcome this difficulty, mix a little of the background color into the black; if the inks used in making the background color will not injure the working qualities of the black, use just enough to overcome the hue generated by opposition. The best colors to use in toning blacks under such circumstances are bronze-red on a red background, emerald or other lake greens on a green background, a high-grade bronze-blue on blue, indian-yellow on yellow and purple-lake for a purple tint-block. The effects of opposition act more decidedly on a given color, where the other color occupies a large area and surrounds it, as is the case with the tint-block and the black type-matter just mentioned.

In all experiments in successive contrast the illusion is obtained by retinal fatigue, either through voluntary or involuntary concentration, the later due to the presence of a large area of a color of high chroma. The effects of *simultaneous* contrast, on the contrary, are not due to retinal fatigue, but to deception of judgment. The same strips and squares of paper used before, with a sheet of tissue or other semi-transparent white paper, will enable us to prove this statement. If we take a large square of a high-chroma purple (A) and lay on it a small strip of gray (B) there is only a slight change in the appearance of the gray, and it requires close observation to detect it. Now comes the curious part of the experiment. The instant we cover both colors with the tissue-paper the gray slip becomes a decidedly yellow-gray. This proves that the effects of opposition are much greater between tints than between full-strength colors, as covering the combination with tissue-paper is equivalent to adding a large amount of white to both colors. Using the five colors, red, yellow, green, blue, and purple, in their highest chromas, with all the neutral values from 10 to 90 for the small slip, I arrived at the following results: With a number of people of trained color vision the greatest change was with yellow as a background and 60-value gray; with the tissue-paper 40 gray gave the greatest change. Green came next as a background, affording the greatest change in a 60-value gray; with tissue-paper, 20 gray. Then purple with 60 gray; with tissue, 40 gray. Then red with 30 gray or 20 with tissue, and lastly the blue background, which gave its strongest contrast with a 40-value gray with or without tissue-paper. Analyzing these results demonstrates that yellow (value 80) and red (value 40) show greater contrasts with a gray of a lower value than they have, while with green (value 50), blue (value 30), and purple (value 30) the reverse is true. This fact is useful to the painter in giving a surface of neutral-gray color by opposition. If it joins red or yellow, he knows beforehand that the value of the gray must be higher than the value of the red or yellow which he has mixed on his palette, if he expects the maximum brilliancy in the gray itself. With green, blue, or purple he deepens the gray below the value of these colors.

Another experiment naturally suggests itself, namely: that of using a large gray square and placing on it a small colored slip. Even with tissue-paper, however, it is difficult to notice any change in the appearance of the gray square. This demonstrates that to notice effects of opposition the active color must have a surface considerably larger than the one acted upon and should surround the latter, as stated above.

To sum up the effects of simultaneous contrast, it may be said that when tints are contrasted with each other, as in printing flat surfaces, the change in appearance is greater than with full-strength colors. If one of the surfaces is somewhat neutral and of smaller area than the other color, the neutral color is the one that undergoes change, but if both are fairly strong colors of the same relative area, both will undergo change as indicated in Fig. 38.

(To be continued.)

A COURTLY RETORT.

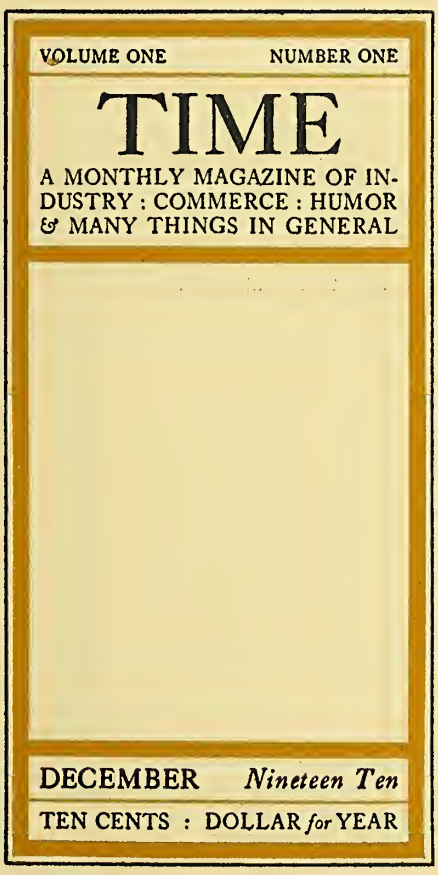
A barrister named Bushe was trying a case in Limerick before Chief Baron O'Grady when, in the course of the lawyer's speech, an ass began to bray loudly outside the courtroom, the window of which opened on a pasture.

"Wait a moment," said the Chief Baron. "One at a time, Mr. Bushe, if you please."

The barrister presently had a good chance to retort. When O'Grady was charging the jury the ass again began to bray, this time at a greater distance from the court-room window.

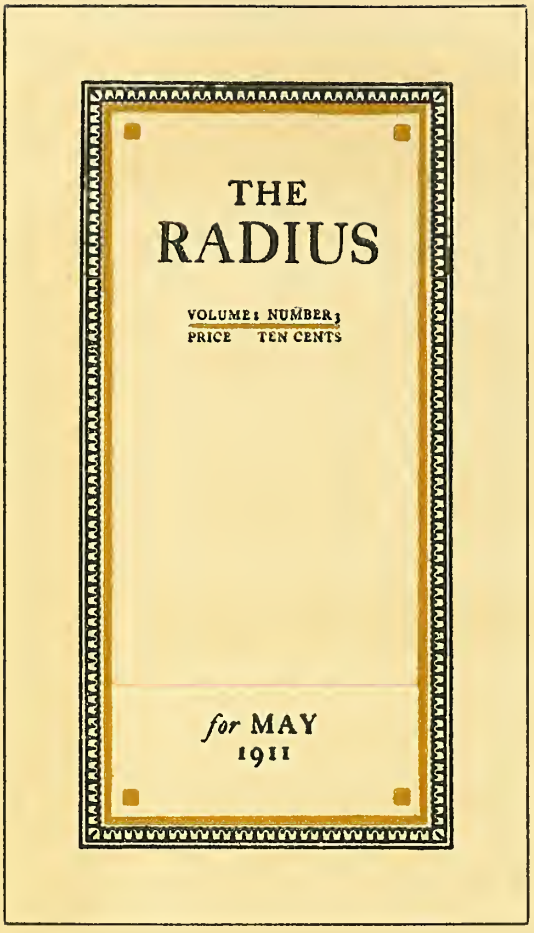
"I beg your lordship's pardon," said Bushe. "May I ask you to repeat your last words? There is such an echo about here I did not quite catch that sentence."

CONTAINED in this month's insert are some unusual and interesting features. On this page and the one following are reproduced some commercial specimens by Eli Black, of Cleveland. Other specimens by Mr. Black, together with a sketch, appear in the Job Composition department. On pages 3 to 7, inclusive, will be found interesting designs in typefoundry materials, by courtesy of the American Type Founders Company, Keystone Type Foundry, H. C. Hansen Type Foundry, Barnhart Bros. & Spindler and the Mergenthaler Linotype Company. Page 8 is set in type made by the Thompson Typecaster.

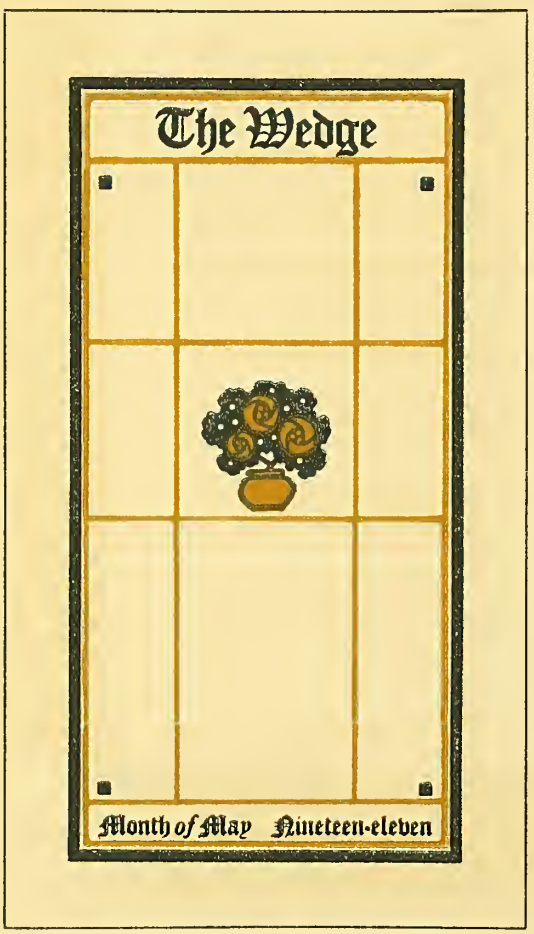




Commercial designs by Eli Black, Cleveland, Ohio.
(See Job Composition Department.)









Commercial designs by Eli Black, Cleveland, Ohio.
(See Job Composition Department.)

We Planned to Catch Your Eye

And here you are reading our story. You have something to Sell. You want to attract Buyers and Orders. Let us display your advertisements and their Success is assured. Our work attracted You; and will attract EVERYBODY just as it has you

Our Customers have the use of all the New and Stylish Type Designs as soon as they appear, and our expert printers will make them talk convincingly for you

THE GREAT NORTHERN ADVERTISING COMPANY

BUSINESS BUILDERS FOR CITY AND COUNTRY MERCHANTS

NEW YORK PHILADELPHIA CHICAGO KANSAS CITY DENVER
SAN FRANCISCO LOS ANGELES SPOKANE GALVESTON LONDON, ENG.

Composed in Clearface Gothic, Tricky Border, Uniform-rule Cast Corners and Tabard Border.
By courtesy of the American Type Founders Company.

Progam of David Carlin's
Comedy-Drama

Unmasked

Given by Members of the

David Garrick Brotherhood

North Baden University
Class '12



University Assembly Hall, Week of December 5
1911

Set in Caslon Lightface Condensed, with Ornament No. 3326.

THE DRAMATIS PERSONÆ

Comedy-Drama "Unmasked"

JOHN HAWTHORNE, Detective . . . Wm. I. Rogers
HENRY ADAMSON, a Banker . . . George L. Hogan
JOHN ADAMSON, his Son . . . . . Martin H. Lucie
DAVID SMALLEY, his Nephew . . Harold McKinnon
WM. MILGREW, a Victim . . . . . Arthur N. Knoll
LORD FITZROY, a Tourist . . . Benjamin H. Mason
HERBERT MASON, a Cynic . . . . Louis I. Browne
GEORGE ARTHUR, an Artist . . . . Fred. Morrison
JANE ADAMSON, in love with Milgrew . John Logan
CLARA CLARKSON, a Suffragist . . Henry B. Orton
LADY FITZROY, a Critic . . . . . James Lawson
BRIDGET MALONE, a Cook . . . Charles S. Bancroft

ACT ONE

Scene One—Lawn of the Adamson Estate on Long Island. Scene Two—Parlor of same. Deceived by his friend.

ACT TWO

Scene One—Office of Henry Adamson in New York. Scene Two—On board an ocean liner. The detective takes a hand.

ACT THREE

The Fitzroy Estate in Shropshire, England. Hypocrites unmasked.

Between Acts One and Two, the University Glee Club will render a few selections.

Between Acts Two and Three, the University Mandolin Club will entertain.

Set in Caslon Lightface Condensed, with Marginal Ornament "T."

By courtesy of the Keystone Type Foundry.

LISBON, the capital of Portugal, is a city of wonderfully picturesque appearance, its resemblance in point of situation and magnificence of prospect to Constantinople having been frequently remarked. Including its suburbs, Lisbon extends about five miles along the river Tagus. The older part of the town, which lies around the Castle Hill—an eminence crowned with an old Moorish castle, destroyed by earthquakes—is composed of steep, narrow, crooked streets, with high, gloomy houses; but the newer portions are well and regularly built. The most beautiful part, called the *New Town,* stretches along the Tagus, and is crowded with palaces. There are many handsome squares surrounded with splendid edifices. The city has numerous educational and scientific institutions, and a National Library containing 160,000 volumes. There are also many public buildings, notable for their fine architecture. The most important public object is the Alcantara Aqueduct, finished in 1743, which supplies all the public fountains and wells of the city. It is 18 miles in length, and in one place 260 feet high. It is the greatest piece of bridge architecture in the world. Lisbon is said to have been founded by the Phœnicians, and was a flourishing city when first visited by the Romans.

PALMA, lying at the head of a bay of the same name, is interesting as the capital and chief city of Mallorca, the largest of the Balearic Islands. It lies a little over a hundred miles distant from the nearest point on the Spanish coast. Communication with the mainland is maintained by submarine cable. So varied are the resources of the island as to make it almost independent of the rest of the world. A curious system of irrigation

Composed in 12-point Scotch, with Linotype Border No. 55.
By courtesy of the Mergenthaler Linotype Company.

Type Specimens

Showing Some *of* the
Type-Faces Which
Can Be Had *by*
Our Patrons

Up-to-Date Printery
1911 Caslon Street, Cheltenham

Composed in Series No. 8.
Cast by the Thompson Typecaster.

Job Composition

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Eli Black, the Printer Psychologist.

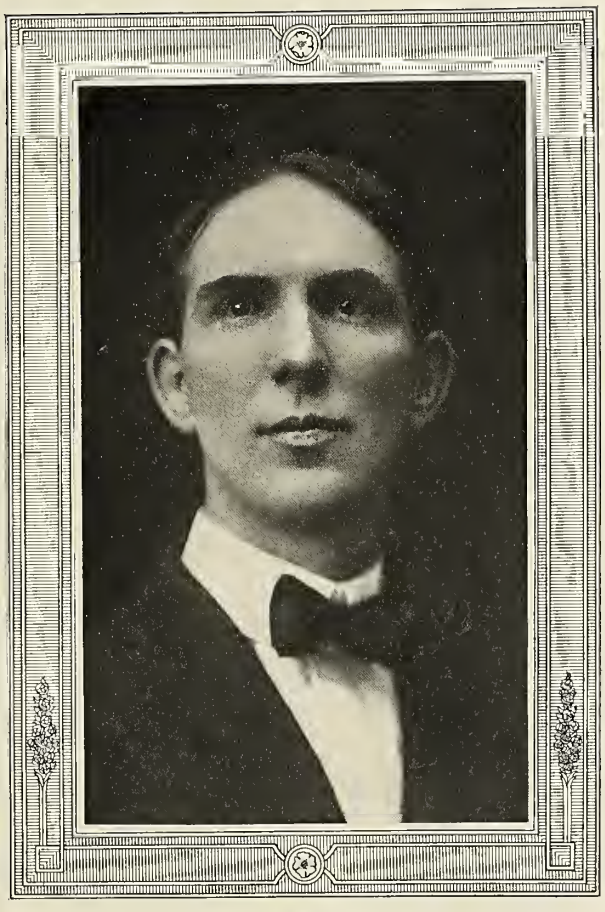
A man is judged as much by the questions he asks as by his answers.

The head of a large printing plant was surprised one morning when a cadaverous youth, whose head contained scrap tobacco on the inside and printers' ink on the outside, presented himself in his full glory of apron and proof-sheets, and announced that the printer had sent up to find out what class of people a certain job was for.

The boss saw at once that the printer was no ordinary printer. He began to investigate.

The printer was Eli Black. He has since developed into an authority on the psychology of printing.

"If printed matter for an undertaker is properly gotten up, I can tell, the minute I look at it, that it is for an undertaker," Eli will tell you, looking up from his work at the Britton Printing Company in Cleveland. "The same holds good for every class of work. Certain kinds of people demand certain proportions and colors. And of all type I think Caslon is the best of all. There you have my creed of printing."



Eli Black.

There are many fragrant whiffs from the incense of Black's Aladdin's lamp of printing. Here are some of them: Harmony of tone and harmony of contrast are the skeletons of good printing. Colors can not be too carefully used. The question is not so much color as shade. A dark, gray, dirty piece of printed matter affects a reader like a dismal day. Warm colors (reds, yellows, greens and so on) attract. Cold colors (blues, grays, drabs and so on), detract. A cold color may be counteracted by a warm color — for instance, a gray paper can be livened up by orange or red ink. The proof lies in the fact that magazines that have warm colors on the covers sell most rapidly. The people of the hot countries, such as Mexico, demand flashy, warm colors.

Certain type should be used for certain types of people. A workingman, for instance, wants plain type, easily assimilated; educated and cultured people will stand for artistic and fancy lettering. For contrast, take a millinery store and a machine-shop. Effeminate typography, showing delicacy in the selection of type and the style of setting, will appeal to a milliner. Machine-shop typography should be masculine, expressing boldness. Lawyers, doctors, architects and bankers naturally crave more dignity in setting and styles of type. Typography for an undertaker should express the religious — by use of one of the cloister series of type. It might be printed in purple and black, thus suggesting mourning. Little details should be carefully watched. For instance, a piece of work for a music house might carry a conventional ornament, a harp or lyre.

It is on such principles as these that Eli Black bases his psychology of printing.

Black began life under a handicap of superstition. He was a thirteen and a valentine. He was born February 14, 1877, in a small town near Detroit, Michigan, and he was the youngest of thirteen children.

He studied the rule of three, birch switches and the rusty cup of a small school's water-pail till he was twelve years old.

Then — "Eli is cut out for a printer," said Eli's father, and Eli was promptly introduced to a newspaper office.

It was in the old days before flash news and two-minute extras. The office inventoried one editor, one printer, seven hundred circulation, a Washington hand press and a few cases of type — pica, long primer, bourgeois and nonpareil. Eli still boasts that during the first winter he learned to set three sticks of bourgeois an hour, and set it fairly clean.

In the spring the boss had to have his yard raked, at which profession Eli became an expert. Later there were apples to be picked. Maybe you remember your apprenticeship on a country newspaper and can understand Eli's introduction to printing. In those days, country editors and parsons took eggs and cordwood for subscriptions.

Just before his fifteenth birthday, he "jumped cases" to Detroit, where he worked for a short time in the composing-room of the Heath Printing Company. Then they put him in the pressroom, feeding presses. But Eli again grew hungry for the newspaper game and jumped to the Detroit *Critic*, a sensational weekly sheet. He worked there two years. Then the paper passed out of existence.

In 1894 Black drifted to Cleveland. Here he came in contact with first-class printers. A new bud opened in his

The section devoted to floor-coverings shows continuously an extensive stock

Rugs from American looms

Wiltons	Fifteen different makes and grades—sizes from 18 x 36 inches to 11-3 x 15 feet; prices from $1.50 each to $95. The assortment of this durable and beautiful weave we consider the best we've ever shown, including the famous Whittall Anglo Persian rugs	The standard reliable makes—Sanford, Bigelow Electra, Roxbury and Superior—are represented in this collection of sightly and durable rugs at moderate prices—18 x 36 inches at $1 each to 11-3 x 15 feet at $37 50. The patterns are copies of Oriental rugs	*Axminsters*
Body Brussels	This well-known weave has been steadily gaining in favor in the past few years and in anticipation of a large demand for these rugs we have gathered a wide and varied assortment — sizes from 22½ x 36 inches at $1.50 each to 11-3 x 15 feet at $50	The effective colorings and variety of shades of Kilmarnock, Doone and Afton rugs permit the matching up of any favored color-scheme—the designs following arts-and-crafts styles. The sizes range from 27 x 54 inches to 9 x 12 feet; prices from $1.50 to $27.50 each	*Scotch Weaves*
Ardahan	So strongly do we endorse these rugs that for many years we've carried a large assortment. They're woven on Jacquard looms the same as Wilton rugs but with the wool brought out in separate tufts like Oriental rugs with colorings and designs exact reproductions of fine Oriental rugs. There are ten different sizes—from 2-3 x 4-6 at $3.50 each to 11-3 x 14-3 at $50	For bed-rooms and bath-rooms there are a half-dozen weaves in a variety of colors—blues and greens predominating. The general range of sizes is from 18 x 36 inches up to 4 x 7 feet, although the Colonial and Pilgrim rugs for bed-rooms are carried in room-sizes also. The prices range from $1 to $8 for smaller sizes; $10 to $18 for room-sizes	*Washable*

A large collection of Oriental Rugs affords ample selection of the most beautiful weaves

The finest Persian room-sizes, from 6x9 feet to 11x18 feet, down to the smallest mats, are gathered from the looms of the far East—well-known weaves at most favorable prices

Mattings	Japanese and China straw mattings in beautiful designs and colors are priced from 25c to 50c a yard—an exceptionally good selection at 30c	All the best foreign and domestic makes: Printed—55c, 65c and 75c a square yard Inlaid—$1.10, $1.25, $1.50 and $1.75 a square yard	*Linoleums*

Black uses the old-style romans and italics most effectively.

heart. From the first he had a tendency toward artistic printing. He began to develop that tendency. He learned



A view of the composing-room of The Britton Printing Company, Cleveland, Ohio.

the value of THE INLAND PRINTER and other trade-papers, and to them he attributes a great deal of his success.

Attention has been particularly drawn to the work of Eli Black by the excellence of the typographical treatment of a series of house organs produced by the Britton Printing Company, of Cleveland, for the David Gibson Company. These publications number twenty-four, and in them Black shows the versatility of his handicraft by a most remarkable demonstration of the printing art. Reproductions of the covers of several of these magazines are shown in the insert in this issue.



An excellent use of a stock decorative design.

Under the direction of David Gibson — the dean of America's commercial literati — he has even taken up the study of architecture. This, he is foresighted enough to see, will naturally give him a high conception of art as applied to the proportion and weight of color and type. To association with David Gibson, Black credits the perfecting touches of his views concerning the art and technic of printing.

Printing, thinks Black, has risen from a job to a trade, from a trade to a profession, from a profession to a science, from a science to an art. For that reason, he is loud in his praise of the excellent working advantages of the plant with which he is now connected.

Of the twenty-five thousand square feet of floor-space, six thousand have been set aside for the composing-room. This is the outcome of many years' planning to overcome

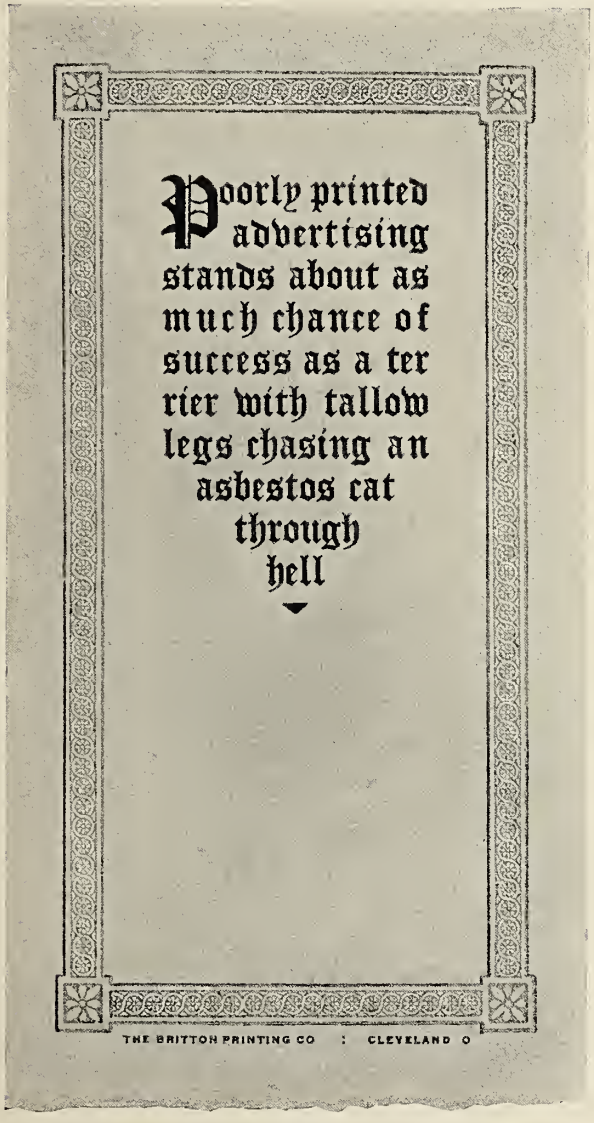
the unfavorable conditions encountered in the ordinary crowded composing-room. There is plenty of light, good



Another view of the composing-room.

ventilation and everything that a printer could wish for in the line of type and accessories.

Black's line of printed matter varies from postal cards



Some " snappy " advertising literature is typed by Black.

to display art catalogues. Their circulation is anywhere from England to Mexico, not to mention the whole of the little United States.

He looks on the production of printing more as a hobby than as a trade or occupation. Such typographical niceties as equal margin around initial letters, spacing, proportion and balance, feature his work. Through it all runs a finely developed instinct — an instinct which makes his art delicate bubbles from the finer senses.

" Use Caslon type and color harmony," says Eli. Then he shows his men where to put the finishing touches.

BOOKKEEPING AND COSTS.

The modern extension of a bookkeeping or accounting system is an effort to harmoniously distribute expenditure.

The old bookkeeping system was the memory of a business, but its extension to a cost keeping on the product of a modern industrial institution is the anticipation of a business.

Take a large printing plant as an illustration: Each month there is a large sheet placed on the general manager's desk, divided into columns for each department involved in the general product, such as typesetting, small presses, cylinder presses, bindery, power department and that of the office or general executive departments.

In each of these columns there is not only the labor and material cost of each active department, but there is added the inactive or burden charges — that is, its share of the executive department, including selling cost, together with rental on the space occupied, heat, light, interest on investment in machinery and equipment, depreciation and so on.

For instance, a typesetter at a case receiving, say, 30 cents per hour; his time must be sold for from three to four times his hourly wage in order to carry the inactive or burden charges — the cost naturally varying according to conditions and the character of the product.

The inactive or burden charges are usually determined and figured in percentages of the active charges. For instance, where human labor is involved the cost of time becomes the basis for percentage; where a machine is involved the machine hours are the basis, and frequently both are involved in arriving at a total cost.

An executive can digest this report by comparing one column with another in any of their detailed figures. If, for illustration, the sales cost is higher than the results justify, there is at least an explanation due from the man in detailed charge of the sales. Then again, as an illustration, if the product is lower than last month and the coal bill is higher this month, either the firemen need instruction, or some of the power equipment is out of repair.

These reports enable a knowledge of conditions both in general and in detail — in other words, oil can be placed where the squeak exists.

It is an extension of a bookkeeping system which enables a knowledge for the direction of the harmonious distribution of expenditure.

A system of this kind has a systematizing effect on the men that comprise a business system — it also has a disciplinary effect upon men.

Men not only take more pride but more care in their work when they know that the results will be apparent.— David Gibson, in " Common Sense."

DON'T WAIT.

If there's any little forget-me-nots along the road, you just pick 'em and make a posy. Don't be waitin' for American Beauties.— *Kate Langley Bosher.*

Specimens

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package.

From the Carlisle Indian School we have received two mottoes, designed and printed by students. They are attractively arranged, with characteristic Indian decoration.

The Teller-Hurst Engraving Company, Syracuse, New York.— Your house organ, "Platology," is well gotten up typographically, the colors are good and the text is well written and convincing.

Cooper Advertising Company, San Francisco, California.—The booklets are both unusually attractive in appearance, the embossing on the back cover of the one for Ghirardelle & Co. being an original idea well carried out.

McMullin & Woellhaf, Burlington, Iowa.— The blotters are both attractive, the one containing the half-tone illustration being especially pleasing. We find nothing whatever to criticize in the arrangement of either of them.

Campbell & Colee, Hutchinson, Kansas.— The advertising circular is nicely gotten up, and the text is very interesting. We would predict that this circular will be productive of excellent results. We have no criticism to offer as to the typography.

The program of Memorial Services held by Chicago Typographical Union, No. 16, is at hand, and is a very attractive piece of type-design. Printed on heavy deckle-edged stock, with the half-tones tipped on, the general effect is most satisfactory.

Charlie Waterbury, Elkhorn, Wisconsin.— Your resetting of the letter-head is in marked contrast to the original, and you have succeeded in greatly improving the general appearance. The program and menu are both excellent pieces of work, and we find little, if any, opportunity for criticism in either of them.

The catalogue of Packard motor cars, designed and printed by the Corday & Gross Company, Cleveland, Ohio, is one of the most attractive specimens of catalogue printing that have reached this department in some time. Printed on India tint paper in black and colors, the effect is very pleasing. We show herewith a reproduction of one of the pages.

A booklet from the Western Engraving & Colortype Company, Chicago, shows some excellent examples of half-tone work in black and various colors, together with some excellent wood engravings and zinc etchings. The cover is an attractive piece of work.

The package of commercial specimens from the press of the Howard University, Washington, D. C., contains some exceptionally interesting and clever type arrangements, simplicity of design and the use of plain type-faces making them unusually attractive. One of the title-pages, the original of which is in brown and black on India tint stock, is shown herewith.

SONG SERVICE
BY THE
HOWARD UNIVERSITY CHOIR
RANKIN MEMORIAL CHAPEL
WASHINGTON, D. C.

SUNDAY AFTERNOON
APRIL NINTH, AT 4:30 P. M.
MDCCCCXI

Howard University Press, Washington, D. C.

A title-page from the Howard University Press, Washington, D. C.

W. Williamson, Chicago, Illinois.— The booklet is very neat in design and is well printed. On the leaflet in blue and gold, however, we would suggest a plainer type-face for the text, as the decorative letter which you have used is hardly in keeping with the subject-matter.

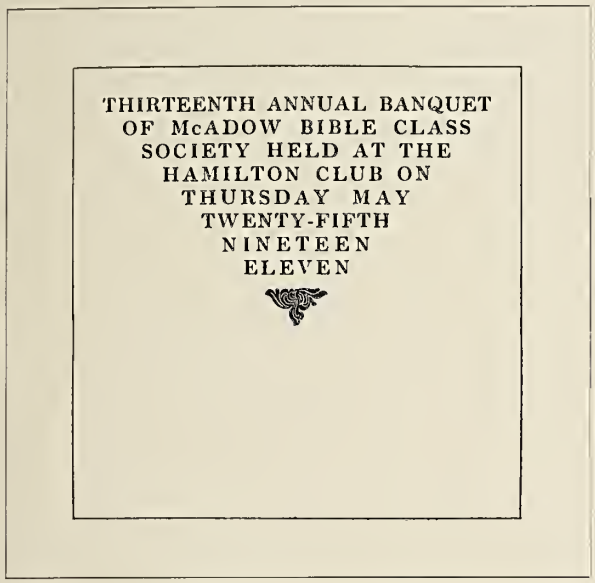


Three pages from a handsome catalogue by the Corday & Gross Company, Cleveland, Ohio.

Harry L. Izor, Durand, Michigan.— Your letter-head is an exceptionally clever piece of work and we have no suggestion for change in its appearance, except that, perhaps, the use of slightly stronger tint as a back-

ground would be preferable, as the copy which we have barely shows the tint. The check is also well arranged and calls for no criticism.

EDGAR T. WHITE, Chicago, Illinois.— Your specimens are all pleasing in design and color harmony and we find nothing whatever in them to criticize. We show herewith a reproduction of a card and title-page, both set in Scotch roman, with italic to match.



Title-page and card by Edgar T. White, Chicago.

C. R. WATERS, Chicago, Illinois.— The menu and program is a very attractive piece of type-design, the combination of blue and gold used in the border being especially handsome. The type arrangement throughout is very satisfactory and leaves no opportunity whatever for criticism.

THE Ryan & Hart Company, Chicago, has issued a handsome sample-book showing specimens of the most appropriate type-faces for invitations and announcements. The book contains sixteen designs for various invitations, etc., printed and embossed on heavy stock in gold and colors.

THE Challenge Machinery Company, Grand Haven, Michigan, recently sent out an attractive catalogue descriptive of the Stonemetz two-revolution press. With the catalogue are also several specimens of one, two and three color work, printed on a Stonemetz press, and very attractive in appearance.

THE Artcraft Company, Cleveland, Ohio.— The advertising circular is a very pleasing arrangement, and the text is well presented. The color which has been used on the cover is rather weak and we would suggest that a slightly stronger color would give a better effect, especially on this particular quality of stock.

P. H. LORENTZ, Buckhannon, West Virginia.— The envelope is very attractive, both in type arrangement and color. The arrangement of the blotter is also good, but the stock on which it is printed rather spoils the effect. We would suggest that this same arrangement printed on a plainer stock would be entirely satisfactory.

J. B. MILLER, Meade, Kansas.— Your specimens are all good, and the letter-head for the Empire theater is most original and attractive. We would suggest that on the booklet cover you use a one-point instead of a two-point rule, as the latter is rather heavy in tone to harmonize well with the type-face. We also think that if the green tint which you have used on the letter-head for the Meade Publishing Company had been a trifle weaker, the effect would be better, as at present there is hardly sufficient contrast between the two greens.

DOPF & TAYLOR, Fullerton, Nebraska.— Both of the letter-heads are rather strong and bold and lack a certain refinement which we feel is essential to the best commercial stationery. The use of smaller sizes of type throughout would be much more satisfactory, and the keeping of the work all in one, or perhaps two, series of type which harmonize more closely than those which you have used, would be much more satisfactory.

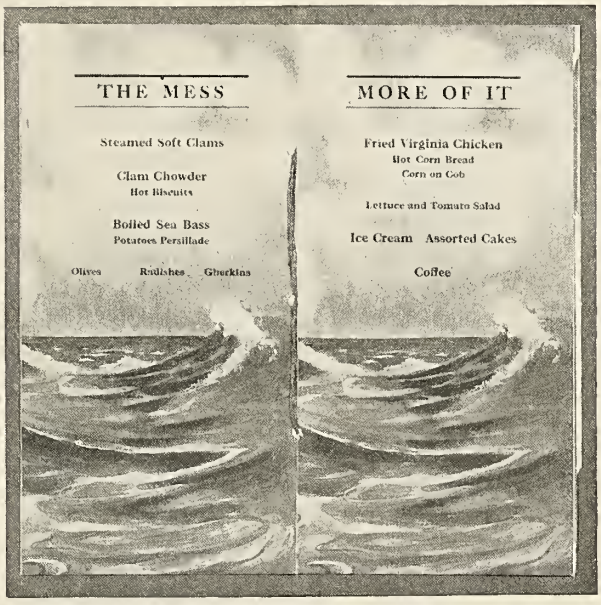
FROM R. R. Rose, with R. P. Latta & Co., Vancouver, British Columbia, we have received a package of excellent commercial specimens. Hand-



An interesting use of the free italic letter.

lettering plays an important part in these designs, and we reproduce herewith a business card which shows an interesting use of the free italic letter. The type specimens are well designed and are satisfactory in color arrangements.

HUGO WITTMAN, Buffalo, New York.— Your booklet, entitled "Practical Results," is an excellent specimen of type arrangement and color harmony, the three-color illustrations on the inner pages being unusually good. We would also congratulate you upon the excellent effect which you have secured in the embossing of the cover-design.



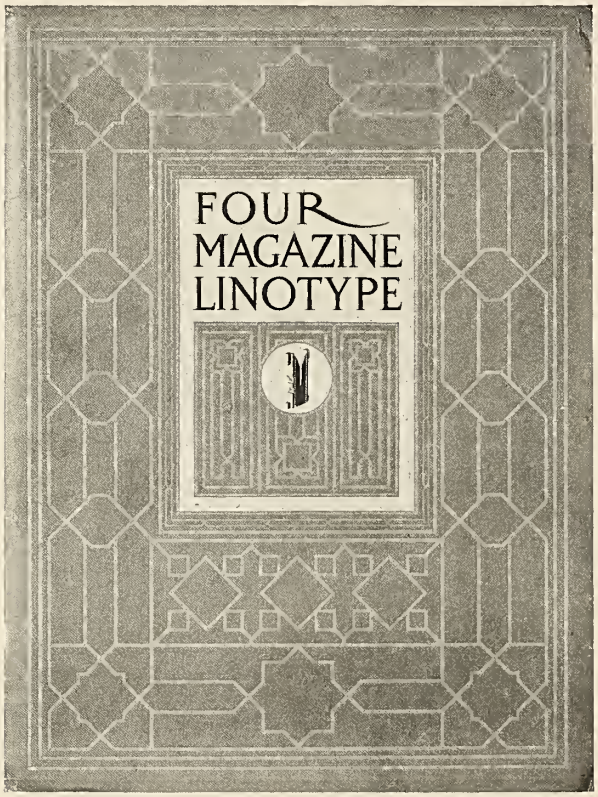
Two pages of a unique menu by the Robert L. Stillson Company, New York.

FROM the Robert L. Stillson Company, New York, we have received a copy of the menu of the second annual shore dinner of the Club of Printing House Craftsmen. The design and arrangement of the menu are thoroughly in keeping with the occasion, as the reproduction herewith will show.

W. W. BURGESS, Dallas, Texas.— The letter-head for the typographical union is very pleasing in design, and, with the exception of the suggestion that you use a trifle less space between words where the text letter is

employed, we have no criticism to offer on the design. The use of the decorative pieces at the ends is very satisfactory, and the effect as a whole is interesting.

We show herewith a reproduction of the cover of a booklet recently issued by the Mergenthaler Linotype Company, descriptive of the new four-magazine, quick-change Linotype. The booklet throughout is a handsome piece of work and thoroughly in keeping with the cover. The latter is printed in three colors on cream-colored stock.



The handsome cover of the new catalogue of the Mergenthaler Linotype Company.

Lon H. Roberts, Toledo, Ohio.— The specimens are very pleasing, although, perhaps, the use of a slightly stronger gray for the text matter in the book, "A Trip Through Dairyland," would be more pleasing. As it is now, the half-tones and the decoration on the pages are much stronger than the text. The blotter for the National Union excursion is a very attractive piece of work, the half-tones being well printed.

R. R. Greer, Uniontown, Alabama.— The little blotter is a very clever arrangement and is well handled. We have little to criticize in regard to this arrangement, although personally we think that the type-face which you have used is not entirely pleasing and would suggest that a lighter face, more of the weight of a plain roman, would be desirable and more easily read. The color combination is good and the border design is very satisfactory.

S. S. Sherman, Sutherland, Iowa.— On the class program we would suggest that the use of smaller type for the type pages would have been a great improvement, as at present the title-page is rather strong and bold for a piece of work of this size. We also think that on the program page the use of capitals of a size smaller for the names would have been an improvement, as it would largely do away with the crowded appearance of the page.

"The Homely Philosopher," the house organ of the Franklin Press, Detroit, Michigan, is one of the most attractive booklets that have reached this department in some time, and we wish to congratulate its editor, Mr. A. H. Finn, upon its general appearance and upon the quality of the text which it contains. The cover-page is an attractive bit of lettering and decoration, printed in green and violet on white stock, and the inner pages are printed in black and violet on coated stock.

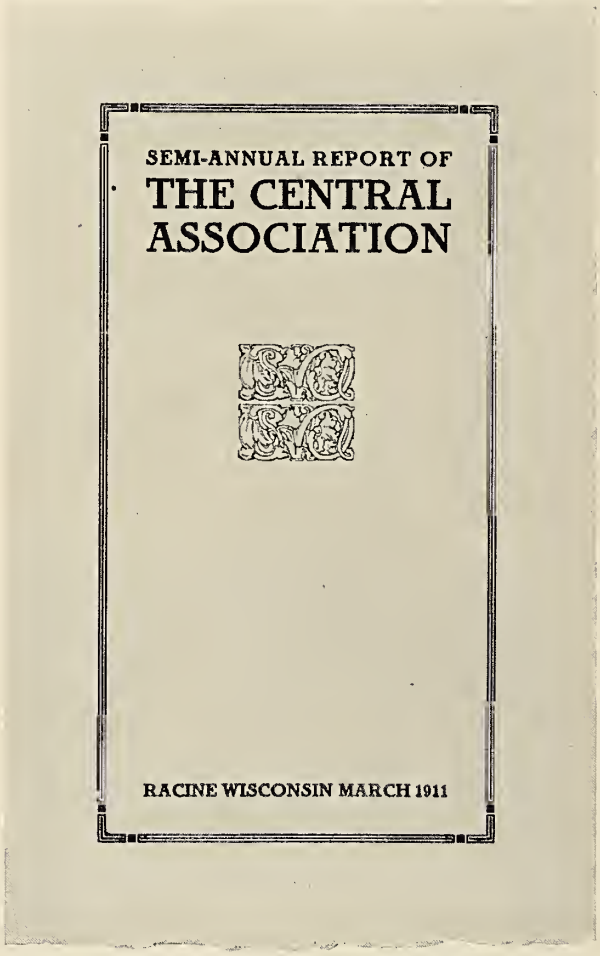
J. W. Bryant, Newport, Arkansas.— We would suggest that the use of a more condensed letter for the larger portion of text on this card and the grouping of the names of insurance companies at one side of the card would give a more satisfactory arrangement than the one which you have used. Personally, we do not care for the combination of type-faces, as there is too much contrast between them, both in shape and in tone, and would suggest that the card be set all in one series, or two series which have a little more in common than do the two which you have used.

The Canton Culvert Company, Canton, Ohio.— The circular which you sent is very pleasing in its general arrangement, and is well printed. We find little opportunity for criticism regarding this work, although, perhaps, the use of a slightly less striking color would have been desirable, inasmuch as it would have detracted less from the appearance of the half-tone illustrations than does the bright orange which has been used. This, however, is more a matter of personal opinion than of criticism.

Geo. Symons, Yonkers, New York.— Of the four specimens of the program cover-page, we prefer the one set in Lining Gothic, with the rules at the top and bottom of the page, although the rules are rather heavy to harmonize well with the type-face. The design which is surrounded by the Renaissance border is very pleasing, and there is but little choice between it and the one in Lining Gothic. The page in Lining Gothic, with the ruled border, is perhaps the least pleasing of the four.

J. B. Kendall, Elk Rapids, Michigan.— The commencement-exercises announcement is very satisfactory and there is little call for change in its general appearance. Personally, however, we would suggest that you set the names which comprise the class roll in two columns and line them up, rather than running them diagonally across the page as you have done. In this case we would suggest that the odd name be centered underneath the two columns. With this exception we have no criticism to offer on the work.

From F. M. Morawetz, Racine, Wisconsin, we have received a package of high-class commercial specimens. The type arrangements and color schemes are excellent throughout, the use of various border designs being an attractive and interesting feature. We show herewith a reproduction of the booklet cover, the original of which was printed in black and red on gray stock.

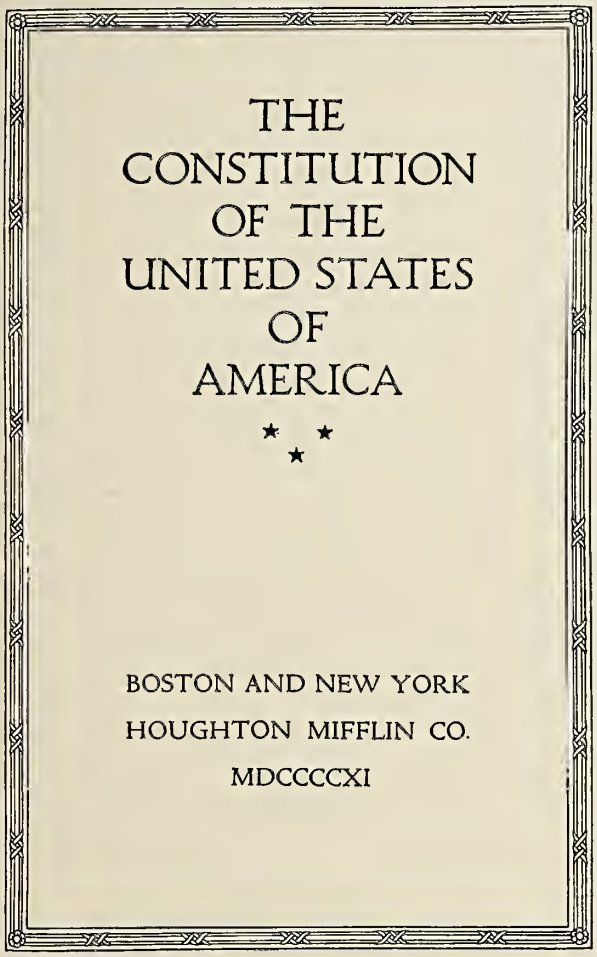


Booklet cover by F. M. Morawetz, Racine, Wisconsin.

The Hershey Press, Hershey, Pennsylvania.— The folder is a very clever arrangement and is well handled, although, perhaps, the throwing of the illustrations closer to the fold would have been a slight improvement, as some of them are rather close to the outer edge. Considerable variation in the strength of the tint color is noted on the different pages. Personally,

we would have preferred the text matter set in a smaller size and surrounded by a border, either of plain rules or some form of decoration, which would harmonize more closely with the shape of the page than do the squared-up groups of type.

We show herewith a reproduction of a title-page of an edition of the Constitution of the United States, arranged by Bruce Rogers for the Houghton Mifflin Company. It is printed in Montaigne type and enclosed with emblematic borders appropriate to the text.



A title-page by Bruce Rogers.

Melvin L. Lanterman, Crystal, Michigan.— With the exception of the school program, the specimens are all well handled, and we find little opportunity for criticism in any of them. On the school program, however, we would suggest that a rearrangement of the title-page, grouping the text into one, or possibly two, groups, instead of spreading it over the entire page with equal spacing between lines, would be an improvement. We also suggest that you group the text in such manner as will bring out the words "Graduating Exercises of the Haines School" rather more prominently than the balance of the text.

H. D. Pedlar, Oxbow, Canada.— The cover-page for the program is very pleasingly handled and we congratulate you upon its excellence of design. The blotter, however, is not as satisfactory, and we would suggest that perhaps the raising of the two groups of decoration at the ends would be an improvement, as the placing of these groups directly in the center of the panel does not give us the pleasing proportion which the unequal division of space secures. It is rather doubtful as to the value of this decoration at the ends, and we would suggest that perhaps leaving it out entirely would be an improvement rather than otherwise.

J. T. Younge, North Emporia, Virginia.— We would suggest that more simplicity in the treatment of commercial stationery would add very much to the appearance of your work, judging by the letter-head for the *Independent*. The type-faces which have been used on this heading are entirely foreign to each other in their general design and show no harmony of shape whatever. The excessive spacing between words in the line set in text type is also undesirable and out of place in connection with the condensed letter of this character. The color combination is rather strong, and while it would not be objectionable with a small percentage of the design printed in the red or orange, still, with the large percentage which you have used, the effect is altogether too flashy. The design would have been more desirable if the border between the rules had been omitted entirely, as the latter is too decorative and attracts too much attention from the type-faces, besides adding another color to the design.

The Midland Times Print Shop, Midland, Ontario.— The business-card design would be much more satisfactory in appearance if the main line were a trifle larger, giving it a greater contrast to the balance of the matter on the card. We would also suggest that the use of parallel rules of equal weight, rather than a light and heavy rule, for underscoring the address line, would give a better appearance to the card as a whole. The general arrangement and the breaking-up of the space are very satisfactory. Perhaps the use of a single rule of the same weight as the border, to cut off the panel at the end, would be more desirable than are the two light rules.

Claude Council, Deport, Texas.— We would suggest that the use of lower-case throughout in setting the title-page of the souvenir program would have resulted in a more pleasing appearance. The mixing up of lines of capitals and lower-case is not desirable and should be avoided wherever possible. We also would suggest that you arrange the matter in two, or perhaps three, groups, rather than scatter it over the entire page with equal space between the various lines and rules which are used to separate them. The omission of the decorative rule at either side of the catch-line would also be an improvement. The general arrangement of the blotter is satisfactory, and we have no criticism to offer regarding it, with the exception that perhaps a brighter red, inclining more toward the orange, would give a more pleasing contrast to the black.



A pleasing page by W. H. MacKnight, Greeley, Colorado.

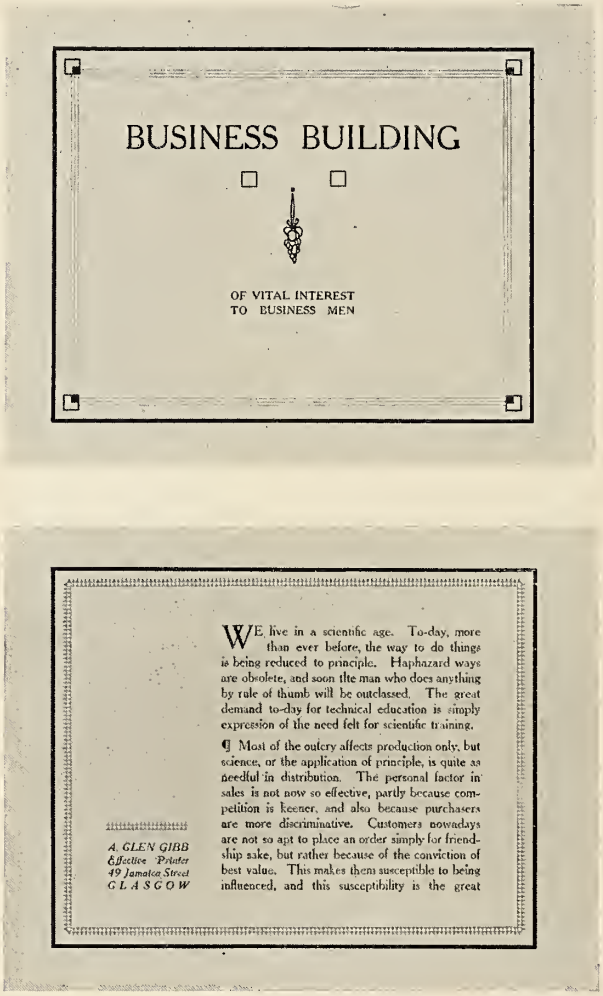
W. H. MacKnight, Greeley, Colorado.— On the title-page of the trial calendar the rules are too heavy to harmonize with the type. The business card is an original and clever arrangement and very pleasing, as is also the title-page for the commencement program. We show a reproduction of the latter.

A. B. Maxwell, Missoula, Montana.— The specimens are good in general arrangement and the color schemes are very satisfactory. We find little to criticize, but would call your attention to the fact that the rules used for making the panels of the letter-head for W. H. Card are too light in tone to harmonize with the type-faces with which they are used, and that rules a trifle heavier would give a much more satisfactory effect. Your letter-head for the Missoula Chamber of Commerce is a very pleasing arrangement and the color scheme is unusually good. Perhaps the use of a slightly weaker color for the rules on the menu for the Grand Pacific Hotel café would have given a little better appearance to the job as a whole. This, however, is not a serious matter.

Spring Valley *Sun*, Spring Valley, Wisconsin.— The general arrangement of the booklet of verse is very satisfactory, although there are one or two things to which we would call your attention. We would suggest that you arrange the spacing of the inner pages so that the amount of

white space between the running head and the text underneath is not more than the space between the running head and the border surrounding the page. We would also suggest that a rearrangement of the cover-page, doing away with the unusually wide spacing between some of the words, would be more satisfactory. The squared-up effect in typography is desirable in many cases, but where one is compelled to use excessive spacing in order to attain this effect it is not satisfactory, and some other arrangement would be preferable.

From A. Glenn Gibb, Glasgow, Scotland, we have received a package of high-class commercial specimens. In the type arrangements, as well as the selection of stock and colors, these specimens are unusually pleasing,


BUSINESS BUILDING

OF VITAL INTEREST
TO BUSINESS MEN

WE live in a scientific age. To-day, more than ever before, the way to do things is being reduced to principle. Haphazard ways are obsolete, and soon the man who does anything by rule of thumb will be outclassed. The great demand to-day for technical education is simply expression of the need felt for scientific training.

¶ Most of the outcry affects production only, but science, or the application of principle, is quite as needful in distribution. The personal factor in sales is not now so effective, partly because competition is keener, and also because purchasers are more discriminative. Customers nowadays are not so apt to place an order simply for friendship sake, but rather because of the conviction of best value. This makes them susceptible to being influenced, and this susceptibility is the great

A. GLEN GIBB
Effective Printer
49 Jamaica Street
GLASGOW

Two pages from a booklet by A. Glenn Gibb, Glasgow, Scotland.

and show a careful regard for simple treatments. We show herewith reproductions of two pages from a booklet. The original was printed in brown and green on India tint stock.

H. T. Sandy, Brooklyn, New York.— While the specimens in general are very satisfactory, we would suggest one or two changes regarding them. On the cover for the Crescent theater we note that you have an excessive amount of decoration, and think that a plainer arrangement with less ornamentation would be much more satisfactory. This also applies to a certain extent to the bill-head for Wm. H. Frasse, as the border which surrounds the text is rather too attractive for the balance of the heading. We would call your attention to the fact that the letter-spacing of text letters is undesirable from the nature of the design of the letter itself, and would suggest that you avoid letter-spacing this style of type wherever possible. We would call your attention to the fact that where red and black are used as a color combination, a small percentage of red is all that is necessary to brighten up the page, and where a large amount is used the job becomes rather loud and unattractive in appearance. Your letter-head for the *Motion Picture Story Magazine* is excellent in design, and with a smaller proportion of red would be entirely satisfactory. As it is, however, the large amount of red rather destroys an otherwise pleasing effect.

Wilbur F. Cleaver, Somerset, Pennsylvania.— The program title-page is an exceptionally good arrangement, although there are one or two small points to which we would call your attention. We would suggest that you lower the word "Program," inasmuch as the space between this word and the outer rule is less than between the word and the group of reading-matter which follows it. We would also suggest that you use an ornament a trifle lighter in tone, as the one which you have used does not harmonize well with the type-face, being rather too strong. The raising of the group in the lower part of the page would also improve the general appearance, and perhaps the use of a rule of one-point face, rather than two-point face, would be more in keeping with the type. On the page of the Second Annual Convention, we think that less paneling would have been an improvement, and would also suggest that the wide spacing between words in both the upper and lower panels is undesirable and that a slight letter-spacing in the words would have improved the general appearance of these two lines. We note a tendency toward this wide spacing in several of the advertisements, and would suggest that somewhat closer spacing would improve your work in general, except, perhaps, where the lines are set in all capitals.

TICKET-PRINTING MACHINERY.

At the Central station of the North Eastern Railway, at Newcastle-on-Tyne, there has been erected a ticket-printing machine of an interesting type, that issues the tickets as well as prints them, and automatically registers the number sold. For each variety of ticket that is to be printed an electro is inserted in the machine, together with a revolving disk on which is wound a roll of cardboard sufficient for ten thousand tickets. The pressure of a small push-button switch sets the mechanism in motion, and the ticket is printed, cut off the cardboard roll, and deposited in a tray outside the machine in less than a second, while the transaction is registered on an automatic counter. The machine is actuated by a small electric motor consuming so little current that it can be connected up with the ordinary lighting circuit. The apparatus installed at Newcastle prints and issues five varieties of tickets to stations to which there is a continuously heavy traffic, but the machine can be adapted to the issue of as many as thirty kinds of ticket without increasing the size. Its advantages include the economizing of booking-office space due to the obviation of the necessity to keep a stock of ready-printed tickets, the elimination of the risk of theft or fraud through the same cause, absolute accuracy and time-saving in accounting for sales, and cheapening of the cost of production. The cost of one thousand tickets on the machine is 2d., as against about 1s. 7d. in the ordinary way, and electric current costs only ¼d. a thousand. Another type of machine, especially adapted to the requirements of underground and suburban railways, prints and issues a ticket on the passenger placing a penny or other coin in the slot. This machine has distinct advantages, as regards both cost and certainty of working, over the usual slot machine, in which the tickets are inserted ready printed, while a counter automatically records the sales. The machine, we understand, is only one of an interesting class of automatic machines now being put upon the market by the British Electric Automatic Machines, Limited, Caxton House, Westminster, S. W.— *British and Colonial Stationer and Printer.*

THE "MASTER PRINTER" CHANGES HANDS.

This sprightly monthly, heretofore published by the Philadelphia Board of Trade, is now issued by the Master Printer Publishing Company, of Philadelphia. The leading spirits in the new company are Warren B. Hait, Jr., and J. G. Soulsby. The first-mentioned was till recently in the supply field, while Mr. Soulsby was immediately before the change what he is now — advertising and circulation manager of the *Master Printer*. The new management announces that it has some big ideas which it feels will be sure winners and make brethren sit up and take notice.

Written for THE INLAND PRINTER.

A PRINTING-OFFICE DE LUXE.

BY C. A. HARTMAN.

ON May 24 the New York Public Library was opened to the public after appropriate ceremonies of dedication, participated in by President Taft, Governor Dix, of New York, and Mayor William Jay Gaynor, of New York city. This magnificent, most costly, and one of the most beautiful buildings in all the world devoted to its specific uses, has shelf-room for three million five hundred thousand volumes; a floor-space of three hundred and seventy-five thousand feet, and cost, for erection alone, $9,000,000, on land valued at $20,000,000.

There are ninety miles of shelves in the stackroom and in other rooms devoted to special departments; in the cataloging department there are three million cards, with ample room for an increase to ten million when necessary. The building is almost entirely of white Vermont marble, of which three hundred thousand tons were used, not counting one hundred and fifty thousand cubic feet rejected on account of flaws. The New York Public Library ranks fifth among the great libraries of the world.



WILLIAM H. SCHWARTEN,
Superintendent, Printing Department, New York Public Library.

Of special interest to those engaged in the printing industry is the complete and up-to-date printing plant forming a part of the library equipment, and quartered in the new building, at the corner of Fifth avenue and Fortieth street. The superintendent of this plant is Mr. William H. Schwartzen, who for eleven years was superintendent of the printing plant of the Public Library at Pittsburg, Pennsylvania, which was considered a model printery of its kind.

The plant as evolved by Mr. Schwarten is the result of ten years of special training and study of the technical difficulties which surround a library printing-office, and which differ greatly from those besetting the commercial "shop." He designed the entire layout; made all the drawings, including the floor plans, as well as the sectional drawings of the special cabinetwork. As the outfit stands to-day, it is a monument to one man's ability to utilize every square foot of floor-space by condensing into the least possible area an equipment to do a very large amount of work.

The plant is all on one floor, the rooms connecting, and consists of composing-room, pressroom, and bindery, while at the rear of the bindery, separated by a three-foot solid brick wall, is a room for melting up linotype slugs, knife-grinding, and a storage-rack for galleys, containing ten tons of linotype slugs. Separating the composing-room from the pressroom is the superintendent's office, in which are the desks of the proofreaders and office assistants.

The problem of light, heat and ventilation, so frequently ignored or carelessly considered in printing-offices, has here been worked out to scientific perfection. The building and all that pertains to it is absolutely fireproof; the only wood about the place is to be found in the cabinetwork and furniture. All the windows are in bronze casements. The type and roller washing fluids are contained in automatic nonexplosive cans, and the inks, waste and soiled rags are kept in fire and combustion proof receptacles, out of sight.

The floors, which are of concrete, three feet thick, are laid with white vitrified hexagonal tiles, and the walls, from floor to ceiling, are of white glazed tile, the ceilings being of white plaster of a cream tint. Natural light is supplied through large double windows of prismatic glass, which so deflects the light that small type can be read in a far corner as well as near the window.

The general ventilation system is furnished by special automatically driven fans that pump the fresh air into the rooms through radiators in the walls near the ceilings, while another set of fans exhausts the foul air through

radiators placed in the walls near the floors. Copper hoods are placed over the metal-pots of the linotype machines, forming a "metal-pot down draft." Leading from these hoods is a twenty-ounce seamless copper tube, which connects with a vent-pipe in the floor beneath each machine, and through this tube a centrifugal exhaust fan draws off all odors and gases from the machine.

All outlets throughout this plant, whether for gas, power, light or ventilation, were laid before the ceilings and floors were down, so that when the machinery was set, each piece fell into place. Each linotype machine has five electric lights, and it is particularly noticeable throughout the plant that no pipes, wiring, shafting or belting disfigures the walls, floors or ceilings.

The heating system in use is the Johnson Thermostatic Automatic Control, which insures even temperature in each room without interference with the heating of any other portion of the building.

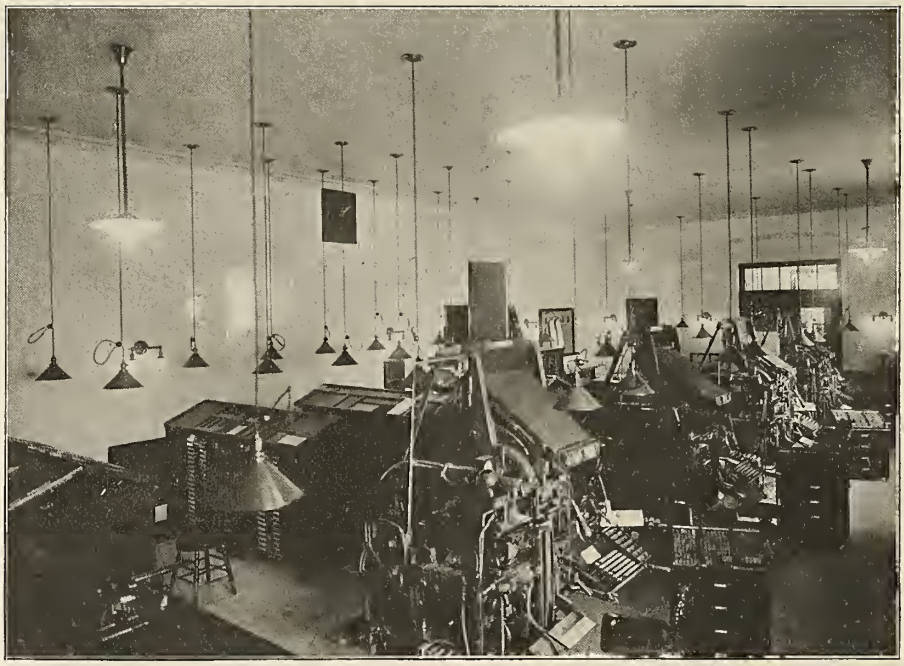
Harmony of color was the key-note of the decorations of the plant, as is evidenced by the fact that all of the machinery or metal about the place is enameled in "battle-ship gray"; presses, linotype machines, motors, etc. All the cabinet and wood work is of quartered white oak, aged by the ammonia-fumed process, making it darker and more serviceable, showing no finger-marks or ink-stains, and an additional wax finish makes it impervious to water-stains. The tops of all tables, work-benches and cabinets are of white-rock maple, quarter-sawed and doweled. The tables have brass shoes and the cabinets are set on bases of blue Vermont marble, as a protection when the floors are scrubbed.

To overcome any possible annoyance to the library above, from vibration or noise, the machinery is set upon a base of cork, one-half inch in thickness.

The composing-room is equipped with four Model 7 quick-change, two-letter, double-magazine Mergenthaler linotype machines. Accompanying these are special auxiliary keyboards and magazines, and an outfit of thirty thousand accents and several hundred special characters. The run of work includes composition in the original Russian, Greek, and Hebrew, as well as all of the other languages that use the English alphabet. The work on the machines is so systematized that a change can be made to any font, any measure, and any language in two minutes.

There are about three thousand pounds of foundry type in this plant, all of which is the standard line and unit set of the Inland Type Foundry, with the usual equipment of labor-saving brass rule, leads and slugs, wood and metal furniture.

Probably the most interesting item of the composing-room is the group of four cabinets, equal, as stated by the superintendent, to sixteen of any other cabinets ever built. They have extension fronts with sixteen-candle-power lamps built into the top of the cabinets immediately over the cases. Cases have cast-bronze pulls on case fronts, drawers and cabinets; steel runs, spring roll fronts on galley cabinets, and new departure cases throughout, with three-ply bottoms.



COMPOSING-ROOM — PRINTING DEPARTMENT, NEW YORK PUBLIC LIBRARY.

Each cabinet is 83½ by 32¾ inches. Both tiers of the four cabinets have full-sized cases, and the cases of all four cabinets are interchangeable. On the cabinets, in place of the usual two pairs of news cases with tilting brackets and galley-boards, there are one-piece seamless brass standing galley tops extending the full length of cabinets. On one cabinet, one tier holds full-sized indexed electrotype drawers (slotted to picas). The other cases in these four type-cabinets consist of four practical space and quad cases, four blank cases containing half-sized Sanspareil Harris rule cases, fourteen Two Rivers cap. cases, fourteen regular lower-case news cases, nine triple cap. cases and 160 full-sized California job cases.

Each cabinet also has a series of six sort-drawers, which run through the cabinet and can be drawn out either side, each drawer divided into sixteen compartments of equal size, each compartment to hold five pounds of type; galley-cabinet of two separate compartments, each compartment fitted with eight pairs of detachable galley-brackets (the compartments are inclosed with spring-roll curtains se-

cured by Yale locks); a series of six tilted galley-drawers immediately above the sort-drawers in the center of the cabinet, galley-drawers run through the cabinet and can be drawn out either side; drawers are full brass lined.

In the pressroom the equipment consists of a No. 3 Miehle two-revolution press, sheet and fly delivery; size of bed, 33 by 46. The press is driven by a 3½-horse-power motor, bolted to and set with the frame of the press. The controller is arranged to maintain three back speeds and fifteen forward speeds; dynamic brake and release push-buttons are connected with the controller at different points about the machine. A Gustafson automatic feeder is attached to the press.

A Brown catalogue and book folder has been installed. This machine will fold 8, 12, 16, 24 and 32 page signatures, printed on any kind or weight of paper up to 120 pounds on 32-page work and 140 pounds on 16-page work. A 1½-horse-power motor secured to the frame of the folder by iron brackets, and belted to the driving-shaft, furnishes the power. The folder also is equipped with a Gustafson automatic continuous paper-feeder.

Among the smaller presses there is a No. 2 E-1 Harris automatic card and envelope press with automatic feed, specially built for library work. The press is adapted to print from both type-forms and electroplates, and has five speeds ranging from five thousand to twelve thousand impressions per hour. The press is driven by a constant speed motor of 1½ horse-power bolted to the base of the press, and is controlled by a knife switch and motor starter with overload and no voltage automatic release. Forming a part of the Harris press equipment is an electrotype bender driven by direct motor, with necessary gas connections.

There are three Colt's Armory platen presses, one 13 by 19 and the other two 10 by 15 inches, all of which are operated by multispeed electric motors belted to the presses.

A Child Acme cutter, 42-inch, self-clamping, driven by belted motor; a No. 7 Boston wire stitcher; a Hickok iron frame, three-drill paper-drill; and a Sterling round-cornering machine, all directly connected with individual motors, make up the balance of the pressroom equipment.

There is built on the wall behind each machine, a tool board painted in "battle-ship gray," in an oak frame to match the cabinetwork. Here a complete set of tools for each machine is kept, none of which is used for any other machinery.

The equipment of the bindery is complete in every detail, and in every instance much thought and care has been exercised in providing the most labor-saving and durable material.

A large storeroom for paper stock and supplies adjoins the plant proper. Again the three-foot fireproof, tile-faced floor and walls are in evidence. All the shelving is of steel.

This plant represents an expenditure of about $65,000, and no detail has been considered too small for the most careful attention. The printers who work here are being selected solely according to fitness, and the policy of the survival of the fittest is to be enforced. No man is permitted to hold a situation in the plant who is addicted to the use of liquor in the slightest degree, and, to quote the superintendent, "We work but eight hours, give our men two weeks' vacation with pay, pay wages equal to the union scale, and the library is therefore in a position to maintain the finest printing organization in the country."



PRESSROOM — PRINTING DEPARTMENT, NEW YORK PUBLIC LIBRARY.

THE REMEDY.

There is but one way to nail the responsibility for the rise in the cost of living, and that is to consider the entire scheme at once and pick out not only those who live by monopoly and graft, but those whose work is unnecessary or duplicative.

When fewer shoemakers make more shoes for fewer farmers, and fewer farmers raise more food for fewer shoemakers, why should the cost of living rise? Reasons and fact find but one answer — somebody has quit work and is living off the worker — half America is living by trading in that which the other half produces. Somebody will have to go to work.— *Milo Hastings.*

Bookbinding

BY A. HUGHMARK.

Under this head inquiries regarding all practical details of bookbinding will be answered as fully as possible. The opinions and experiences of bookbinders are solicited as an aid to making this department of value to the trade.

Bookbinding is no longer a trade confined to the purpose implied by the name. A number of separate industries have sprung from it, each incorporating some branch or branches of the trade, requiring the same knowledge of materials and their treatment. Grouping the most closely related into individual industries, we have: Blank-book manufacture — specialized into ruling, forwarding, finishing and marbling. Edition binding — specialized as case-making, forwarding, stamping and marbling; stamping and finishing being the branches requiring the same knowledge. Job-binding is usually done in small shops and by amateurs who develop the artistic side of finishing.

The following lines have developed into special businesses: Loose-leaf systems, where ruling and blank-book finishing is part of the work; filing systems, where ruling, diecutting, indexing and lettering connect it with the trade; jewelers' cases, leather and novelty work and badge concerns, employing men who can letter and stamp gold and metal on the materials of the wares they deal in; finishing concerns, who mount and finish maps, do varnishing, tin-mounting, eyeletting, punching, diecutting, gumming, etc.

Having concluded "Blank-book Forwarding" in THE INLAND PRINTER for June, the subjects of finishing and stamping will now receive attention.

FINISHING OF BLANK-BOOKS.

The most convenient size to keep on hand is egg albumen, which can be bought from bookbinders' or photographers' supply houses. It is put up in granulated form in one-pound boxes. When required, a heaping teaspoonful is dissolved in half a tumbler of water. This takes a little time to dissolve. To keep it from decomposing, which it will do quickly, especially in warm weather, a few drops of ammonia, formaldehyde, a pinch of table salt or a small lump of camphor should be added. To prevent the size from frothing when sponging it over the surface to be finished, a teaspoonful of skim-milk or a little condensed milk should be stirred in.

PREPARATION OF THE BOOKS FOR FINISHING.

Porous leathers, such as sheep, roan and skiver, should be paste-washed before sizing. This is done by beating up smooth paste in water to form a liquid which should have the consistency of thin cream, and working it into the leather with a sponge. The reason for this is that the size will otherwise be absorbed instead of forming the necessary coating. The paste wash acts as a filler. Cowhide may be included in the leathers to be paste-washed, although experienced finishers do not usually do so; still it does no harm, and makes the sizing more certain. The leather should be dry from the paste-washing before sizing is applied. When the first application of size has dried enough to become tacky, another coating may be applied. The sponge used for this purpose should be drawn lightly along the sides and back in long, even strokes, avoiding washing or streaking. The leather is now properly prepared for rolling or lettering. The rolling or other finishing should be done before lettering, for the reason that then only can the actual space allowed for that purpose be ascertained with any accuracy.

All embellishment on blank-books is impressed by means of engraved brass rolls set on long handles. These rolls are cut in a variety of designs, such as fillets, single, double or triple lines of varying thicknesses of line and spacing; guilloche or twisted-rope patterns of interlaced circles, frets, radiations, etc. There also are rolls for scorching in designs for sheep and fleshers. These are cut deeper and coarser in line and with less detail in design.

Half and three-quarter bound books have rolled-gold lines at the junction of cloth and leather. This can be a narrow floral pattern, line or guilloche. Tight backs can have a double line at head and tail and a single line each side of the bands on which the book was sewed, which for this reason should be properly spaced when the book is marked for sewing (Fig. 4.)



FIG. 4.
Half-bound.

Books with raised bands can have a roll run at the base of each side of the bands having two lines, one wide and one narrow; the wide line toward the band. The tail can have two single lines and the head one, or the same roll that was used for the band can be worked at the ends, but in that case the wide line must be the outside (Fig. 5).

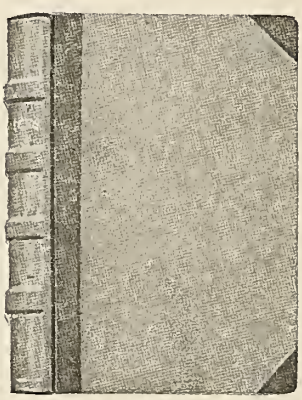


FIG. 5.
Three-quarter binding.

Ends and bands should have the end-pieces of the boards and the center strap surrounded with a narrow floriated or guilloche border. The same roll should be run across the back at each side of the cowhide strips only, thus making

them appear as a continuation of the side borders. The two labels (black) can have any other pattern-roll run at each end, thus making the title-field stand out independently from the others.

The flesher side of ends and bands is usually scorched with two sizes of burning-rolls into three separate panels — one panel above and one below the center strap, running in width from the inside edge of the board to the outside edge of the strap, and in length extending from it to the cowhide end-pieces. The outside panel reaches from end to end of flesher and in width adjoins the two smaller ones and extends to the outer edge of the board or, in other words, two-thirds of the whole width of the board. The borders or frames of these panels are usually produced from a broad floriated pattern-roll. The inside of the small panels is rolled with a guilloche pattern-roll diagonally from corner to corner, the two lines intersecting forming an X.

Another panel is drawn inside the large one, the distance between it and the border being equal to one-third the width of the whole panel. This is burned in with the same roll that was used inside the smaller ones. The corners of the inside and outside panels are then connected. See Fig. 6.



Fig. 6.
Ends and bands.

To apply the gold, heat the rolls over a gas or oil stove, take a leaf of gold out of the goldbook with the goldknife (a narrow spatula), lay it down carefully on the cushion, smooth it out by blowing gently from the center of the leaf toward the ruffled sides, then cut it into strips a little wider than the thickness of the roll, for which the strips are intended. This must be done carefully and firmly, so that the strips become detached from one another without breaking. A great deal of practice will be necessary on this part of the work alone. The proper heat of the roll or type should be about 220°, which can easily be determined by touching a wet finger to it; if it sizzles slowly it is not hot enough, and if it throws off the moisture when applied it is too hot. If too hot, a wet cloth kept handy may be applied until the heat is reduced to the proper degree.

The roll should be run over a piece of cotton having a few drops of sweet oil rubbed in; then run it over the strips of gold-leaf until it is covered all over. The straight or inside edge of the roll should be run at the edge of each strip, so that it does not project, as this is the guide side when rolling. If the gold should extend, however, it can be patted down with a piece of clean, dry cotton. When rolling the sides, lay the book down flat with the fore edge toward the left; grasping the roll near the mounting, holding the handle against the shoulder, set it down at the edge of the cloth where turned in and follow it for a guide. Bear down on the roll, but the arm should not move. The body is moved forward as the roll advances. An even, steady motion is necessary in all handling of finishing tools. When rolling backs the book is set in a hand press and the right-hand side of each band rolled, and one end; the book is then reversed and the other side of each band and the other end rolled.

To miter a right-angle corner with a roll, mark in the panel with a folder, then tip a straight-edged piece of paper at the end of each in a position of forty-five degrees to it, the roll beginning and ending on one of these papers. This must be repeated for each line. If the lines run close to the edge, there is no need of mitering, as they may then be run off the board.



Fig. 7.
Full sheep, duck or flesher.

The finishing of full sheep russia corners or full canvas is done with ink, and on full flesher russia corners the same is scorched in. See Fig. 7.

LETTERING.

Brass type is best, although ordinary type can be used, provided it is not overheated. Roman capitals as large as the width of the back will allow should be used. The letters should not run too close to the edges. Set up the type wanted, holding the line between the thumb and forefinger, and try it in the space where it is wanted. If it fits correctly, set it in the pallet with the first letter toward the right hand, when pallet is held in the left with the jaws up. When screwing up the jaws, the alignment of the type should be watched, as it will sometimes curve out, owing to imperfection either in the type or in the jaws. If the pallet is held in line with the eye, this can easily be discovered, and also if all the letters are equal in height. If not, the jaws are opened a little and the pallet tapped gently with a piece of straight brass rule or the back of a paring-knife. If this is done with the pallet resting in the same position as when the type was inserted, the letters will all move outward from the bottom. Now, if the rule or knife is laid against the face of the type and the whole line pushed into the bottom, the letters that are shorter will not rest on the bottom, but be even with the others at the face. The jaws may then be screwed up tight, and the pallet laid on the stove to be heated. A piece of sheet-iron should be laid across part of the flame in such manner that the direct heat may play on the pallet box, but not on the type. Enough heat will be imparted from the pallet to the type, which will not injure the type as direct heat would.

An experienced finisher will run the type over the hand or an oiled cloth and pick up the gold on the type, applying it directly in the proper position on the back by first setting

the left thumbnail at the starting point as a guide for the pallet. While getting the experience, it is better to take a strip of paper the exact length and approximate width of the type and place it on the panel or title-space in the proper position, marking in a faint line along the edge of the strip. A little lard may be rubbed on with the finger and the gold laid on below this line, setting it down even with the beginning. Another way is to lay on the gold liberally and then, placing the paper carefully on top in the proper position, wipe off the gold on top and at the left end. In either case the gold is a good guide to follow for a straight line correctly centered. The pallet is grasped differently from the roll in this case; the knuckles of the hand should be to the front, the left hand grasping the back so that the pallet may be rested against the thumb at the starting point to avoid slipping, the right hand holding the pallet, turning at the wrist. The larger the type, the greater pressure is needed. This can be better imparted by standing high enough over the book so that the hand may be supported by the weight of the chest and shoulder, following the movement of the wrist. Unlike the lettering of a flat surface, one letter is impressed at a time in rotation, owing to the curvature of the back.

LETTERING THE SIDE OF A BOOK.

If the lettering is on leather, lay on the gold and mark off in the same manner as described for lettering on the back. In this case, the book is placed end (tail) to the finisher, and the pallet is grasped with the whole length of the line toward the front. The straight line of type is set down, inclined forward so as to strike just below the gold edge, the weight of the body helping the impression as the pallet is gradually straightened up and brought over so as to incline equally in the opposite direction. Slipping or the slightest turning of the pallet must be guarded against.

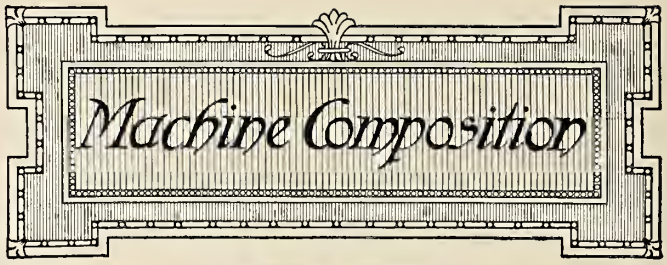
LETTERING ON CLOTH.

This is hardest of all, especially if the line is large. In this instance, gilding powder is dusted over and a strip of paper the size of the type-line laid on in proper position and the powder outside wiped away. The remaining powder will then have squared edges, which can be used as guides for the impression. To add weight to the impression in this instance, the left hand may grasp the under side of the bench top as the right holds the pallet against the cover. In this way more pressure can be forced than otherwise would be possible. For lettering on any material where no other finishing is desired, powder is the best binding medium. A solid foundation is always necessary in such objects as pocketbooks, cases or boxes — and to obtain this foundation pieces of binders' board or wood blocks may be inserted. A curved block placed under a flat surface will help greatly if a long line is wanted. It will be necessary to gain knowledge by experience of the pressure needed on different size type-faces. Condensed type, for instance, would be sunk into the leather, where extended or larger type would not show up with the same pressure.

(To be continued.)

B. L. T. DISCOVERED THIS.

Charlie Seminole and wife of Fort Sill are in the city on a visit to Charlie's brother-in-law, Joe Moralles, the Mexican. Charlie's wife is a full-blood Choctaw Indian, and until recently Charlie was thought to be an Indian himself, but later it developed that he was a Mexican through friends traveling back and forth.— *Ballinger (Tex.) Ledger.*



BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Tight Lines.

The Pennsylvania operator who was given advice about adjusting the metal-pot and on how to prevent lines squabbling in the line-delivery carriage now writes: "Your answer about the bad face on slugs worked all right. Now as to the lines twisting. I did as you said and it proved all right, but I have to watch when sending in a line a little tight, or with a thin matrix on the end, or it will shear. I set the long finger out about a nonpareil from short finger and set the gage at nearly the '13' for a thirteen-em slug. Now I have to watch closely and can get no speed that way. Also, I have some trouble with hollow slugs, but only when I am casting right along. Would like some information on these subjects."

Answer.— You say that you have to watch when you send in a line that is "a little tight" or with a thin matrix on the end. Possibly the back jaw of the first elevator is deflected back a trifle. Measure between the two jaws on the right end with a matrix, and if you find that the back jaw is sprung back, you will have to bring it to normal by pressure from a clamp or other means; do not pound it, however. If the jaw is not sprung, see that both of the jaw pawls extend into path of matrix ears far enough to hold them after they have passed. The hollow condition of the slug when recasting can not be prevented unless you allow the mold to cool a trifle occasionally. Set your assembler so that the end of the finger gives about a thin space less than thirteen ems, then you will have no tight lines.

Worn Mold Disk Locking-studs.

An Ohio operator writes: "I have recently taken charge of a No. 5 machine, four years old, in this city and am having a series of troubles which I have not before struck during my experience on the Linotype. (1) My chief trouble is with the distributor, which stops many times a day, caused by matrices clogging at upper end of magazine and two thin matrices being raised at the same time. Have this week put on new lift and distributor-box bar point without result. (2) First elevator stops at top when line transfers. Can not tell whether it is the slug sticking in the mold or trouble is in transfer of the line. (Metal is not hot.) (3) Also bothered by the lower-case 'r' not appearing in many slugs, especially if the metal gets a little hot. I believe the metal needs hardening. What do you say? (4) The mold-disk is loose and the pins in locking up do not strike the holes squarely, breaking off about one-half. I should think this would damage matrices in the lock-up."

Answer.— (1) If the lifter raises two thin matrices at once, replace the top rails or the bar point and the trouble will then cease. It is not necessary to replace a lift unless the seat is worn too broad. (2) If the first elevator is up when the machine stops, observe the position of the trans-

fer slide finger. If it has not pushed the line out of the elevator and the disk is on the studs, it is a safety-pawl stop. If the disk is on the studs and the line is shifted completely, then it is a stuck slug. (3) If the " r " is not on the slug after the cast, run out all the " r's " and examine if any of them retain a particle of metal. If you find that certain matrices do retain metal, they should be discarded. The fault is not likely due to the metal. (4) If the mold-disk is loose, or vibrates when it is about to go on the studs, set the brake tighter. Then test the distance between the square block and the cam-shoes. If you find appreciable play here, then set the shoes in a trifle to compensate for the wear on the square block. This will prevent further trouble. You should then renew the mold-disk studs and bushings.

Clutch.

A Canadian operator asks: " Regarding Model No. 5 Linotype, as the cams finish their revolution after the slug is ejected into the stick, there is a slight reverse action on their part. The clutch-leathers are not gummy, and I keep the inside of the wheel clean. A machinist on one of the newspapers tells me it is of no account, but I wish you to tell me the cause. Sometimes there is quite a thud as the machine comes to a stop; at other times the reverse movement is barely noticeable. The machine was new last fall. There is no jerk of the controlling-lever, and mold-disk remains perfectly still."

Answer.— The movement of the cams is of no consequence except where it is accompanied by the " thud " you referred to. It may be possible that the leather shoes have been underlaid, making them higher than normal. You may make a test to determine if the space between the forked lever and collar equals about one thirty-second of an inch. Proceed as follows: (1) Shut off power, or throw off the driving belt, as the case may require. (2) Draw out on the controlling-lever and back the machine a trifle. The space between the forked lever and the collar should be no more than one-thirty-second of an inch. If found more or less, adjust by the screw in the stop-lever. The trouble should cease when this adjustment is made, if no other complications are present. The other difficulty is that the pulley may need oiling. Attend to this matter at the same time. The real cause for the cams backing is due first to their abnormal movement forward by clutch action, which causes the justification-spring, which is compressed by the cam, to press the cam-roller and move the cams the opposite way when the shoes are withdrawn from the pulley. This will be more apparent where the screw in the end of the stop-lever allows more than one thirty-second of an inch play between the forked lever and the collar. The " thud " is due to the upper stop-lever pressing the upper end of the lower stop-lever against the rod that both are attached to. The remedy lies in the leather shoes and the screw in the stop-lever.

Distributor and Mold-disk.

A correspondent writes as follows: " I have some new troubles on which I would like information. One is the clogging of matrices in the magazine entrance. I believe this is caused mostly by damaged matrices, as the machine has been running for months with mold-disk loose, and I think this has bruised and rounded the 'toes' of the matrices in locking up for the cast. The distributor stops about twenty-five times a day, entirely on lower-case matrices. Two clog in the entrance and, of course, stop others. Sometimes they lie flat in the entrance. Also, what causes metal to adhere to spacebands? My other trouble, which I consider the most serious, is in the slug. A few days ago I replaced a locking-stud which had been broken by the loose mold-disk, and since then have noticed that the line extends about two points out over the left end of the slug. I can not see what I did to cause this. There is no metal in the mold, sticking to the liners. The trouble is evidently in the vise jaws, allowing the line to justify slightly more than thirteen ems. I have tried to adjust them without result. I have them set to a tight thirteen ems, but still the line hangs over. I am sending sample slug."

Answer.— The noticeable defects in the slugs are (1) the overhang of the face of about one point; (2) the damage to the right end due to meeting with obstruction in ejecting. To correct the first trouble, turn in on the square-headed screw on left end of vise. The obstruction may be found by lowering the vise and examining the space between the front knives near the bottom. You may find a piece of metal. To remove it, turn out the lower square-headed screw, the one that has contact with the lower end of the left knife. Should you not find any metal here, remove the knife-block and note the condition of the lower knife-block liner. This piece is the part that serves to support the slug as it passes to the galley from the mold. It should be free from adhering particles of metal. If metal adheres to the sleeve of the spaceband it should be scraped off with a sharp piece of brass. The cause of metal adhering may be ascertained by stopping the machine just immediately after the second justification, and then trying to draw the spacebands upward a trifle by hand. If you can do this, it suggests that the line is not being justified tight enough. Increase the stress of the large springs under the two levers at the back of the machine. When matrices clog in the magazine entrance observe the position of the first matrix in the clogged channel. Remove this first matrix in every case, examine its ears and toes, and if found defective in any way, set it aside. Each day such matrices should be straightened or destroyed, as the case warrants. You will soon eliminate such stops by following this plan.

Removing and Cleaning a Keyboard.

The following is from a Canadian operator: " I recently moved our machine quite successfully, and have had it running some days. Was unable to get any power to test it for keyrods, etc., while erecting, but so far have only had to make one adjustment — the vise-automatic stop, which may have been out for some time, as it is but rarely used. I am much obliged for your tip as to method of swinging machine with bar through cam-shaft and rope under front columns. It swung practically level, and the teamsters had no difficulty in getting it out of a bad corner over a stairway. I stripped the machine more thoroughly than you suggested, removing first-elevator lever — in fact, it was essential to make it as light as possible, so I yanked off everything sticking out except spaceband-shifter lever. I removed all keyboard keys and cleaned them, and would like a few details about cam-frames, in case I ever have to take them apart. Tell us how to assemble and dissemble a keyboard from the start to finish, please. I had a few minutes' puzzle while assembling keyrods and verges, and have been unable to find anything pertinent in either your 'Mechanism' or THE INLAND PRINTERS. First, the projection on last keyrod next to spaceband rod bothered me, but I concluded it is to hold the keyrods in place when guide is unfastened. (This is a No. 5, remember). Then I could not see for a minute how to make the connection, as keyrods could not be lifted over edge of verges, and I finally removed

pins holding upper guide in place, connected to verges, and everything was lovely in two shakes. Just the same, I can not find any information anywhere suggesting the necessity of loosening keyrod upper guide to make connection with verges. It took me about seven hours to erect the machine after getting it in position, but I had previously cleaned keyboard and rods, also motor. In your last item in the April INLAND PRINTER, 'Slugs Stick in Mold,' might not the knife-wiper be connected with the second trouble. Some of the symptoms point that way, though the description is not very clear. I mentioned previously that my capital 'v' stuck once when magazines were changed. None of your suggestions hit the mark, but the trouble changed to an occasional slow response, and on dismantling machine I found the reason was that verge-spring had slipped off. Evidently changing magazines affected verge sufficiently to prevent matrix clearing it on first touch, so this puzzle is disposed of satisfactorily. Another question: What is the best position to have machine in to move it — at rest, casting position, or how, and why?"

Answer.— In removing the keyboard on a No. 5, proceed as follows: (1) Push in the matrix-locking bar; (2) remove the belt and cam-covers, matrix-tray and disconnect the assembling elevator; (3) remove both cam-frames; (4) remove the two screws from the lower keyrod guide plate bar and spring plate bar in the rear; (5) remove the hexagonal screw from the right keyboard post; (6) remove the two hexagonal screws from the bottom of the keyboard. Now comes the critical part of the operation: The keyboard is now tilted upward in front. While it is being drawn out your assistant should hold the lower spring plate toward the rear a trifle so that the dowels near the top of the keyboard posts will not catch as the keyboard is drawn out. Reversing this operation is also the most difficult part of the work of returning the keyboard to place. As the keyboard is out, remove the fulcrum rods and take out all key-levers. Remove the keybars also. Clean these parts with gasoline and then graphite them liberally, as the graphite coating serves partly as a protector from rust and is a dry lubricant. Fulcrum rods are polished with emery and graphited likewise. The slots in keyboard are cleaned with gasoline on a rag inserted with a thin brass rule. The upper and lower guide plates of the keybars are brushed out and graphited. The banking bar is polished and also graphited where it has contact with the keybars. Then assemble these parts. The cam-frames may receive attention by removing the cam and trigger pivoting wires. The cams and triggers, if very dirty, may be placed in a basin of gasoline and allowed to remain a while, occasionally stirring them to loosen the dirt. The cams and triggers when removed and laid out will dry rapidly. The triggers are rubbed on a cloth having a liberal supply of graphite. The cams are oiled on the pivot with a drop of clock oil on the point of a fine wire. The rubber rolls are washed with cold water and soap, and roughened with coarse flint paper. You may omit the washing, but be sure to roughen the surface. The bearings and oil-holes should be cleaned and parts made ready for assembling. The pivoting wire should be made free from kinks or sharp bends, polished with fine emery-cloth, and either graphited or a slight film of clock oil may be rubbed on the surface. The triggers are then put in position and then the cam yokes and the rolls follow. The screws in the cam-frame brackets need not be brought to any more than a bearing. These screws are found on the sides — one in each bracket. Lock the triggers with a wire in the upper hole. When the keyboard is placed in position and held by the screws, then connect the lower guide and spring plates to the keyboard posts. Put on the cam-frames next, in each case being certain that both the cams and triggers are normal, and try the rollers before tightening the banking screws. The attaching of the remaining parts completes the work. In regard to the connection of keyrods to the verges, if the magazine were off and also the verge block, we believe there would be no difficulty in replacing the rods and finally putting on the verge-block. A number of changes have been made in Model No. 5 relating to the keyrods. Formerly there was a lever that could be raised, which in turn would lift the keyrods off the verges. This does not appear on later Model 5's, and has been removed from a number of the earlier machines of this model. When the machine is shipped by the Mergenthaler Company, the first-elevator cam roller is at its highest position, the machine being about in ejecting position. This leaves the first elevator up and the second elevator down, possibly being less objectionable than two other possible positions.

Recent Patents on Composing Machinery.

Clutch.— C. Muehleisen, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York. Filed January 23, 1911. Issued May 9, 1911. No. 992,033.

Slug Indicator.— A. B. Chilton, Montgomery, Ala., assignor of one-half to J. T. Andrew, Montgomery, Ala. Filed January 27, 1911. Issued May 9, 1911. No. 991,955.

Quadding-out Indicator for Linotypes.— R. W. Pittman, New York city, assignor to R. E. Weldon, New York city. Filed June 7, 1911. Issued May 16, 1911. No. 992,385.

Linograph.— Hans Peterson, Minneapolis, Minn. Filed June 5, 1909. Issued May 23, 1911. No. 992,900.

OLD FIRM PLACES YOUNG MEN AT HEAD.

On July 1, J. H. Bruce and Andrew Marshall, of the Marshall & Bruce Company, Nashville, Tennessee, retired from the active management of the big southern printing-house bearing their names, which they established almost half a century ago. Both of these gentlemen are getting along in years, and they recently decided that younger and more energetic men should be in active control of the business. Mr. Bruce has a nation-wide acquaintance among printers, having been president of the United Typothetæ of America several years ago. The new managers are Marshall Hotchkiss and Bruce Shepherd, nephews of the partners. Glenn Henderson will be acting secretary of the company. All three gentlemen have been with the firm a number of years and are well qualified to carry on the business on the high plane on which it has been conducted in the past.

When the Marshall-Bruce Company was established, forty-seven years ago, the first week's pay-roll amounted to $3. To-day the pay-roll averages about $2,200, and employment is given to 250 persons. The policy of Messrs. Marshall and Bruce from the beginning has been to accord such treatment to their men as to make them satisfied to remain with the firm. In proof of this they still have their first employee, John A. Bennie, who has been with them for forty-five years. Many other members of the force have been in the firm's service for a long period of time, and probably no more loyal and competent body of workers can be found in any printing establishment in the country than in that of the Marshall-Bruce Company. The plant is a model one, being equipped with the most modern machinery to be had. More than sixty thousand square feet of floor-space is occupied, and large contracts are handled with comparative ease.

The senior members will retain their financial interest in the company, as well as their titles, but the active management will devolve upon Messrs. Hotchkiss and Shepherd, who already are well known to members of the trade throughout the South.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Advancement of a New Zealand Pressman.

(898.) Mr. J. V. Price, of Christchurch, New Zealand, has accepted a position as pressroom foreman in Osboldstone Company's plant in Melbourne, Australia. Mr. Price is known to the readers of THE INLAND PRINTER through his expert knowledge of illustration and color presswork as displayed in the pages of the *Weekly Press*. The change of position gives him a broader field in which to apply his undoubted talents.

Do Not Use Too Much Tympan.

(897.) Overpacking of cylinders and using too much tympan on platen presses are faults that beginners are prone to indulge in. Get near the hard packing and you will have sharper, cleaner prints, with less wear on type and cuts. With the cylinder have a firm contact between cylinder and bed-bearers. In platens use one thin pressboard or a metal sheet and as little tympan as the work will permit. These are fundamental facts.

Mechanical Relief Printing.

Numerous requests for information regarding what is termed mechanical relief printing impels us to give a description of an operation of producing work of this kind. The relief is produced in printed matter by applying to a freshly printed sheet a finely divided resinous powder which adheres to the ink. The surplus is removed by tapping the edge of the sheet; then the sheet is held over a source of heat which immediately converts the powder into a liquid that unites with the ink and which hardens on cooling. The result is pleasing and is a good imitation of steel-die work. Where black ink is used, the relief appears black and glossy; with colored inks the relief surface assumes the tone of the ink, for it is more or less transparent.

Removing Paper-dust from Presses.

(899.) "What plan do you advise to remove paper-dust from presses and folding machines? We have an air-compressor connected with our plant and can readily connect a hose and use air pressure and blow the loose particles of paper and dust from the machines, but we believe there are other ways to accomplish the same result."

Answer.— The use of compressed air to dislodge dust and fine particles of paper from printing and binding machinery is not an up-to-date method and should have passed out of use with the old-time printer's bellows. The sanitary and altogether reasonable way to remove dust is by the vacuum process. A portable machine with its flexible hose and special head that can be placed in the most delicate machinery without disturbing adjustments or disarranging fragile parts is a problem that has worked out satisfactorily. The old plan of blowing the dust off of the machine, besides being unsanitary, was objectionable in that much of the dust was forced into interstices and places from which it could not be removed except by taking apart and cleaning by hand. Our experts in sanitary dust-removing have made it possible for printers to eliminate dust from their cases and cabinets, presses and folders, and even have dustless bronzing, by the extraordinary perfection of their apparatus. Naturally all these improvements should tend toward better health and longevity among our craftsmen.

Water-marking Paper On a Platen Press.

(893.) "How may a printer apply a water-mark to his commercial paper? I have seen paper with special water-marks, and judge it was treated after it was made so as to show these marks?"

Answer.— The water-marking of paper is a feature of its manufacture, and if regularly marked, it is done during its making. The printer with a suitable design, zinc etched and mounted on metal, probably could crush the fibers of certain grades of stock while in a moist state, so that they will not recover or assume their former state when the stock is dry. This smashing of the stock will require extreme pressure and will tend to cut the stock unless the edges of the etching are rounded off. The impression must be taken on an unyielding surface, such as a metal plate. We will make known any other plan that any of our readers may wish to communicate on this subject.

Half-tones On Flat Writing-paper.

(892.) We have received two specimens of half-tone cuts printed on enamel stock and a letter-head having half-tone cuts printed on half-tone writing stock and on a sheet of dull-finished coated stock of the same weight. The half-tones printed on the enamel stock showing interior views are all a pressman could desire. Those on the writing stock show clogged middle tones and specked solids and high lights and are altogether unsatisfactory. The printer asks the reason for the difference. His letter reads: "I enclose a few samples of work from my shop and would like your criticism and advice. The half-tones are far from satisfactory. One proof is on a dull half-tone stock, the other on a half-tone writing. As this is to be used for a letter-head, how can I get better results on the writing? Why are the interior views so much better than the letter-head half-tones? Is it the stock, the half-tones, the ink, the make-ready or a combination of all these?"

Answer.— The reason that the enamel stock gives the most pleasing results is due to the clearness of the print. The cuts having more clearly defined gradations in tone are evidently more deeply etched. The impression is much lighter and the amount of ink carried is considerably less; as a consequence, the middle tones are cleanly printed. In the case of the cuts printed on the writing stock, a heavy ink is required and fairly heavy impression to fix it on the stock, which has a comparatively poor surface to receive it. This ink is tacky by nature and tends to withdraw fibers from the surface of the stock, which leaves the resultant print somewhat specked. The necessity of using a greater quantity of ink causes the middle tones to fill up quickly. The question arises: Can half-tone cuts be printed on flat writing stock satisfactorily? We will say, "Yes," providing conditions are favorable. The necessary conditions will include a proper subject, with a half-tone of about 65-line screen; a good firm stock, smooth, hard bond paper will do; the best ink for this purpose should be stiff in body and not too tacky; the rollers should be firm and carry a smooth surface to impart the ink properly; the tympan should be limited to a few hard, thin sheets, or at

least there should be but a few sheets between the press-board or metal sheet and the type. The work should be printed slowly and the cuts washed frequently. Under such conditions we can see no reason for unsatisfactory work. Another question arises: How does it happen that an unsuitable paper is selected to print from half-tones, the pictorial value being an uncertain factor? This condition, we believe, is the fault of the printer, because he does not advise a customer against such a choice. The printer knows the limitations that are placed on half-tone work, and should point out the favorable and adverse conditions, and not undertake work, waste time and material and produce unacceptable printing.

Excellent Specimens of Half-tone Work.

(894.) The following letter accompanied a sixteen-page sheet of half-tone cuts: "Can the enclosed sheet be improved in any way? This is my first year on cylinders, my previous experience being on job presses. Would this sheet be considered a good specimen of cylinder press-work?"

Answer.— The work shows unusual skill and can be considered as a good example of presswork. The make-ready, the amount of color and the quality thereof, the clean working of the cuts, all attest the care and discrimination of the pressman. Evidently the experience of a platen pressman has not been lost, for we know of many skilled cylinder pressmen who have, like our correspondent, received their first experience on platen presses.

Drying Oils.

(895.) Of the fifty or more drying oils in commercial use the printer uses comparatively few. Possibly rosin-oil and linseed-oil are most extensively employed. The conversion of linseed-oil into varnish as a vehicle for pigments and the adulteration thereof by rosin-oil for the cheaper grades of ink probably furnish the greater bulk. While rosin-oil ordinarily is not considered a true drying oil, it is used extensively in combination with linseed-oil. This so-called oil is comparatively cheap, and is prepared from the resin of the pine. It is readily detected by its characteristic smell. In the preparation of linseed-oil the seeds of the flax-plant are crushed between chilled iron rolls in order to break the shell and prevent the formation of lumps so that under pressure the crushed seed will readily give up its oil. The ground seeds are heated and molded into cakes to facilitate the operation of pressing out the oil. The cakes are placed in a powerful press, each cake between two plates of iron, and then subjected to immense pressure. The oil escaping for the first period of pressure is taken, and then the mass is given an increase of pressure, this oil being of a darker color. The cakes are sold for cattle-feeding purposes. The first lot of oil is of a higher grade than that secured from the second pressure. There are, however, other methods of extracting the oil from the seed, such as by the use of naphtha. The oil after pressing contains impurities in suspension, and by tanking and heating with steam coils the albumen and other impurities settle, giving a fairly pure oil. This is known as raw linseed-oil. For the printer's use it is of little value in this form. In order to make it dry, it is boiled or heated gradually up to 500° F. While boiling, atmospheric oxygen is added; the oil is said to absorb up to five per cent of this gas. Various methods are employed to cause the oil to absorb oxygen; storing it in tanks, exposed to light and air, is one of the means. The value of the oil is increased as the percentage of oxygen rises, so that the various mechanical processes employed are intended to hasten the action rather than to depend upon the natural method that follows long storage. The addition of oxids, such as litharge and manganese dioxid, serve as catalysers. These substances carry oxygen, which is absorbed by the oil. It is said that five pounds of pure manganese dioxid will cause a ton of good linseed-oil to absorb nearly five hundred pounds of oxygen. The essential property that linseed-oil has as a base for varnish for inks and printers' use is due to the volume of oxygen it carries, as the drying of ink is induced by such property.

Working Up of Furniture.

(896.) An inquirer submits an impression of a sixteen-page form of page borders, printed on a high-grade enamel stock, in a blue-gray tint. The make-ready and appearance of the work show skill. The query relates to work-ups, and is as follows: "We will be greatly obliged if you can suggest a cause for the working up of spaces, quads and furniture in forms on cylinder presses. In the form of which we enclose a sheet the crossbars would come up in the center after every few hundred impressions, although they would stay down on the ends. These pages are electros, mounted on wood bases. How can this be prevented?"

Answer.— We can not say why these particular electros caused the crossbars and furniture to work up, but believe it must be due to a springy form or some defect in the chase, or the make-up of the form. A chase that will not lie true to a flat surface, such as an imposing-stone or bed of a press, usually will be the cause of such trouble. The difficulty is increased in proportion to the tightness of the quoin lock-up of the pages, as this outward pressure often augments the distortion of the chase. If a trouble of this kind appears where a chase is known to be in good form, the pressman usually tries out the mounts adjacent to the center of the chase to determine their trueness to the bed, for if a mount is found to tilt it may be the cause of the disturbance. Should no defective or improperly underlayed mount be discovered, the quoins, side lock-up of the chase, as well as the clamps, are slackened, and then all furniture, as well as the center bars, is brought to the bed and the lock-up is again renewed. This operation being a last resort is attended to with the greatest care, the clamps and side lock-up being first brought to a bearing followed by a careful lock-up and planing down. When the pages show no springy action under stress of planer and mallet, and the clamps are tight, it shows that the essential things are correct. Such a form should, and no doubt would, run for days without a work-up if there were no rollers to be pulling upward on the plates. If work-ups do occur, it suggests the possibility of a pull from the rollers or the result of sudden stops before the reverse motion is given the bed, either or both of these conditions tending toward a rise of furniture in forms. In the matter of pull from rollers, it amounts to a trifle in forms of light printing surfaces, except where the rollers are set too low. The slowing down and stopping of the bed before reversal of motion may be too abrupt, due to the improper setting of the air-cushion or springs, and may be a disturbing element. However, as such things are possible, they should be looked to in the search for a cause of rising of furniture. It may be said that the fault invariably is in the forms, rather than to outside causes, so that an analysis by make-up and pressman should show it.

GETTING INTO BAD COMPANY.

Rev. J. A. Knowlton, of the Baptist church of Valparaiso, was in this vicinity Friday calling on the degenerate members of his church.— *Valparaiso (Ind.) Vidette.*

Process Engraving

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Masks for the Air-brush.

The best method of stopping-out originals, in part, so that they may be protected from the air-brush spray is the query found in *Process Work*, and here is one of the answers: "Each individual has his own particular method of stopping-out for air-brush work, and there are such a variety of methods that the artist must use the materials according to the work in hand. For large spaces to be stopped-out tracing-paper is the best, that of a greasy nature being the most suitable, as it does not cockle in places where the spray touches. The mineral paper sold for use in negative retouching is very good, as it is thin and very transparent. For the small places where a brush must be used for stopping-out, a varnish of gum mastic is the proper thing to use. Take an ounce of gum mastic and dissolve in two ounces of ninety-five per cent alcohol. Stand in a warm place, and when the mastic is dissolved the solution can be thinned down to the right consistency. To remove the gum mastic from the work, soak a pad of cotton wool or fine linen in alcohol and carefully dab off the varnish. If the alcohol is pure it will not leave any stain or marking on the paper."

Rotary-photogravure Process.

At the recent exhibition of the Royal Photographic Society held in London the principal process exhibits to attract attention were those of rotary photogravure. The L. C. C. School of Photoengraving had several frames of newspaper illustration produced by this method, which means that the pupils of this school are going to help bring this method of printing illustrations into the newspapers, where it belongs. Our own Vandyck Gravure Company, of New York, had an exhibit of rotary photogravure printed in four colors, the first exhibit of which it will be remembered was in THE INLAND PRINTER for December, 1908. The Rembrandt Intaglio Company, of Lancaster, had but one exhibit of rotary gravure in colors. The Norwich Shading Film, of Norwich, Connecticut, had a fine exhibit of the various uses to which this too little known film can be put. The several examples of three-color work printed on the offset press attracted much attention. The Anglo Engraving Company is another British firm that had some fine examples of its rotary photogravure work. All of which shows the progress of this most beautiful of the photomechanical processes since attention was first called to it in these pages a few years ago.

Dangers in Nitric-acid Fumes.

The *Zeitscrift fur Reproductionstechik* has a most valuable article on the dangers attending the use of nitric acid. The conclusion of the article, translated by the *British Journal of Photography*, is as follows: "The nitric acid contained should be touched only by adults, never by apprentices. It ought to be kept in a place that is level with the ground, having an acid-proof floor, and the carboy should be provided with a mechanical arrangement for emptying, and should not be emptied by hand. If acid is spilled it should not be soaked up with ashes or sawdust, but it should be diluted by pouring over plenty of water, strewn with clean sand, and neutralized with chalk, ammonia or lye. A room in which a large amount of acid is spilled should be left at once by the workmen, and not reëntered until a complete clearance of the fumes is effected. In case of poisoning, a doctor should be called at once. Those suffering from heart or lung disease should avoid the use of nitric acid. Symptoms of acid poisoning are: Sickness, want of breath and oppression, pain in the heart and chest. It may be an hour after breathing the fumes that these symptoms declare themselves, and even if death does not occur immediately, danger may not be over for weeks after the accident."

Ready-sensitized Photolithographic Paper.

"Offset," Seattle, wants to know if there is a ready-sensitized photolithographic paper that will keep? He has tried, he writes, sensitizing gelatin-coated paper with bichromates, but the paper is unfit for use in three days after trying all means to preserve it.

Answer.— There is a paper that will meet your requirements called "Amphitype Paper," the invention of Mr. H. L. Shawcross, of England. The chemical used to make this paper light-sensitive is not a bichromate but a ferric salt of iron. It is very much like the blue-print paper that architects use. If you take a piece of Amphitype paper and, without exposure to light, plunge it into a bath of ferrocyanid of potash, it will immediately turn blue. Take another piece of this paper, expose to light and put it into the ferrocyanid of potash solution and no visible change in color takes place. Mr. Shawcross found that ferric salt of iron acted on the gelatin exactly as the bichromates did, with the difference that gelatin-coated paper sensitized with iron would keep indefinitely, in a dry and dark place, while gelatin-coated paper sensitized with bichromate will, as you have found, be destroyed in a few days. This Amphitype paper can be purchased in rolls.

Stripping Negative Films.

J. C. Conboy, San Francisco, writes telling the trouble he is having in stripping collodion films. His methods are all wrong and would take too much space to enumerate here. By using the rubber solution too thick and having too little castor-oil in the collodion, he brought on himself all the trouble which followed. Here, in brief, is the simple method by which films are stripped successfully. It has been followed by the writer for a quarter century: To begin with, the negative glass must be thoroughly cleaned and flowed while wet with a solution of the white of one egg in from 32 to 80 ounces of water, to which is added a dram of ammonia. After the negative is made and thoroughly dry and cool, it is flowed with a solution of pure Para rubber 1 ounce in 16 ounces of benzol or benzin. When the solvent has evaporated from this coating leaving a thin film of pure rubber, then flow with the stripping collodion, composed of alcohol and ether, equal parts. To each ounce of this mixture of alcohol and ether add from 7 to 10 grains of guncotton, soluble cotton, pyroxylin, or whatever name it goes by. One-quarter ounce of castor-oil will be sufficient for 10 ounces of this collodion. Both the solution for the substratum of rubber and the stripping collodion should be carefully filtered and used in a place free from dust. The rubber film should be dried in the air, but

the stripping film can be dried quickly by setting fire to it, allowing the ether and alcohol to burn away. Cut around the image on the negative with a sharp-pointed knife and place the negative in a dish of acetic acid and water, about 1 ounce of acid to 5 ounces of water. Soak the negative film for about three minutes in a tray of clean water, and it will be ready to strip off easily. This is all there is to stripping negative films.

Offset Press Transfers.

"Lithographers," Montreal, write: "We desire advice in this offset press affair. Where is there a book on offset transfer? Our lithographer does good work on stone, but does not make good transfer to grain plates. What is the difference?"

Answer.— There is so much difference between a litho stone and a grained zinc plate, that a lithographer must understand thoroughly the peculiarities of the zinc plate before he will make a success of transferring for the offset press. A lithographic stone holds grease and water because it is absorbent. A zinc plate can no more absorb grease and water than can a bald head. A head covered with hair will hold moisture, and so will a zinc plate covered by the minute scratches made by the graining machine. Now these minute scratches in the zinc plate should be like those made by a dry-point etcher on metal with the "burr" left on. This "burr" is what holds the moisture and makes the zinc plate a substitute for stone. But the graining must be done just right. If the sand in the graining-box is not just right or the graining is carried on too long, this "burr" will be removed and the scratches will not hold moisture so well. To maintain this "burr" only soft packing should be used in transferring so that the grain will not be injured. For the same reason dirt can not be scraped from a zinc plate as it is from a stone, for that would remove the grain. Let your lithographer get these principles of the difference between stone and a grained zinc plate fixed in his mind and he will do better work. There is no book worth while on offset transferring.

Prosperity for Processwork.

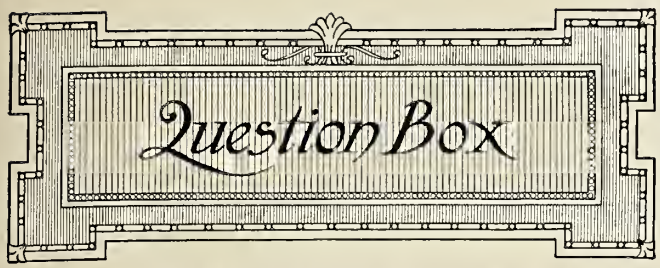
The first half of this year 1911 has been the most successful that American processworkers have known. The quantity of work done has been far greater than ever before in the same period, and the tendency to lower prices has generally been stopped. In fact, the more successful engraving houses have raised their prices. And why not? The standard of quality is higher and the requirements are greater. Customers are more exacting; demand greater gradations of tone, more careful vignetting and finishing, while skilled workmen are at a premium. The mechanical qualities of the engraved plate have immensely improved. Crisper, sharper and deeper plates are demanded. Advertisements for the great weeklies and magazines, which were formerly etched on zinc, are now ordered by the customer on copper, regardless of the cost. An indication of the good business we have been having is had in the fact that there have been no labor troubles. The bosses have been making money and the men are well paid, so there have been no complaints on either side worth mentioning. Notwithstanding the rush of work but few new firms have started in business, and this is partly accounted for by the increased expenditure an up-to-date plant entails. The knowledge of costs which has become widespread among the workmen has deterred many of them from venturing into business for themselves. The future promises even better business. The lowering, or abolishment, of the tariff on wood-pulp and the material that goes into the manufacture of paper will increase the number of publications and with them a demand for more cuts to illustrate the reading-matter and for the advertisements. The moral which the photoengraver can draw from all this is, that "the righteous do eventually triumph and virtue is its own reward."

Brief Answers to a Few Queries.

Cartledge Campbell, Houston, Texas: We do not know of any books treating on steel and copperplate engraving. W. Y. Edwards, Los Angeles, California: The information you ask for regarding the transfer of pictures, etc., to metal plates so that they may be printed again is called photoengraving, and you can learn about it from Amstutz' "Hand-book of Photoengraving," published by The Inland Printer Company. J. C. Cosgrove, Boston, Massachusetts, will find all that has been worth printing about rotary photogravure in THE INLAND PRINTER from December, 1908, page 384, until the present number. "Art Manager," Philadelphia: Yes, there is a wavy-line screen in the market; a beautiful example of half-tone work by it you will find in this department of THE INLAND PRINTER for August, 1908, page 737. Jacques Lefevre, Montreal, Canada: The book you need is "The Photography of Colored Objects," Dr. C. E. Kenneth-Mees, which can be had from Tennant & Ward, 122 East Twenty-fifth street, New York; "Penrose's Pictorial Annual," from the last named firm, gives the most information of the latest processes. Dr. Mees' book, by the way, can also be had in French. "Photographer," Brooklyn, New York: Write to D. Fraser, Photoengravers' Union No. 1, 116 Nassau street, New York, for information about becoming a union man.

The International Association of Photoengravers' Program.

The employing photoengraver who unfortunately missed the convention held at the Hotel Sinton, Cincinnati, may realize from the following features of the program what a business meeting it was: Monday morning, June 26, after the meeting was called to order by the president, the roll call and reports of the officers were heard and then greetings from the British Photoengravers' Association were read by Howard Spencer Levy, of Philadelphia. That afternoon Messrs. Frank B. Bush, of the Bush-Kreb's Company, Louisville, Kentucky; J. C. Buckbee, of the Bureau of Engraving, Minneapolis, Minnesota, and S. E. Blanchard, of the Suffolk Engraving Company, told their experiences with the Denham cost system; after which Mr. Robert S. Denham, of Cleveland, explained with the aid of stereopticon" The Advantage and Possibility of Knowing the Cost of Each Individual Order." Mr. George H. Benedict, of the Globe Engraving & Electrotyping Company, of Chicago, explained the block-measurement system of charging. On Tuesday, Fred E. Ives told the early history of the half-tone process and the evolution of the half-tone screen; also described his most recent inventions in color photography. J. E. Ruggins, of Chicago, went into the "Science of Salesmanship and Business Building" under the separate heads of "The Salesman, The Goods, The Buyer, The Sale." "Photographic Optics," by E. A. Taylor, of the Bausch & Lomb Optical Company, was another practical talk. The Entertainment Committee of the Cincinnati Photoengravers' Club planned the enjoyment of the visitors for the three days they were in Cincinnati. The ladies were taken in autos to the parks, Zoo and the famous Rookwood Pottery Art Museum. An evening at the opera and a "steak fry" also lent gaiety to a most profitable and enjoyable meeting.



This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

Directory of Printers.

(887.) "Can you inform me as to where I can secure a directory of names of the printing-offices in this country?"

Answer.— The Typo Mercantile Agency, 160 Broadway, New York.

Felt Pennants.

(882.) "Would like to have the address of a firm making felt pennants for advertising purposes, Chicago or vicinity preferred."

Answer.— Felt pennants of all kinds are made by J. L. Lynch & Co., 108 Washington street, Chicago.

Shooting-pictures.

(867.) "Can you tell me where I can obtain the portfolio of A. B. Frost's shooting-pictures, mentioned on page 97 of the April INLAND PRINTER, and also cost of same?"

Answer.— This information may be had by writing *Scribner's Magazine*, 153 Fifth avenue, New York city.

Carbonized Paper.

(868.) "I would like to know where I could procure carbonized paper like the sample enclosed — one end of the sheet white and the other one blue or black. I want it for printing and making counter-books."

Answer.— The carbonized paper enclosed in your letter is manufactured by the General Manifolding & Printing Company, Franklin, Pennsylvania, and the process of manufacture is patented.

Powdered Marshmallow Seed.

(881.) "Can you tell me where to procure powdered marshmallow seed, which I want to use to harden plaster of paris for counter-dye on embossing. I saw reference to it in THE INLAND PRINTER, but have been told there is nothing like it on the market."

Answer.—Powdered marshmallow seed is sold by Fuller & Fuller, wholesale druggists, 220 Randolph street, Chicago. It costs 40 cents a pound. Large retail drug houses in your city may carry this powder.

Books on Bookbinding.

(866.) "Will you kindly inform us if there is extant a work on booking, or, more explicitly speaking, bookbinding, commencing with the simplest forms and going up to the most difficult and artistic layouts — a work as devoid of technicalities as possible, so that any one not a professional may readily understand the theory and practice?"

Answer.— Our catalogue of books contains the following list of works on bookbinding, which will be found informing and explicit enough for any one to master the theory and principle of binding: "The Art of Bookbinding," by J. W. Zahnsdorf; "Bookbinding," by Paul N. Hasluck; "Bookbinding and the Care of Books," by Douglas Cockerell; "Bookbinding for Amateurs," by W. J. E. Crane; "Manual of the Art of Bookbinding," by J. B. Nicholson. These books are for sale by The Inland Printer Company.

Labels in Three Colors.

(888.) "Can you give us the address of a printing company which can furnish labels printed in two or three colors, in the roll?"

As a number of similar inquiries have been made recently, and as THE INLAND PRINTER does not desire to direct work to only the few offices it has knowledge of as producing this class of work, manufacturers of presses made specially for label printing from rolls, in colors, are asked to forward us list of offices using their presses.— EDITOR.

Rubber Press-blankets.

(883.) "Will you please supply us the name of a manufacturer of rubber blankets for cylinder presses?"

Answer.—As rubber and felt blankets are sometimes used together on a cylinder, the names of manufacturers of both rubber and felt blankets are given as follows: Rubber blankets: Gutta Percha & Rubber Manufacturing Company, 126 Duane street, New York; Gustave Kush, 60 Beekman street, New York. Felt blankets: Tinque, Brown & Co., 64 Reade street, New York; New England Fiber Blanket Company, Worcester, Massachusetts.

Trouble with Stereotype Paste.

(866.) "Can you give me some information as to making stereotype paste? I have a recipe, but there is something wrong with the paste I make from it. The tissue will not stick. It does not blister, but will not stick as it should. My recipe calls for 2 cups of flour, 1½ cups whiting, 1 cup starch, 2 cups Le Page's glue and 8 cups water; cook with dry steam. Kindly tell me what is wrong."

Answer.— We believe your recipe will answer the purpose if you prepare it correctly. You should mix it as follows: Mix the flour and starch together thoroughly, then add cold water and mix that thoroughly by hand so there will be no lumps. Then cook the glue over a slow fire until it gets fairly thick. Allow it to cool, then add the glue and mix by hand thoroughly; then add the whiting and mix again. Strain through a piece of cheesecloth or a fine sieve. If the foregoing will not answer, we can furnish you several additional recipes.

Etching Advertising Matter on Steel.

(880.) "We are interested in a process for etching advertising matter on steel, and have been referred to you by the *Advertising World*, of Columbus, Ohio. We are putting on the market a patented pot-scraper (of which we enclose sample), and would like to know where we can secure information relative to the process of etching advertising matter on this article."

Answer.— We find that it is a rather simple matter to etch steel, if but a few are to be marked, but if the work is to be done in quantities so as to make it a commercial proposition it is quite likely the etching must be done in the sheet before cutting. This may be done photographically by coating the plate with a suitable acid resist and exposing it under a negative, the soluble parts are washed out and

the etching is done with sulphuric acid. For you to engage in this work would involve the expense of a plant carrying printing-frames, etching tubs, exhaust fans, etc., also a small working force. If you are to go into details and wish particulars we can furnish them. If you desire to give out the work, there is a firm in Chicago that will give you figures on etching, if you submit sample and particulars. This firm is C. H. Hanson, 44 Clark street.

Name of the Designer Wanted.

(891.) "One of our customers sends us the proof of drawing, copy of which we are sending you, and asks us if this is not a copy of a drawing or of an American idea.



WHO ORIGINATED THIS DESIGN?

Could you let us know the name of the originator of this design and where to get a copy of the original idea? There has been a lot of that stealing lately, and some printers here would like to stop that practice." Who originated this design?

Copyright Protection.

(884.) "I wish to ask you a couple of questions about copyrights which I do not thoroughly understand. Has any printer a perfect right to print a motto originated by another man if he gives the originator the credit of writing it? I have seen this done in two or three different places, and I was doubtful. Can any one take a certain passage in a book or magazine which was written and copyrighted by another person? I have good reasons for asking these questions, of which you will be informed after making answer."

Answer.— No printer, or any other person, has a right without permission to print a motto originated and copyrighted by another person. Giving credit has no bearing on the question at all. Quotations from copyrighted books or magazines are protected in a similar way. Circumstances, however, sometimes seem to qualify the author's rights; for instance, publishers of books send extracts from books which they are issuing, or about to issue, to editors or newspapers, requesting them to be published. This is a form of advertising which is quite valuable to both author and publisher; but it is not intended that these quotations should be prepared in separate form for sale. They are merely forwarded as review notices. Much depends on how the matter is used in determining what is an infringement of copyright. Anything that limits the sale of, or impairs the author's or publisher's revenue from, a copyrighted work, would be looked upon as infringement, and damages could be recovered. To quote a copyrighted poem or motto entire without permission would be an infringement. It might be said, however, that publishers are not insistent on their rights under the copyright law where an infringement works no injustice, in effect; for the infringement may serve to advertise in a new field the publication or publisher holding the copyright. That is, a daily-newspaper copyrighted article could be used in a trade or class publication with benefit to the newspaper, and vice versa, giving of course full credit. But it is better in all cases, as well as safer, to extend the courtesy of formally asking and securing permission before reproducing copyrighted matter.

Chopping Waste-paper to Destroy Records.

(890.) "Kindly advise us if you know of any machine made for the purpose of chopping up waste-paper. We have a customer who has a considerable quantity of waste-paper on which there are records that he wishes to destroy before baling the paper. If you can give us any information regarding this, we will appreciate it."

Answer.— If your customer will communicate with some dealer in paper-stock and give a description of the material on hand, they will suggest to him a way of preparing the material and at the same time destroying the identity of the paper as records, and it will probably be worth more to him than selling after baling. However, in the absence of any details regarding the nature of the stock and the condition thereof, we would say that an ordinary paper-cutting machine in the hands of a paper-cutter, could put the finishing touches on records by trimming in small cuts of a quarter or half inch, as the case demands. If such a course is not possible, it may be that either of the following papermaking machinery houses have or know of a suitable device for the work: Black-Clawson Company, Hamilton, Ohio; Norwood Engineering Company, Florence, Massachusetts.

THE BREECHES ON THE WRONG MAN.

Bret Harte was so frequently complimented on being the author of "Little Breeches" that he was almost as sorry it was ever written as was Secretary John Hay, who preferred his fame to rest on more ambitious work. A gushing lady, who prided herself upon her literary tastes, said to him once:

"Mr. Harte, I am so delighted to meet you. I have read everything you ever wrote, but of all your dialect verse there is none that compares to your 'Little Breeches.'"

"I quite agree with you, madame," said Mr. Harte; "but you have put the little breeches on the wrong man."
—*Jo Anderson, of Sacramento.*

UNAPPRECIATED.

The attorneys for the prosecution and defense had been allowed fifteen minutes each to argue the case. The attorney for the defense had commenced his argument with an allusion to the old swimming-hole of his boyhood days. He told in flowery oratory of the balmy air, the singing birds, the joy of youth, the delights of the cool water ——

And in the midst of it he was interrupted by the drawling voice of the judge.

"Come out, Chauncey," he said, "and put on your clothes. Your fifteen minutes are up."—*Estelline Bennett.*

Newspaper Work.

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Result of Ad.-setting Contest No. 31.

Interest in THE INLAND PRINTER'S ad.-setting contests is on the increase. Contest No. 31 had fifty-nine entries of the newspaper ad. and twenty-five of the magazine ad. These entries came from all over the United States, several from Canada, and even from Scotland and far-away Hawaii. The names and addresses of the compositors and the numbers of the specimens they submitted are as follows:

NEWSPAPER AD.

Specimen Nos.	
1	R. M. Bruce, Bamberg, S. C.
2	M. Earle Adams, Los Altos, Cal.
3	A. E. Kruger, Hettinger, N. D.
4	Otto A. Olson, Fergus Falls, Minn.
5	Warren R. Lightfoot, Canton, Ohio.
6	James Groark, Canton, Ohio.
7	Bruce Watson, Kansas City, Mo.
8, 9	J. P. Gomes, Honolulu, Hawaii.
10	H. Chambers, Crookston, Minn.
11	Ova Burris, Laramie, Wyo.
12, 13, 14	J. B. Miller, Meade, Kan.
15, 16	Joseph M. Cassady, Spokane, Wash.
17	R. M. Coffelt, Junction City, Kan.
18, 19	Albert F. Spychalla, Antigo, Wis.
20	O. R. Harpel, Ontario, Cal.
21	Sam A. Meyer, Harrisonville, Mo.
22, 23	A. J. Hathaway, Ottumwa, Iowa.
24	Harold G. Halley, Nevada, Iowa.
25	Sidney Cross Wood, Ottumwa, Iowa.
26	John Costin, Laramie, Wyo.
27	Clarence V. Wilson, Milwaukee, Wis.
28	E. A. Frommader, Moline, Ill.
29	F. A. Coates, Middlebury, Vt.
30	Augustine A. Reilly, Hoosick Falls, N. Y.
31	Fred Atkinson, Hamilton, Ont.
32	A. H. Kiefer, Springfield, Ohio.
33	J. W. Archibald, Salem, Ohio.
34	William J. McDonald, Barre, Vt.
35, 36, 37	Daily News Publishing Company, Lewistown, Mont.
38	Frank J. Wolf, Denver, Colo.
39	H. W. Hawley, Galesburg, Ill.
40	Leon W. Oberdier, Toledo, Ohio.
41	Morris Magil, Philadelphia, Pa.
42	Theodor Kahlan, Del Rio, Tex.
43, 44	C. A. Snowberg, Fergus Falls, Minn.
45	Henry W. Wehner, Pittsburg, Pa.
46	C. A. Mann, Huron, S. D.
47	Benjamin B. Osborn, Arlington, N. J.
48	A. D. Cheatham, Chattanooga, Tenn.
50	Ed Kysela, Stockton, Kan.
51	H. Emmet Green, Anthony, Kan.
52, 53	Edw. E. Bailey, Centre Hall, Pa.
54	Frank Haran, Fitchburg, Mass.
55	Mark Lear, Brighton, Ont., Can.
56, 57	Thomas Wade, Cowansville, Que., Can.
58, 59	A. L. Nuhn, Canton, Ohio.
60	R. Pollock, Dundee, Scotland.
61	John T. Cooper, Lee's Summit, Mo.
62	J. L. Frazier, Lawrence, Kan.
63	B. Franklin, Corpus Christi, Tex.

NEWSPAPER AD.

Specimen Nos.	
64	Harvey L. Blomquist, Great Falls, Mont.
65	W. J. Miller, Jamestown, N. D.
66	Stephen R. Pugh, Brooklyn, N. Y.
67	W. N. Potts, Forest City, Iowa.
68	Emanuel Nyman, Foley, Minn.
69	Chester E. Martin, Opelika, Ala.
70	V. W. Grant, Atlanta, Ga.
71, 72	Ellis Speer, Greensboro, N. C.
73, 74	Frank A. Steuerwald, Pittsfield, Mass.

MAGAZINE AD.

Specimen Nos.	
49	John C. Kemmer, Brooklyn, N. Y.
101	Warren R. Lightfoot, Canton, Ohio.
102	James Groark, Canton, Ohio.
103	Bruce Watson, Kansas City, Mo.
104	J. P. Gomes, Honolulu, Hawaii.
105	Albert Spychalla, Antigo, Wis.
106	Irvin C. Whitman, Dexter, Me.
107	A. J. Hathaway, Ottumwa, Iowa.
108	E. A. Frommader, Moline, Ill.
109	Frank J. Wolf, Denver, Colo.
110	Leon W. Oberdier, Toledo, Ohio.
111	Albert G. Ernst, Buffalo, N. Y.
112	Augustine A. Reilly, Hoosick Falls, N. Y.
113, 114, 115	W. J. Gilbert, New York city.
116, 117	Thomas V. McGowan, Stockton, Kan.
118	Ed Kysela, Stockton, Kan.
119	Thomas Wade, Cowansville, Que., Can.
120, 121	A. L. Nuhn, Canton, Ohio.
122	Harvey L. Blomquist, Great Falls, Mont.
123	Stephen R. Pugh, Brooklyn, N. Y.
124	W. N. Potts, Forest City, Iowa.
125	Ernest Hunter, Kearny, N. J.
126	Emanuel Nyman, Foley, Minn.
127	Frank A. Steuerwald, Pittsfield, Mass.
128	Albert G. Ernst, Buffalo, N. Y.

Three sets of the specimens entered were sent to S. Roland Hall, Principal School of Advertising, International Correspondence Schools, Scranton, Pennsylvania, who furnished the copy for the contest and had consented to act as a judge. None of the ads. bore the name or address of the compositor. Mr. Hall was asked to select two other judges to act with him, and his letter, giving their selections of the best ads., follows:

SCRANTON, PENNSYLVANIA, May 24, 1911.

DEAR MR. BYXBEE,— Three of the staff of the School of Advertising — all of practical advertising experience, as well as of considerable teaching experience — have gone over these specimens.

We came to our decisions without consulting one another, and I give you below the results of our study of the settings:

INVESTMENT ADVERTISEMENT.

My choice: First place, No. 31; second place, No. 68; third place, No. 63; fourth place, No. 5; fifth place, No. 8.

Mr. Ellison, assistant principal of the school, places them as follows: First place, No. 31; second place, No. 46; third place, No. 5, fourth place, No. 63; fifth place, No. 51.

Mr. Wiliamson, the printer-member of my staff, places them as follows: First place, No. 5; second place, No. 63; third place, No. 68; fourth place, No. 54; fifth place, No. 31.

BOOK ADVERTISEMENT.

My choice: First place, No. 121; second place, No. 106; third place, No. 101; fourth place, No. 110; fifth place, No. 49.

Mr. Ellison's choice: First place, No. 121; second place, No. 101; third place, No. 120; fourth place, No. 49; fifth place, No. 114.

Mr. Williamson's choice: First place, No. 121; second place, No. 115; third place, No. 101; fourth place, No. 49; fifth place, No. 120.

To add to the variety of the decisions, we showed the specimens to members of our printing department who seemed interested in the contest, and you may wish to know that all thought No. 121 should have first place among the book advertisements, while opinions seemed divided between Nos. 5 and 31 on the investment advertisement.

Thinking they may be of interest, I send you Mr. Williamson's notes on the specimens.

I realized, as we compared notes on our judgments, the truth of what you wrote me some time ago — that it is difficult to get even those who give all their time to the practice of advertising to agree on all points of advertisement display. And yet, after all, I think that perhaps the three of us here are about as close together in our decisions as you could expect.

Make Your Money Earn 5%

A good investment is one that is perfectly safe and reliable, and at the same time affords a reasonable profit.

American Water Works Bonds

offer an investment possessing both of these essential features. They are unconditionally guaranteed by the company issuing them and are further secured by double their value in real estate. Conservative business men consider them especially desirable. We are selling these bonds at a price that will yield 5 per cent.

Our Book "Water Works Bonds" contains much information of value to the investor. Ask for it.

The Scranton Trust Company

516 Spruce Street

No. 31.— First place.

Make Your Money Earn 5%

A good investment is one that is perfectly safe and reliable and at the same time affords a reasonable profit.

American Water Works Bonds

offer an investment possessing both of these essential features. They are unconditionally guaranteed by the company issuing them and are further secured by double their value in real estate. Conservative business men consider them especially desirable. ¶ We are selling these bonds at a price that will yield 5 per cent.

Our book "WATER WORKS BONDS," contains much information of value to the investor Ask for it.

THE SCRANTON TRUST COMPANY

516 Spruce street

No. 5.— Second place.

Make Your Money Earn 5%

A good investment is one that is perfectly safe and reliable and at the same time affords a reasonable profit.

American Water-Works Bonds

offer an investment possessing both of these essential features. They are unconditionally guaranteed hy the company issuing them and are further secured hy double their value in real estate. Conservative business men consider them especially desirahle. :: We are selling these bonds at a price that will yield 5 per cent.

Our book, "Water-Works Bonds," contains much information of value to the investor. Ask for it.

The Scranton Trust Company

516 Spruce Street

No. 63.

Make Your Money Earn 5%

A good investment is one that is perfectly safe and reliable and at the same time affords a reasonable profit.

AMERICAN WATER-WORKS BONDS

offer an investment possessing both of the essential features. They are unconditionally guaranteed by the company issuing them and are further secured by double their value in real estate. Conservative business men consider them especially desirable.

We are selling these bonds at a price that will yield 5 per cent.

Our book, "Water-Works Bonds" contains much information of value to the investors. Ask for it.

The Scranton Trust Company

516 Spruce Street

No. 68.

Make Your Money Earn 5 Pct.

¶ A good investment is one that is perfectly safe and reliable and at the same time affords a reasonahle profit.

American Water-Works Bonds

offer an investment possessing both of these essential features. They are unconditionally guaranteed hy the company issuing them and are futher secured hy double their value in real estate. Conservative business men consider them especially desirahle.

We are selling these bonds at a price that will yield 5 PER CENT

¶ Our book, "Water-Works Bonds," contains much information of value to the investor. Ask for it.

The Scranton Trust Co.

516 Spruce Street

No. 46.

Make

Your Money Earn

5%

A good investment is one that is perfectly safe and reliable and at the same time affords a reasonable profit.

American Water-Works Bonds

offer an investment possessing both of these essential features. They are unconditionally guaranteed by the company issuing them and are further secured by double their value in real estate. Conservative business men consider them especially desirable.

We are selling these bonds at a price that will yield 5 per cent.

Our book, "Water-Works Bonds," contains much information of value to the investor.

Ask for it.

The Scranton Trust Company

516 Spruce street.

No. 8.



Make Your Money Earn 5 Per Cent

¶ A good investment is ooe that is perfectly ssfe snd reliable and at the same time sffords a reasonable profit.

American Water-Works Bonds

offer sn investment possessing both of these essential features. They sre unconditionslly gusranteed by the compsny issuing them snd sre further secured by double their value in resl estate. Conservative business men coosider them especially desirable. ¶ We are selling these bonds at a price that will yield 5 per ceot.

Our book, "Water-Works Bonds," contains much information of value to the investor. Ask for it.

The Scranton Trust Co.

516 Spruce Street

No. 51.

MAKE YOUR MONEY EARN 5%

A good investment is one that is perfectly safe snd reliable snd at the same time affords s reasooshle profit. AMERICAN WATER-WORKS BONDS offer so iovestmeot possessing hoth of these essential features. They are uocooditiooally guaranteed by tbe compaoy issuing them and are further secured hy double their value in real estate. Conservative business meo coosider them especially desirable.

We are selliog these hoods at a price that will yield 5 per ceot.

Our hook, "Water-Works Boods," cootains much ioformation of value to the iovestor. Ask for it.

The Scranton Trust Co. 516 Spruce St.

No. 54.

RESULT OF THE INLAND PRINTER'S AD.-SETTING CONTEST No. 31.

(NEWSPAPER.)

There is no gauging that thing known as individual preference. You will observe that we were fairly well together when it came to saying which advertisements should go in the group of "the best five."

Speaking for myself, I may say that I first went over all the specimens, making two lots — those that I thought were good, and those that I thought were ineffective. Then I began a process of excluding, comparing each advertisement critically with others and throwing it out if it appeared to be inferior, considering everything. When I got down to the last half-dozen it was difficult to say which should come first, which second, and so on.

I had less difficulty with the book settings than with the others. No. 121, in my judgment, is a clear winner there. It may appear one-sided to the artistic eye, and it makes use of the over-used arrow, but from a business point of view — the only view, after all, from which to judge an advertisement — I believe it to be superior and that it would prove to be so if inserted. I think I favored No. 106 largely because of the strong heading, a very important feature for a mail-order advertisement, of course. No. 101, though a little funereal to the "artistic eye," strikes me as being effective. Though I don't care for the ruling-off, I put No. 110 third because, again, of the effective way in which the heading stands out. I confess, too, to considering the top display mainly in giving a place to Nos. 49 and 115. We can not neglect the fact that the top display, that on which we depend to get the reader's attention, is very important for the mail-order advertisement particularly.

No. 31 strikes me as being admirable. The bottom display, it seems to me, is the only feature open to criticism, though Mr. Williamson finds fault with the broken-border arrangement. The heading here stands out very clearly and effectively. The sub-display is well handled, and the body-matter is treated in a way to make it very readable. I would like to see the signature a little more harmonious with the other display type, but that fault can be forgiven in view of the other strong features.

I, too, considered No. 5 for first place, but my final judgment was to give Nos. 68 and 63 second and third places respectively. Both of these settings would stand out very strongly in a newspaper. I prefered 68 to 63 because of the greater legibility in the main display. While I like the double-column arangement, too, it appears to me that the eye grasps "Make Your Money Earn 5%" more readily when the grouping is as it is in the single-column settings. There seems to me to be a little too much of display coming together at the right end of the top display in No. 5. I had difficulty in choosing between Nos. 8 and 6 for last place, and really there seems to be about as much in favor of one as of the other.

There were a number of other well-set specimens in each lot, and not a great many of what I would call very poor settings. It seems to me that the contestants caught the right ideas, and have performed with a great deal of credit.

I have gone into detail, believing that you will be interested in knowing what we took into consideration in placing the advertisements. We shall be interested in learning what other judges say of the specimens.

Sincerely, S. Roland Hall.



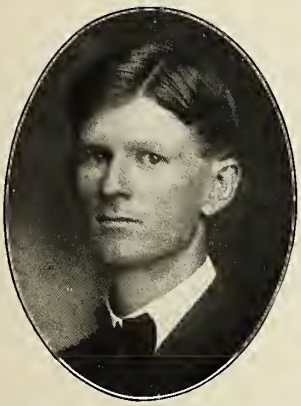
Fred Atkinson, Hamilton, Ontario, Canada.
First place — Newspaper Ad.



A. L. Nuhn, Canton, Ohio.
First place — Magazine Ad.



Warren R. Lightfoot, Canton, Ohio.
Second place — Newspaper Ad.
Second place — Magazine Ad.



B. Franklin, Corpus Christi, Texas.
Third place — Newspaper Ad.



Emanuel Nyman, Foley, Minnesota.
Fourth place — Newspaper Ad.

Mr. Williamson's notes, to which Mr. Hall refers, are given below:

First Choice.— No. 5. Points of superiority: General typographic excellence, pleasing gradation of type sizes for body-matter and harmonious displays, together with relative values of the different displays. As ad. is set for two columns, it will attract attention more readily than a single-column ad. of equal typographical excellence. Heading is not only easy to read, but the arrangement of border allows extra prominence to the "5%" without waste of space. The distinctive corner effects are good, and the arrows, although much criticized, afford a means for breaking the border without an undesirable abrupt breaking of the heavy rule.

Second and Third Choice.— No. 63 is given prominence over 68, owing to the arrangement of secondary display, which makes for general excellence. The arrangement of "American Water Works Bonds" is better in No. 63 than in No. 68; and as this is a local ad. it is well to give the firm name a reasonable amount of prominence, even though it is necessary to set it on two lines. The whiting-out is also better in No. 63, although the heading in No. 68 is easier to read. The arrangement of the last paragraph, and also the indenting of the admonition, also places No. 63 ahead of No. 68.

I give fourth place to No. 54 as it is a double-column ad. and the important points can be seen at a glance. As the words in the heading are short, it should not be hard to read, even though all caps. are used. The firm name and address are not given too much prominence when ad. is surounded with other ads. in a newspaper, especially as it is about half the weight of the display at the top of the ad.

Fifth Place.— While the general arrangement of No. 31 is good, and the body type very easy to read, this ad. has one weakness that is not at all pleasing. The broken border, or "sore-thumb" rule effect, is particularly undesirable where heavy borders are used, and gives an unfinished appearance to an ad.

Magazine Ads., First Choice.— No. 121. An exceptionally strong setting. Heading commands a reading and is connected with quotation at bottom in so forceful a manner that a desire to read the entire ad. is at once created. Balance, proportion and typographic harmony is very good, as type is all of the Cheltenham family. As this is a mail-order ad., the firm name need not be prominent.

Second Choice.— No. 115. General attractiveness, neatness and readability.

Third Choice.— No. 101. Strength of heading, general appearance and careful execution of minor points.

Fourth Choice.— No. 49. Simplicity of execution, strength of heading display, readability. The quotation set in italics would have been more pleasing if set in Cheltenham Italic instead of Ronaldson Title Slope.

Fifth Choice.— No. 120. I give this ad. fifth place, as it is deserving

How to Get a Position and How to Keep It

A book chock full of helpful experiences, proven plans and "horse sense."

Treats of the choice of an occupation, of preparation, qualification, changes, the question of salary, hours, advancement, etc.; shows the kind of endorsements to get; suggests how the aid of prominent people may be enlisted; instructs how to advertise for a position; teaches how to write letters of application that command attention; tells how to interview; takes up the various ways of getting positions; and deals with a dozen other topics important alike to applicant and employee. **Written by an expert correspondent who has been all along the line,** who has made a special study of the employment problem; contains the boiled-down experience of years — information worth many dollars to ambitious people. Helps beginners to get started; helps others to climb higher.

Seven thousand copies sold of the first edition

The revised edition is a cloth-bound, 140-page book that contains special chapters and model letters for many large classes of applicants, such as those for positions of bookkeeper, stenographer, salesman, clerk, teacher, manager, reporter, printer, telegraph operator, technical man, advertising man, etc. **Single copy sent postpaid for 56 cents. Money back if dissatisfied.**

Blank Publishing Company
SCRANTON, PA.

"Worth its weight in gold," says one purchaser. Another writes, ***"Your model letters helped me to get a place that pays $30 a week."***

No. 121.— First place.

How to Get a Position and How to Keep It

A book chock full of helpful experiences, proven plans and "horse sense."

TREATS of the choice of an occupation, of preparation, qualification, changes, the question of salary, hours, advancement, etc.; shows the kind of endorsements to get; suggests how the aid of prominent people may be enlisted; instructs how to advertise for a position; teaches how to write letters of application that command attention; tells how to interview; takes up the various ways of getting positions; and deals with a dozen other topics important alike to applicant and employee. Written by an expert correspondent who has been all along the line, who has made a special study of the employment problem; contains the boiled-down experience of years—information worth many dollars to ambitious people. **Helps beginners to get started; helps others to climb higher.** *"Worth its weight in gold,"* says one purchaser. Another writes, *"Your model letters helped me to get a place that pays $30 a week."*

Seven thousand copies sold of the first edition

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Blank Publishing Company
Scranton, Pa.

No. 101.— Second place.

How to Get a Position and How to Keep It

Helps beginners to get started; Helps others to climb higher.

A BOOK chock full of helpful experiences, proven plans and "horse sense." Treats of the choice of an occupation, of preparation, qualification, changes, the question of salary, hours, advancement, etc.; shows the kind of endorsements to get; suggests how the aid of prominent people may be enlisted; instructs how to advertise for a position; teaches how to write letters of application that command attention; tells how to interview, takes up the various ways of getting positions; and deals with a dozen other topics important alike to applicant and employee. Written by an expert correspondent who has been all along the line, who has made a special study of the employment problem; contains the boiled-down experience of years—information worth many dollars to ambitious people. *"Worth its weight in gold,"* says one purchaser. Another writes, *"Your model letters helped me to get a place that pays $30 a week."*

Seven Thousand Copies Sold of the First Edition.

The revised edition is a cloth-bound, 140-page book that contains special chapters and model letters for many large classes of applicants, such as those for positions of book keeper, stenographer, salesman, clerk, teacher, manager, reporter, printer, telegraph operator, technical man, advertising man, etc. Single copy sent postpaid for 56 cents. **Money back if dissatisfied.**

BLANK PUBLISHING COMPANY
SCRANTON, PA.

No. 49.

How to Get a Position And How to Keep It

A BOOK chock full of helpful experiences, proven plans and "horse sense." Treats of the choice of an occupation, of preparation, qualification, changes, the question of salary, hours, advancement, etc.; shows the kind of endorsements to get; suggests how the aid of prominent people may be enlisted; instructs how to advertise for a position; teaches how to write letters of application that command attention; tells how to interview; takes up the various ways of getting positions; and deals with a dozen other topics important alike to applicant and employee. Written by an expert correspondent who has been all along the line, who has made a special study of the employment problem; contains the boiled-down experience of years—information worth many dollars to ambitious people. Helps beginners to get started; helps others to climb higher. "Worth its weight in gold," says one purchaser. Another writes, "Your model letters helped me to get a place that pays $30 a week."

Seven thousand copies sold of the first edition

The revised edition is a cloth-bound, 140-page book that contains special chapters and model letters for many large classes of applicants, such as those for positions of book-keeper, stenographer, salesman, clerk, teacher, manager, reporter, printer, telegraph operator, technical man, etc. Single copy sent postpaid for 56 cents. Money back if dissatisfied.

BLANK PUBLISHING COMPANY
Scranton, Pa.

No. 106.

How to Get a Position and How to Keep It

A book chock full of helpful experiences, proven plans and "horse sense"

TREATS of the choice of an occupation, of preparation, qualification, changes, the question of salary, hours, advancement, etc.; shows the kind of endorsements to get; suggests how the aid of prominent people may be enlisted; instructs how to advertise for a position; teaches how to write letters of application that command attention; tells how to interview; takes up the various ways of getting positions; and deals with a dozen other topics important alike to applicant and employee. Written by an expert correspondent who has been all along the line, who has made a special study of the employment problem; contains the boiled-down experience of years—information worth many dollars to ambitious people. Helps beginners to get started; helps others to climb higher. *"Worth its weight in gold," says one purchaser. Another writes, "Your model letters helped me to get a place that pays $30 a week."*

Seven thousand copies sold of the first edition

The revised edition is a cloth-bound, 140-page book that contains special chapters and model letters for many large classes of applicants, such as those for positions of bookkeeper, stenographer, salesman, clerk, teacher, manager, reporter, printer, telegraph operator, technical man, advertising man, etc.

Single copy sent postpaid for 56 cents
Money back if dissatisfied

Blank Publishing Company, Scranton, Pa.

No. 115.

How to Get a Position and How to Keep It

A book chock full of helpful experiences, proven plans and "horse sense"

TREATS of the choice of an occupation, of preparation, qualification, changes, the question of salary, hours, advancement, etc.; shows the kind of endorsements to get; suggests how the aid of prominent people may be enlisted; instructs how to advertise for a position; teaches how to write letters of application that command attention; tells how to interview, takes up the various ways of getting positions; and deals with a dozen other topics important alike to applicant and employee. Written by an expert correspondent who has been all along the line, who has made a special study of the employment problem; contains the boiled-down experience of years—information worth many dollars to ambitious people. Helps beginners to get started; helps others to climb higher. *"Worth its weight in gold,"* says one purchaser. Another writes, *"Your model letters helped me to get a place that pays $30 a week."*

Seven thousand copies sold of the first edition

THE revised edition is a cloth-bound, 140-page book that contains special chapters and model letters for many large classes of applicants, such as those for positions of Bookkeeper, Stenographer, Salesman, Clerk, Teacher, Manager, Reporter, Printer, Telegraph Operator, Technical Man, Advertising Man, etc.

Single copies sent postpaid for 56 cents
Money back if dissatisfied

Blank Publishing Company, Scranton, Penn'a

No. 114.

How to Get a Position and How to Keep It

A book chock full of helpful experiences, proven plans and "horse sense."

TREATS of the choice of an occupation, of preparation, qualification, changes, the question of salary, hours, advancement, etc.; shows the kind of endorsements to get; suggests how the aid of prominent people may be enlisted; instructs how to advertise for a position; teaches how to write letters of application that command attention; tells how to interview; takes up the various ways of getting positions; and deals with a dozen other topics important alike to applicant and employee. Written by an expert correspondent who has been all along the line, who has made a special study of the employment problem; contains the boiled-down experience of years—information worth many dollars to ambitious people. Helps beginners to get started; helps others to climb higher. *"Worth its weight in gold,"* says one purchaser. Another writes, *"Your model letters helped me to get a place that pays $30 a week."*

Seven thousand copies sold of the first edition

The revised edition is a cloth-bound, 140-page book that contains special chapters and model letters for many large classes of applicants, such as those for positions of book keeper, stenographer, salesman, clerk, teacher, manager, reporter, printer, telegraph operator, technical man, advertising man, etc.

Single copy sent postpaid for 56 cents
MONEY BACK IF DISSATISFIED

Blank Publishing Company
SCRANTON, PA.

No. 120.

How to Get a Position and How to Keep It

A book chock full of helpful experiences, proven plans and "horse sense"

¶ Treats of the choice of an occupation, of preparation, qualification, changes, the question of salary, hours, advancement, etc.; shows the kind of endorsements to get; suggests how the aid of prominent people may be enlisted; instructs how to advertise for a position; teaches how to write letters of application that command attention; tells how to interview; takes up the various ways of getting positions; and deals with a dozen other topics important alike to applicant and employee. Written by an expert correspondent who has been all along the line, who has made a special study of the employment problem; contains the boiled-down experience of years — information worth many dollars to ambitious people. Helps beginners to get started; helps others to climb higher. ¶ "Worth its weight in gold," says one purchaser. Another writes, "Your model letters helped me to get a place that pays $30 a week."

Seven Thousand Copies Sold of the First Edition

¶ The revised edition is a cloth-bound, 140-page book that contains special chapters and model letters for many large classes of applicants, such as those for positions of book keeper, stenographer, salesman, clerk, teacher, manager, reporter, printer, telegraph operator, technical man, advertising man, etc.

Single copies sent postpaid for 56 cents
Money back if dissatisfied

BLANK PUBLISHING CO., Scranton, Pa.

No. 110.

of consideration owing to the excellent setting, careful handling, etc. Its one weak point is a slight over-use of rules.

In order to determine which was the best ad., according to the composite opinion of the three judges, the system of points heretofore used so satisfactorily was applied. Each of the judges selected five ads.; accordingly five points were accorded each ad. selected for first place, four points for each second choice, three for third, two for fourth, and one for fifth. The table below shows the final standing of the contestants on both ads.:

	NEWSPAPER AD.		Points.
1	No. 31	Fred Atkinson, Hamilton, Ont., Can.	11
2	" 5	Warren R. Lightfoot, Canton, Ohio	10
3	" 63	B. Franklin, Corpus Christi, Tex.	9
4	" 68	Emanuel Nyman, Foley, Minn.	7
5	" 46	C. A. Mann, Huron, S. D.	4
6	" 54	Frank Haran, Fitchburg, Mass.	2
7	" 8	J. P. Gomes, Honolulu, Haiwaii	1
8	" 51	H. Emmet Green, Anthony, Kan.	1

	MAGAZINE AD.		Points.
1	No. 121	A. L. Nuhn, Canton, Ohio	15
2	" 101	Warren R. Lightfoot, Canton, Ohio	10
3	" 49	John C. Kemmer, Brooklyn, N. Y.	5
4	" 106	Irvin C. Whitman, Dexter, Me.	4
5	" 115	W. J. Gilbert, New York city	4
6	" 120	A. L. Nuhn, Canton, Ohio	4
7	" 110	Leon W. Oberdier, Toledo, Ohio	2
8	" 114	W. J. Gilbert, New York city	1

Since Mr. Hall and Mr. Williamson have covered the relative merits of the ads. so thoroughly in their letters, there is little more to be said. It is very evident that the best ads. have been selected, considering both typographical effect and the effect on the reader with money to invest. No. 63 of the newspaper ads. appeals to me as the neatest from a typographical standpoint, but it probably would not land as many investors as No. 31. In the magazine ad. it was something out of the ordinary that carried off the honors. In fact, in both instances it was the ads. with broken border effects which appealed strongest to the judges. Some of these are not properly balanced and are not as pretty to look at as many of the others, but a compositor must look further than mere typographical effect—he must set an ad. which will attract the eye of the reader, and at the same time not sacrifice attractive typography. Photographs of the leading contestants are shown herewith, and brief biographical sketches follow:

Fred Atkinson was born in Yorkshire, England, thirty-three years ago. He learned his trade in the *Times* job department, Hamilton, Ontario, Canada. In 1908 he left there and worked in Chicago, Cleveland, Columbus and Cincinnati, but returned to Hamilton later, where he is now employed by the Times Printing Company.

A. L. Nuhn was born in Buffalo, New York, in 1881, learning his trade in that city at the White-Evans-Penfold Company and the Matthews-Northrup Works. He later was connected with the General Manifold & Printing Company, of Franklin, Pennsylvania, and also took a course on the Linotype at the Mergenthaler factory. Mr. Nuhn is at present employed by the *Twice-a-Month To-Day's Magazine,* Canton, Ohio.

Warren R. Lightfoot is twenty years old. He was born in Williamsport, Pennsylvania, his parents later moving to Kane, in the same State, where he learned his trade with F. J. Bloomquist. He is at present working for *To-Day's Magazine,* Canton, Ohio. Mr. Lightfoot likes the printing business, but is looking forward to the time when he can get into the advertising game.

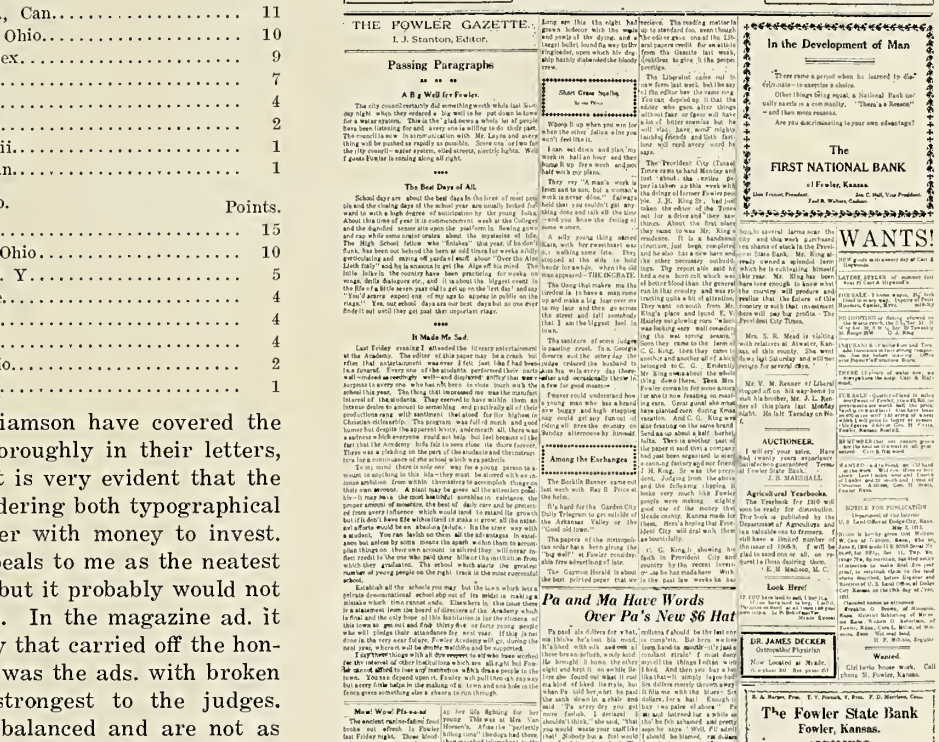
B. Franklin was born in Comanche, Texas, in 1883. He started to learn his trade in 1901 and has always worked in Texas. For the past three years he has been employed in Corpus Christi, and early this year started in business for himself as "The Paragon Press."

Emanuel Nyman was born in Renville County, Minnesota, in 1885, and learned his trade on the Renville *Star-Farmer.* He afterward worked as foreman on small weeklies. He has always been studious, having taken the course in printing conducted by the I. T. U. Commission, and also a course in advertising from the International Correspondence Schools. A few weeks ago he bought the Foley (Minn.) *Independent.*

This contest has certainly proved a most helpful one, as the lessons to be drawn from a study of the specimens are clearly defined. Next month Contest No. 32 will be announced, and it is hoped that even greater interest will be developed.

Featuring the Editorial Page.

I. J. Stanton, editor and publisher of the Fowler (Kan.) *Gazette,* sends a copy of his paper and calls attention to the arrangement of the editorial page. This is a feature to


EDITORIAL SECTION

Fowler is to have a big well for a city water system. Work is to begin at once.

We have pointed out that the man who wants you to call a spade a spade is the first to beat you over the head with it.—Dod Gaston.

THE FOWLER GAZETTE.
I. J. Stanton, Editor.

Passing Paragraphs

A Big Well for Fowler.

The City Council certainly did something worth while last Saturday night when they ordered a well sunk to the gravel vein for a water system. This is the glad news a whole lot of people have been listening for and every one is willing to do their part. The council is now in communication with Mr. Layne and everything will be pushed as rapidly as possible. Score one for us for the city council—water system, oiled streets, gravelic lights. Well I guess Fowler is coming along all right.

The Best Days of All.

School days are about the best days in the lives of most people and the closing days of the school year are usually looked forward to with a high degree of anticipation by the young folks. About this time of year it is commencement week at the College and the dignified senate sits upon the platform in flowing gown and cap while some senior orator shines about the mysteries of life. The High School fellow who "finishes" this year, if he don't flunk, has been out behind the barn at odd times for weeks wildly practicing and mixing off yards of stuff about "Over the Alps Lieth Italy" and he is anxious to get the Alps off his mind. The little fellows in the country have been practicing for weeks on songs, Della Sainpere etc., and the biggest event in the life of a little seven year old is get up on the "ert day" and say "I'm'd arsery expect one of my age to appear in public on the stage." Yes, our school days are sweet but no one ever finds it out until they get past their important stage.

It Made Me Sad.

Last Friday evening I attended the literary entertainment at the Academy. The editor of this paper may be a crank but if ever that entertainment was true I felt just like I had been in a forward. Every one of the students performed their parts in a well-rendered manner, well- and disciplined and if the true surprises to every one who has not been in close touch with the school this year. The thing that seemed to me was the manifest interest of the students. They seemed to have within them an intense desire to express to something—and the result of their productions rang with sentiment that stood for the highest in Christian citizenship. The program was full of much and good humor but despite the apparent levity underneath all, there was a sadness which everyone could not help but feel because of the fact that the Academy hells fail to mean those its doors forever. There was a pleading on the part of the students and the instructors for a continuance of the school which was pathetic.

To my mind there is only one way for a young person to succeed in anything in this life—they must be allured with an unconquerable ambition from within themselves to accomplish things on their own account. A plant has to grow all the attention paid to it—it may be a the most beautiful specimen in existence, the proper amount of moisture, the best of daily care and the protection from every influence which would tend to retard its growth but if it don't have life within itself it stake a grow all the attention and efforts would be an absolute failure. In the same way with a student. You can furnish on them all the advantages in existence but unless by some means the will within them to accomplish things on their own account, is stirred they will never reflect credit to the one who paid their bills or to the institution from which they graduated. The school which starts the greatest number of young people on the right track is the most successful school.

Establish all the schools you may but the town which has a private denominational school atop out of its midst in making a mistake which time cannot undo. Elsewhere in this issue there is a statement from the board of directors of the Academy which is final and the only hope of this institution is for the citizens of this town to go out and find thirty five or forty more people who will pledge their attendance for next year. If this is not done in the very near future, the Academy will go, during the next year, where it will be doubly welcome and be supported.

Let's not think this with a half hearted spirit but make an effort for the interest of other institutions which are all right but Fowler cannot afford to lose any institution. It is a crime to lose any institution in town. You can depend upon it, Fowler will put them up in no way but every time a man leaves a town and a hole in the fence gives something else a chance to run through.

Short Cross Sayings.

Among the Exchanges.

Pa and Ma Have Words Over Pa's New $6 Hat

Pa and Ma differs for a hat, millions if should be the last one Pa ever buys. Pa bought a new hat Saturday and when he came home Sunday he had it on with silk and cord all around the band. Ma looked at it and didn't say much. He brought it home the other night and kept it on awhile but Ma soon found out what it cost him and then the fireworks began. When Pa told her what he paid for it she sank down in a chair and fainted. Enough to make a woman faint, I declare! Ma said Salvation Army. Pa said he'd be darned if he would waste your cash like that. Nobody but a fool would pay six dollars for a hat! The fur alone, he said, was worth more than that, and then there was the band and the leather sweat. Besides you make it hard for me to keep respectin' you. Think of the many ways I could have used Pa and thinks he ought to save the silver day, and there was the gas and water bill to pay, and such a foolish way! It will be a gentler wash.—E. K. Kiser in Record-Herald.

In the Development of Man

"There came a period when he learned to distinguish—to exercise a choice.

Other things being equal, a National Bank usually excels in a community. "There's a Reason"—and then more reasons.

Are you discriminating to your own advantage?

The FIRST NATIONAL BANK of Fowler, Kansas.

WANTS!

AUCTIONEER.

Agricultural Yearbook.

Look Here!

DR. JAMES DECKER
Osteopathic Physician

The Fowler State Bank
Fowler, Kansas.
CAPITAL & SURPLUS $32,500
All Deposits Guaranteed by Bank Depositors Guaranty Fund of the State of Kansas.
Every Facility Afforded Customers Consistent with Prudent and Conservative Banking.

Arrangement of editorial page of Fowler (Kan.) *Gazette.*

which so many weekly papers pay too little attention. The editor has opinions on local matters, or ought to have, and he should tell what he thinks in an attractive manner, making his opinions appear of the greatest importance. The editorial page of the *Gazette* is shown herewith, as it may give other editors an idea for a good arrangement.

Criticism of Ad. Display.

Owing to so much space being devoted to the discussion of ad. display in giving the result of THE INLAND PRINTER'S Ad.-setting Contest, the reproduction of ads. sent in for criticism is deferred until the August issue. A large number of specimens have been received and will be commented upon at length next month, showing the ads. and pointing out their good and bad features.

Anti-Socialistic and Industrial Number.

One of the most prosperous-looking special issues which have come to my desk for a long while is the "Anti-Socialistic and Industrial Edition" of the Providence *Visitor,* the official Catholic paper of Rhode Island. It consisted of fifty-six seven-column pages, fully 250 of its 392 columns being nicely displayed advertising. The presswork throughout also deserves commendation. The reading-columns were not slighted in the least, notwithstanding the big

showing of advertising, as the number was nicely illustrated, and every section had interesting articles with attractive feature heads.

Big Advertising by a Country Bank.

Banks are doing a lot more advertising these days than they used to, but most of it is done in small space, seldom exceeding six inches double column. An exception to this is found in Fennimore, Wisconsin, where the local banks are using big space, evidently with profit, as one bank alone has had seven full-page ads. in five months in the *Times*, besides having a contract for a quarter-page weekly



A NEW AND EASY WAY TO SAVE MONEY

We have recently had under consideration a plan for making the saving of money both easy and interesting. Nothing is more certain that the vast majority of us literally waste our odds and ends of cash on nothing. We just simply throw it away. We all know it is foolish and not one of us is satisfied. And yet these pennies, nickels and dimes if saved would soon amount to a sum sufficient to buy many of the nice things we so ardently wish to have. This is especially true at Christmas time when the stores are full of enticing and desirable bargains and human hearts are particularly disposed to make gifts. And now we have come across a plan that completely fills the bill. It is called

The Christmas Savings Club

The Purpose of the club is to create by small weekly deposits a fund which you will receive the week before Christmas, just when a little cash is most welcome. We have never seen a plan to save that has so appealed to every person who has examined it.

The Plan of the Club is to begin with the third week in April and make a deposit of any amount from one cent up and each week thereafter for a total of 35 weeks. The weekly deposits is increased by adding 1¢ the preceding week's deposit an amount equal to the deposit of the first week. For example—

	1st week	2nd week	3rd week	4th week
Pay	1c	2c	3c	4c
Pay	2c	4c	6c	8c
Pay	5c	10c	15c	20c
Pay	10c	20c	30c	40c

The Result At the end of the 35th week, or one week before Christmas, the total amount deposited by all members increased by the interest earned at 4 per cent on the fund taken as a whole will be divided pro rata among the depositors. For example—

Those beginning with—	Will receive at the end of 35 weeks—
1c the first week	$6.30 and interest
2c the first week	$12.60 and interest
5c the first week	$31.50 and interest
10c the first week	$63.00 and interest

Membership is open to all, young and old, and can be taken out at any time between April 17 and the close of business on Saturday evening, April 29, 1911.

We cordially invite you to join in this new and sure way to save money. We are confident that if you will make the start with this club you will never stop saving money

For full information call or write.

The First National Bank

Fennimore, Wisconsin.

(The Forms and Plan are Copyrighted)

One of a series of full-page ads. hy a country hank.

for the year. A full-page ad. of the First National Bank, of Fennimore, is reproduced. In addition to being well displayed, this ad. contains a plan which it would be well to suggest to other banks to adopt, as it ought to make large ads. in the papers profitable.

Visitors at a Filipino Newspaper Office.

If in this country an editor sighted a subscriber approaching his sanctum carrying a spear in one hand and a hatchet in the other, with only a feather for raiment, he would at least retreat to the department where some kind of a "shooting-stick" would be convenient. No so in the Philippines, however. In a recent number of the Baguio *News*, edited by Chauncey McGovern, we find the following interesting description of some of the visitors at the *News* office:

While it is douhtless still true that fine feathers maketh ye fine fowls, it would seem that it does not necessarily follow that a man must wear civilized clothes to have the most modern civilized ideas in other respects.

For example, one of the surprises which the Baguio *News* has encountered up here in these mountain fastnesses is the numher of Igorrote men and hoys who have come to the office of the *News* arrayed in naught else save their characteristic gee-strings and feathered hats, carrying spears and hatchets, who accost the management, in respectful hut not cowed attitude, asking in the plainest, clearest English, without suggestion of the slow, faltering tones of the ordinary Filipino schoolhoy, if they may have printing done for themselves. One hright Igorrote hoy who has charge of all the Igorrote errand-hoys in Teachers' is supposed to keep track of their movements. When they leave camp they must have a pass. These passes have heen in the past typewritten hy the hoy in charge, to he signed hy the superintendent. To-day it occurred to him that he would save himself time and trouhle if he had a whole hatch of passes printed. Accordingly he came to the *News*, without outside suggestion, asked if the paper was prepared to do that kind of thing, and, learning the cost, carefully figured out if it would he cheaper to have them printed or have another hoy typewrite them. He finally estimated that he could save half the money hy having them printed, hesides the looks of the passes. Then he stayed in the office while the type was heing composed, and read his own proofs. At this rate, the Baguio *Daily News* will soon he in the happy position to welcome as its esteemed rival another daily paper, with an Igorrote editor.

Anyway, it is always a safe plan to speak well of visitors who carry hatchets.

Half Century in One Office.

The members of the composing-room force of the Utica (N. Y.) *Observer* recently presented William H. McCann, foreman, with a solid set of silver forks and spoons, celebrating the completion of his fifty years' service in the *Observer* office. The company presented him with a solid silver tea and coffee set. Mr. McCann is only sixty-four years of age, but began his apprenticeship in the *Observer* composing-room in the first year of the Civil War, and has continued in faithful service ever since.

Twenty-five Years as Editor of the "Mail."

Will O. Greene has just celebrated the twenty-fifth anniversary of his ownership of the *Monroe County Mail*, Fairport, New York. In his editorial columns he says, "A quarter of a century — how long a time ahead, but how short when passed." Under his control the *Mail* has grown from two pages of home-print to eight and ten pages — all home-print. Twenty-five years ago the mechanical force consisted of one man and a boy; to-day the office employs seven people. The *Mail* celebrated the occasion by donning a new dress of ad. type and head-letter.

Turlock Journal Issues Miniature Edition.

At the recent flower festival held at Turlock, California, the *Journal* of that place issued a miniature edition of its paper. This was done to conform with other features of the festival, everything pertaining to the occasion being in miniature form. If other miniature displays were as handsome and high class as this edition of the journal, we envy the people who were so fortunate as to be there. Editor Roberts is to be congratulated on his effort. The columns were set seven picas wide, on the Linotype, and the make-up, arrangement of the heads, presswork — everything — indicated that clever and careful printers and editors had charge of the work. On the fourth page appears a half-page ad. calling attention to the fact that the *Journal* does job-printing "that brings results." A glance at this little paper should be enough in itself to prove the truth of the quoted words.

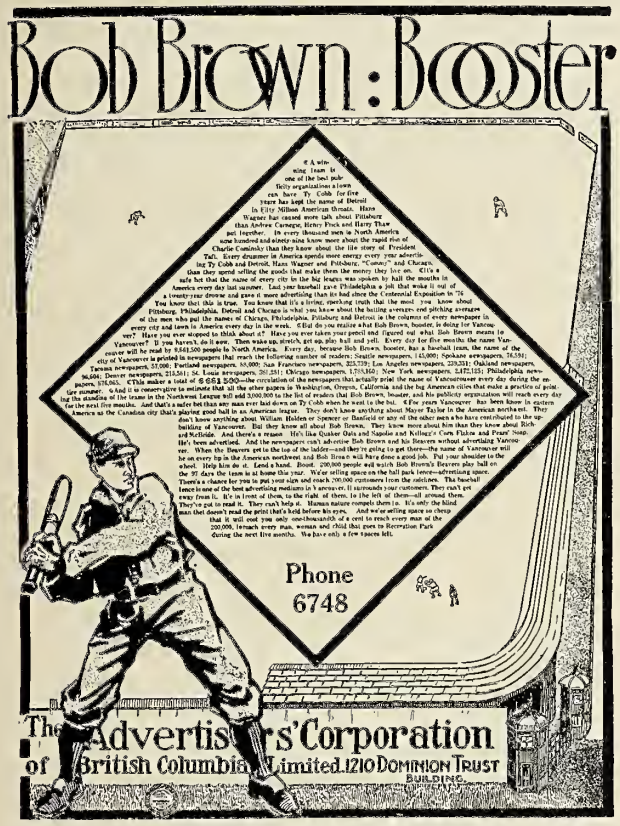
Americans to Publish Chinese Newspaper.

A daily newspaper to be printed in both English and Chinese will be established at Shanghai, China, by a group of American newspaper men headed by B. Wilfred Fleisher. The paper will be called the *China News*, and will be the first newspaper printed in English and owned by others than Chinamen to cater to the general Chinese public. Thomas F. Millard, well known as a war correspondent for American and English newspapers; C. Herbert Webb, for a number of years connected with the

Hearst publications, and William Peck Banning, formerly with *Hampton's Magazine*, will be associated with Mr. Fleisher in this American-Chinese newspaper enterprise.

Advertising Advertising.

That the Advertisers' Corporation of British Columbia believes in its own "medicine" was demonstrated recently when it used a whole page in the Vancouver



Attractive ad. advertising advertising.

World to call attention to advertising space which it had for sale on the fence at the local ball park. As will be noticed by the reproduction, the design is an attractive one and the argument good.

New Sunday Magazine for Newspapers.

The *Family Magazine*, published by the Abbott & Briggs Company, New York and Chicago, was issued as a magazine section of eight Sunday metropolitan newspapers on June 25. These newspapers are the Philadelphia *North American*, Boston *Globe*, Washington *Post*, Pittsburg *Dispatch*, San Francisco *Call*, St. Louis *Globe-Democrat*, Cincinnati *Enquirer* and Chicago *Tribune*. The new section will be issued the fourth Sunday of each month, and will not affect the regular monthly magazine issued on the second Sunday, published by the Abbott & Briggs Company.

Journalistic Courtesy.

In large letters at the head of its double-column editorial page, the Stites *Signal*, Stites, Idaho, proudly announces "Circulation last week, 500." As Stites has 300 population, this is doing very well. Kooskia has 301 population and a baseball team and the Kooskia *Mountaineer*. The *Signal* editorial refers to the ball team and the editor of the *Mountaineer* in these words:

No greater affront was ever offered the business men of Stites than the editorial slush and newspaper slander emanating from the perverted quill of H. E. O'Donnell, "editor, proprietor and conductor" of the Kooskia *Mountaineer*, in his picayunish edition of Friday, April 28, 1911. Lack of sense, or puerile ignorance of the facts, impelled Editor O'Donnell (for lack of something better to say) to print the following purulent slam:

"If Stites ever had a baseball team that could put it over Kooskia, we have yet to see them play, and last Sunday's ball game was but a fair sample of what that town has always put up in the ball line.

"Twenty-seven to eight in favor of Kooskia! That's a hot one for a town claiming past, present and future championships. But this was their first tryout, and it may be that in the next whirl Kooskia will be fed to the pigs. But let's get back to Sunday's game — can't chop this off with the customary 'passing mention' accorded matters of a lifeless nature.

"The weather was ideal, and the 'sunkist' hills looked as green as a St. Patrick's Day parade. The 'Gemsters' stood around with gaping eyeballs, like spectators at an aviation meet, and watched Kooskia knock flies and bases until their necks were long with thirst. It was a hot day — and a hot game. It was Stites' day off. They couldn't hit a haystack with a pick-ax, and ran bases like pallbearers at a funeral. If two-base hits were growing on the back of every man's neck, they couldn't reach 'em with a feather duster. It looked as if the Amalgamated Union of Mexican Hoodoos were in session for work in the thirty-third degree. It was awful. The rooters stood about and whistled for help. Nothing moving.

"The Kooskia lads played bad enough at times — they became careless — but the 'Gemsters' had their fins sewed up until they couldn't catch a crazy quilt unless it was tied around their necks."

Yes, maybe "in the next whirl Kooskia will be fed to the pigs," as proved the case in the game of Sunday, April 2, 1911 — less than a month before — when the Stites Juniors defeated Kooskia by the score of 21 to 6, a very fair simile to the game described by the Quill Twister, but in vice versa form. But, no matter who might be "fed to the pigs," any editor who either commands, or desires to command, the respect of the public, would never refer to anyone as a pig, unless ——

Just here the ink-bottle fell over the concluding chapters.

New Publications.

Nara Visa, N. M.— *New Mexico News.*

Fairground, L. I.— *Herald.* John Koob.

Deerfield, Kan.— *Echo.* John F. Carter.

Buhl, Minn.— *Advertiser.* F. G. Harris.

Bicknell, Ind.— *Monitor.* Samuel Marsee.

Weir, Tex.— *News* (daily). F. L. Fridge.

Portola, Cal.— *Gazette.* Beecroft Brothers.

Battle Creek, Mich.— *Evening News* (daily).

Milwaukee, Wis.— *Appeal.* S. A. Thomas.

Monticello, Ill.— *Bulletin* will issue a daily.

Scranton, Pa.— *Brains.* Harry A. Woodworth.

Tecumseh, Neb.— *Elk Creek Citizen.* T. W. Lally.

Nortonville, Ky.— *Despatch.* O. Armstrong, editor.

Waterbury, Conn.— *Colonial Life.* G. B. D'Ausilio.

Montour, Iowa.— *News Era* (daily). Reverend Bosley.

Columbia, S. D.— *Columbian* (daily). S. L. Cochrane.

Morgan City, La.— *Democrat.* Schriever-Gray Company.

Vancouver, Wash.— *Spokesman* (daily). Eugene Lawton.

Toledo, Ohio.— *Family Grocer* (monthly). A. Weinandy.

Greenwood, Miss.— *Leflore County Herald.* H. W. Harper.

Texarkana, Tex.— *Messenger* (monthly). Frank F. Quinn.

New York city, N. Y.— *Women Lawyers' Journal* (monthly).

Hammond, La.— *Independence Progress.* J. Irving Freeman.

Newport, R. I.— T. T. Pitman will publish a daily newspaper.

New York, N. Y.— *Vision* (quarterly). Walter Storey, editor.

Belton, S. C.— *Times* (afternoon daily). J. Archer Willis, editor.

Sherman, N. Y.— *Chautauqua Independent.* C. H. and M. S. Newell.

Hearne, Tex — A new daily paper will be started by F. W. DeCroix.

Athens, Ga.— *Tribune* (daily). T. J. Shackelford and Charles A. Vernoy.

Athens, Tenn.— *Magazine of Antique Firearms* (monthly). G. E. Brown.

Kansas City, Mo.— *Industrial Magazine* (monthly). Edward E. Saunders.

Des Moines, Iowa.— A Democratic daily paper will be started by C. W. Miller.

New Orleans, La.— *Southern Commercial Review* (monthly). E. E. Marks.

Bethlehem, Pa.— *Lehigh Herald* (daily). W. D. Seyfried and John Bechtel.

Muskegon, Mich.— *Morning Times.* James L. Smith, former editor of the *News.*

Nashville, Tenn.— *Daily Record* (devoted to commercial interests). J. L. Brooks.

Taylor, Tex.— *Sunday Morning Sun.* A. W. Brademan. The paper will be distributed free.

Ree Heights, S. D.— *Review.* A. E. Waterman, formerly owner of the Orient *Argus* and the Ardmore *American.*

Los Angeles, Cal.— George H. Dunlop is the head of a new company which will start a new daily newspaper here shortly.

Hazelton, B. C.— A daily newspaper will be started by Con Jones, who has been conducting a weekly newspaper at Kitselas.

Changes of Ownership.

Nowata, Okla.— *Star.* Sold to Fred D. Lamb.
Mason, Tex.— *Herald.* Sold to S. F. Bethel.
Elsmore, Ark.— *Leader.* Sold to C. O. Pearson.
Sturgis, Mich.— *Journal.* Sold to E. A. Ferrier.
Burnet, Tex.— *Bulletin.* Sold to T. E. Hammond.
Emerson, Neb.— *Enterprise.* Sold to J. M. Paul.
Freedom, Okla.— *Express.* Sold to L. C. Thomas.
Sheffield, Iowa.— *Press.* Sold to Arthur L. Salsbury.
Pulaski, Tenn.— *Record.* Sold to Laps D. McCord, Jr.
Hobart, Okla.— *Republican.* Sold to John D. Appleby.
Cobden, Ont.— *Sun.* F. B. Elliott to J. A. P. Hayden.
Paonia, Colo.— *Booster.* C. L. Oliver to I. T. Hannold.
Balcarres, Sask.— *News.* B. N. Woodbull to L. M. Small.
Kanapolis, Kan.— *Journal.* K. L. Griffith to S. S. Rosell.
Enterprise, Kan.— *Weekly Push.* Sold to S. R. Hamilton.
Grove City, Pa.— *Reporter.* Sold to Harry K. Dougherty.
Holdenville, Okla.— *Democrat.* Sold to E. McClung & Co.
Amboy, Minn.— *Herald.* Jas. E. Brown to Earl R. Miller.
Guttenberg, Iowa.— *Press.* Sold to L. and H. Meucheusky.
Linden, Mich.— *Leader.* D. E. Blackmer to W. C. Williams.
Mexia, Tex.— *Weekly Enterprise.* Sold to Major M. P. Houx.
Lawson, Mo.— *Review.* Robt. S. Lyon to Fred M. Sanderson.
Walden, N. Y.— *Herald.* Ward Windfield to W. J. Randalls.
Claremore, Okla.— Talala *Gazette.* Sold to H. C. Rutherford.
Henderson, N. C.— *Gold Leaf.* T. L. Manning to P. T. Way.
Malvern, Ark.— *Ark Meteor.* P. S. Garden to S. H. Emerson.
Lahoma, Okla.— *Sun.* Harris Grant to A. A. and D. D. Stull.
Woodward, Iowa.— *Enterprise.* Chas. Haworth to Geo. E. Lee.
Keene, N. H.— Chesbire *Republican.* Sold to Charles F. Kelley.
Richmond, Mo.— *Conservator.* Geo. A. Trigg to Robt. S. Lyon.
Sinton, Tex.— *San Patricio County News.* Sold to J. C. Russell.
Columbia, Wash.— *Rainer Valley Citizen.* Sold to Peter H. Sparks.
Sturgis, Mich.— *Times-Democrat.* H. O. Eldridge to F. A. Russell.
Mapleton, Iowa.— *Press.* H. V. Chapin to W. C. Hills, of Oakland.
Chamberlain, S. D.— *Democrat.* D. F. Burkholder to Fred J. Croft.
Greene, Iowa.— *Butler County Press.* F. H. Camp to Benj. Boardman.
Des Arc, Ark.— *Guidon.* R. F. Wair to S. A. Fife and H. B. Johnson.
Camden, Ind.— *Expositor.* Sold to Mr. and Mrs. Byron Fluno, of Chicago.
Redwood Falls, Minn.— *Gazette.* James Aiken to G. E. Wilson, of St. Paul.
Center, Tex.— *Daily News* and *Weekly Champion.* O. M. Gibbs to T. T. Smith.
Geneva, Ohio.— *Free Press Times.* J. D. Field & Bros. to J. J. Parshall.
Tiverton, Ont.— *Watchman.* A. N. McClure to H. M. Steincamp, of Detroit.
Oroville, Cal.— *Daily Register.* Sold to Oroville Register Publisbing Company.
Globe, Ariz.— *Silver Belt.* J. T. Williams to Sidney Bieber, of Washington, D. C.
Findlay, Ohio.— *Morning Republican.* Sold to I. N. Heminger and C. A. Wormley.
Denver, Colo.— *Evening Times.* Sold to Col. W. R. Nelson, of the Kansas City *Star.*
Excelsior Springs, Mo.— *Daily Journal.* E. Martindale to A. L. Neal, of Atchison, Kan.
Chisholm, Minn.— *Independent.* Sold at auction to C. J. Johnson Company, of Minneapolis.
Carthage, N. Y.— *Republican.* Sold to Floyd J. Ricb, formerly with the Hudson *Republican.*
Russellville, Ky.— *Logan County News.* T. B. Morgan and A. M. Harnden to T. S. Brizendine.
Hoopeston, Ill.— *Herald.* Sold to Chester A. Aldridge, formerly editor of the Mattoon (Ill.) *Star.*
Le Seuer, Minn.— *Sentinel.* Sold to W. Z. Zander, of the Prescott (Wis.) *Independent-Tribune.*
Brattleboro, Vt.— *New England Farmer.* J. G. Ullery & Co., to tbe New England Farmer Company.
Bonham, Tex.— *News.* Evans & Evans to E. B. Comstock and L. E. Discus, both of Kalida, Ohio.
Palmyra, Pa.— *Record.* J. A. Fry to H. W. Eshleman, of Milton Grove, and G. R. Gingrich, of Palmyra.
Arkadelphia, Ark.— *Southern Standard.* M. Clark to J. M. Smith, formeryly of New Orleans *Picayune.*
Rockdale, Tex.— *Reporter and Messenger.* R. W. H. Kennon to J. E. Cooke, formerly with the Brady *Standard.*
Little Rock, Ark.— *Democrat.* Controlling interest sold to Elmer Clarke, formerly business manager of the New Orleans *Item.*
Bethlehem, N. H.— White Mountain *Echo.* Estate of B. A. Appleton to C. E. Blanchard, formerly owner of the North Conway *Reporter.*

Consolidations.

Andersonville, Ind.— *Four County Herald* has been taken over by the Brookville *American.*
Sweetwater, Tex.— *The Signal* and *The Reporter* will be published as a daily and weekly paper.
Luray, Va.— Page *Courier* and the Page *News.* W. C. Lauck, of the *News,* is the owner of the consolidated papers.
Tacoma, Wash.— *Western Tours* and *The Washington Historian,* under the management of E. T. Weatherred and Wm. H. Gilstrap.
Kalamazoo, Mich.— *Press* and *Telegraph* will be published as an afternoon paper and called the Kalamazoo *Telegraph-Press.* E. N. Dingley, managing editor.
Belton, Tex.— *Journal-Reporter* and the Belton *Semi-weekly Democrat* will be published as a weekly paper under the name of *The Journal-Reporter.* O. P. Pyle, proprietor.

Suspensions.

Dill, Obio.— *News.*
Geneva, Ill.— *Patrol.*
Alaska, S. D.— *Leader.*
Esmond, S. D.— *Herald.*
Pine Grove, Pa.— *Sentinel.*
Elm Grove, W. Va.— *Journal.*
Stoney Plain, Alta.— *Advertiser.* F. H. Schooley was the publisher.
Kankakee, Ill.— The Sunday edition of the *Republican* has been suspended.

Deaths.

Harrisburg, Pa.— Charles E. Aughinbaugh, state printer.
Bloomington, Ill.— William Osborne Davis, publisher of the *Pantagraph.*
Buffalo, N. Y.— George E. Matthews, publisher of the Buffalo *Express.*
Sacramento, Cal.— John H. Miller, editor of the Marysville (Cal.) *Appeal.*
Stockton, Cal.— F. J. Ryan, said to be the oldest newespaper man in Stockton.
Lakeport, Cal.— Otha L. Stanley, a well-known newspaper man of northern California.
Indianapolis, Ind.— Frank Foster Reynolds, formerly one of the publishers of the *Talisman.*
Baltimore, Md.— Charles W. Sapp, president of the firm of Sapp Bros., printers. (Accidental.)
Racine, Wis.— Richard Callender, tbirty years connected with the *Times.* He was a veteran of the Civil War.
Warsaw, N. Y.— John Underbill, publisher of the *Wyoming County News* and secretary of the Democratic State Editorial Association.
Dawson, Alaska.— Judge Wilbur Cornell, veteran newspaper man of the Pacific Northwest. He was especially well known throughout Oregon.
Sacramento, Cal.— John N. Larkin, for more than half a century engaged in newspaper work in Sacramento. He founded the Sunday *Leader.*
Ogden, Utah.— Major E. A. Littlefield, pioneer newspaper man of the West, veteran of the Civil War and a close friend of the late Mark Twain.
New York, N. Y.— Fred Robinson, known as the dean of New York newspaper proofreaders. He had been in charge of tbe *World* proofroom since 1868.
St. Joseph, Mo.— George Rees, publisher of Mark Twain's first writings. He published tbe *Constitution,* at Keokuk, Iowa, before the Civil War, and "Sam" Clemens was a printer on the paper.
Chicago, Ill.— Herbert Johnson, president of the Co-operative Press. He was an active worker in the Ben Franklin Club movement, being president of the West Side organization. Mr. Johnson lost his life through drowning while on a visit in Florida.
Cincinnati, Ohio.— Isaac Moore, one of the city's oldest printers. He was assistant sergeant-at-arms of the National House of Representatives during the Hayes-Tilden contest, and had charge of the congressional investigating committee which was sent to Louisiana to probe alleged frauds there.

CELLON, A SUBSTITUTE FOR CELLULOID.

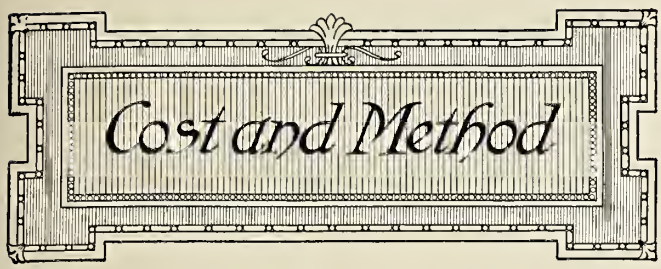
In further reference to the report entitled "A Substitute for Celluloid" from this office, published in Daily Consular and Trade Reports for April 29, 1911:

In view of the widespread interest in the discovery of a product offering a good substitute for celluloid, as evidenced by numerous inquiries received by this office relative to its recent report on the subject, it may now be added that Doctor Eichengruen, the German chemist mentioned as the discoverer of "cellon," may be addressed, as this office is now advised, at the Rheinisch-Westfaelische Sprengstoff Aktiengesellschaft, Cologne, Germany. The interest in Doctor Eichengruen's discovery will be enhanced by the recent theater fire disaster at Edinburgh, caused, according to reports, by the combustion of a celluloid lamp-shade.— *Consul-General Frank D. Hill, Frankfort, Germany.*

POULTRY FABLE.

The hen returned to her nest only to find it empty.

"Very funny," said she; "I can never find things where I lay them."



Cost and Prices at Denver.

No organization in the printing trades is livelier or more valuable to its members and the nonmembers it touches than the Denver Typothetæ. It issues "The Denver Master Printers' Bulletin," and is a liberal user of printers' ink in other directions. The Denverites seem to have constituted themselves sponsors for Colorado, and they are press-agenting for a large attendance of Coloradans at the forthcoming gathering. In a signed typewritten note the officers say, "We want Colorado to be up-to-date. So think it over and be prepared to act when you attend the meetings in September." Then the writers go on to assure their readers that it is time to sit up and take notice, for while there has been a slight advance in the selling price of printing, yet in twenty-five years the cost of production has jumped fifty-two per cent. The letter inveighs against the guessing habit, and makes a strong and convincing plea for accuracy in knowing costs and carefulness in making estimates.

This Typothetæ has a get-there cost committee. While its report is of particular interest to Denver printers, yet it contains so many thought-begetting ideas that may be applied generally that we reprint the document in its entirety, as follows:

COSTS AND SUGGESTED PRICE-LIST FOR SMALL PRINTING.

The Cost Committee of the Denver Branch, United Typothetæ of America, has prepared a suggested price-list to give the printers of Denver and vicinity a working basis for the prices that should be charged for small work. The basis for this price-list is what they believe to be the average cost of labor in the various shops of Denver that maintain the cost system. In each class you will note that the committee has prepared a statement of the costs of one item which will give the basis of costs as figured by the committee.

It is not the intention of the committee nor of the Denver Branch, United Typothetæ of America, to at any time issue an arbitrary price-list, and it is optional with you whether you use this list or not. However, your committee urges the necessity of a carefully installed cost system and a close comparison with this list of the actual cost of production, and feels that there will not be a very wide difference from these figures.

If you know what it costs to produce work you will not be inclined to sell it at a loss. A uniform selling price based on a uniform cost system is certainly a very desirable thing. Remember, if you don't ask a profitable price, you will not get it. The grocer, butcher, dry goods merchant ask a profitable price based on their costs of handling, and get it, and ride in automobiles, but does the printer?

No excessive profit is suggested in this list nor is it the intention of Denver Branch, United Typothetæ of America, to suggest any high prices, but you (members and nonmembers) are entitled to a fair remuneration for your time and your employees' time and efforts.

We therefore urge you to get as near these prices as possible. The committee would be glad to have an intelligent criticism of this price-list by all members and nonmembers.

We trust that you (members and nonmembers) will coöperate with the Denver Branch, United Typothetæ of America, in endeavoring to put the printing business of Denver on a basis that will give the same returns as other lines of business.

Very truly yours,

F. B. Abernathy,
H. F. Bundy,
M. R. Foley,
G. T. Hoffman,
Cost Committee.

ENVELOPES — ITEMS OF COST.

No. 6¾ XX No. 2 Rag Env.	500	1,000	2,000	3,000	5,000	10,000
Stock	$0.60	$1.15	$2.30	$3.45	$ 5.75	$10.50
Composition, including lock-up	.60	.60	.60	.60	.60	.60
Press make-ready and running	.60	.85	1.55	2.25	3.65	7.85
Handling						
Total cost	$1.80	$2.60	$4.45	$6.30	$10.00	$18.95
Profit suggested, 25%	.45	.65	1.15	1.60	2.50	4.80
Price suggested	$2.25	$3.25	$5.60	$7.90	$12.50	$23.75

These prices are based on an average amount of composition and black ink. If cuts, heavy forms of composition or colored ink are required, charge extra covering same. "Remember if you don't ask a price you won't get it."

ENVELOPES — SUGGESTED SELLING PRICES.

SIZE	GRADE	Cost per 1,000	500	1,000	2,000	3,000	5,000	10,000
6¾	XX No. 2 Rag	$1.15	$2.25	$3.25	$ 5.60	$ 7.95	$12.65	$23.75
6¾	XXX No. 2 Rag	1.30	2.35	3.40	5.90	8.40	13.40	24.80
6¾	20 Bond—Colorado, Columbine, Silver State	1.75	2.85	4.15	7.35	10.55	16.95	32.00
6¾	Coin, Rocky Mountain or Arcadia	1.50	2.60	3.85	6.75	9.65	15.45	28.45
6¾	50-lb. No. 1 Manila	.50	2.00	2.75	4.60	6.45	10.15	18.65
10	XX No. 2 Rag	1.95	2.95	4.65	8.10	11.55	18.45	32.70
10	XXX No. 2 Rag	2.20	3.20	5.00	8.75	12.50	20.00	34.75
10	20 Bond—Colorado, Columbine, Silver State	3.00	3.50	5.85	10.60	15.15	24.70	45.00
10	50-lb. No. 1 Manila	1.30	2.35	3.40	5.90	8.40	13.40	24.80

LETTER-HEADS — ITEMS OF COST.

	500	1,000	2,000	3,000	4,000	5,000	10,000
Composition	$1.20	$1.20	$1.20	$1.20	$ 1.20	$ 1.20	$ 1.20
Lock-up	.30	.30	.30	.30	.30	.30	.30
Make-ready	.25	.25	.25	.25	.25	.25	.25
Running	.40	.75	1.50	2.25	3.00	3.75	7.50
Padding	.10	.15	.25	.35	.45	.55	1.00
Stock, 10-lb., 11c	.55	1.10	2.20	2.30	4.40	5.50	10.50
Handling							
Total cost	$2.80	$3.75	$5.70	$7.65	$ 9.60	$11.55	$20.75
Suggested profit not less than 25%	.70	.94	1.43	1.92	2.40	2.89	5.19
Total	$3.50	$4.69	$7.13	$9.57	$12.00	$14.44	$25.94
Suggested selling price	3.50	4.75	7.25	9.75	12.00	14.50	26.00

LETTER-HEADS — SUGGESTED SELLING PRICES.

	500	1,000	2,000	3,000	4,000	5,000	10,000
10-lb. 11c stock	$3.50	$4.75	$7.25	$ 9.75	$12.00	$14.50	$26.00
12-lb. 11c stock	3.75	5.00	7.75	10.50	13.00	15.75	28.50
8-lb. 16c stock	3.75	5.25	8.00	10.75	13.50	16.50	29.75
10-lb. 16c stock	4.00	5.50	8.75	12.00	15.25	18.50	34.25

RULED BILL-HEADS — ITEMS OF COST.

STOCK	250	500	1,000	2,000	3,000	4,000	5,000	10,000
14-lb. ruled bill-heads	$0.17	$0.28	$0.55	$1.10	$1.65	$2.20	$2.75	$ 5.23
Composition and lock-up	1.20	1.20	1.20	1.20	1.20	1.20	1.20	1.20
Make ready	.25	.25	.25	.25	.25	.25	.25	.25
Running	.20	.40	.72	1.44	2.15	2.87	3.60	7.20
Padding (100)	.06	.10	.15	.30	.45	.60	.75	1.50
Ink (it costs money)		.02	.04	.07	.10	.13	.15	.30
Deliver and wrap								
Total cost	$1.88	$2.25	$2.91	$4.36	$5.80	$7.25	$ 8.70	$15.68
Suggested profit (not less than 25%)	.47	.55	.74	1.09	1.45	1.80	2.15	3.92
Suggested selling price	$2.35	$2.80	$3.65	$5.45	$7.25	$9.05	$10.85	$19.60

You should study and include every item entering into your costs. These costs are based on an average amount of composition and black ink. If forms contain cuts, heavy composition or colored ink, add to each item of cost accordingly.

NOTE.— Twenty per cent is added to the broken package lots and ten per cent discount deducted on the ten-thousand lot.

RULED BILL-HEADS — SUGGESTED SELLING PRICES.

SIZE. GRADE.	Cost per 1,000	250	500	1,000	2,000	3,000	5,000	10,000
No. 6 14-lb. Atlanta-Kenilworth-Ferndale	$0.55	$2.35	$2.80	$3.65	$5.45	$ 7.25	$10.85	$19.60
No. 4 14-lb. Atlanta-Kenilworth-Ferndale	.80	2.45	2.95	3.95	6.10	8.25	12.55	22.55
No. 3 14-lb. Atlanta-Kenilworth-Ferndale	1.10	2.55	3.15	4.35	6.85	9.35	14.35	26.15
No. 2 14-lb. Atlanta-Kenilworth-Ferndale	1.60	2.75	3.55	5.10	8.25	11.40	17.70	32.10

Ten per cent is added to the running and padding on size No. 2.

Statements, 5-lb	$ .55	$2.35	$2.80	$3.65	$5.45	$7.25	$10.85	$19.60
Statements, 6-lb	.65	2.45	2.90	3.80	5.70	7.60	11.40	20.80

SUGGESTED SELLING PRICES FOR CARDS AND POSTAL CARDS.

These are minimum prices and should be increased if composition is unusually heavy or difficult or in colored ink.

"A printer is entitled to a fair profit the same as any other business."

	500	1,000	2,000	3,000	5,000	10,000
Business Cards, cost, 75c or less	$2.25	$3.25	$5.50	$7.50	$11.50	$21.50

	50	100	200	500	1,000	2,000
Government Postals, furnished	$1.50	$1.60	$1.75	$2.00	$2.75	$3.75

All bills to be due tenth of month following purchase of goods.

No cash discount to be allowed.

All stamped envelopes and postals must be furnished by customer.

Transient customers or parties unknown must make a deposit covering at least fifty per cent of the cost of work ordered at the time of placing order.

Rush jobs requiring overtime work will be billed at the regular price, plus the additional cost of labor and overhead expense.

This class of work should be discouraged unless it is possible to get a profitable price.

In brief work and similar work, author's changes should be charged extra.

If customer furnishes stock (which should be discouraged in every way) charge the usual profit on same.

In considering these prices it should be remembered that the scale in Denver is $24 a week, and the eight-hour day prevails. The Denver Typothetæ also issues a uniform

estimating blank which is intended to guard the estimator against omitting items when he is figuring on a job. These blanks are sold in lots of fifty for 50 cents.

This hustling organization is presided over by William H. Kistler, with G. T. Hoffman as vice-president, while William G. Chamberlin, Jr., is secretary and Sidney Eastwood carries the wampum bag.

The Most Important Job.

The unprofitable job is at least twice as important as the profitable job. It will pay you well to ponder that deeply. Suppose a man gets four jobs of $100 each; on one he loses $20 and on each of the other three he makes $20. When a printer does that, he feels that it is only one in four and does not matter much. He tries to forget it as soon as possible. However, in results it figures out as follows:

No. 1 Job	$100.00	Loss,	$20.00
No. 2 Job	100.00	Profit,	20.00
No. 3 Job	100.00	Profit,	20.00
No. 4 Job	100.00	Profit,	20.00
Totals	$400.00	Profit,	$40.00

He has done $400 worth of business with a profit of $40 or ten per cent. Suppose he cuts out the losing job, he would have done $300 worth of business, have a profit of $60 or twenty per cent, just a doubling of his percentage of profit. But suppose a cost system helped him to get job No. 1 at a profit also, he would have $400 worth of business, a profit of $80 or twenty per cent. Attend to that unprofitable job and double your profit. In this connection, it might be well also to inquire closely concerning new work that seems to come your way. It may be some one's "most important job." — *Ben Franklin Witness.*

Wants Detailed Costs of Monotype.

"I would appreciate it very much if you would send me any facts that you may have at hand relative to the cost of monotype composition, showing itemized cost of keyboard composition, casting, proofreading, etc."

Answer.— We regret to say that we are unable to find that any printers have analyzed the cost of Monotype composition as closely as your inquiry demands. We have inquired of the Ben Franklin Club of Chicago, whose statistics show only an hour-cost ranging from $2.15 to $2.40 per hour. Have any of our readers compiled statistics of the character desired by our correspondent?

Hour Costs in Cleveland.

Please note the hour costs here tabulated. They show what twenty Clevelanders think they know of the costs.

A circular and reply post-card were sent to all local printers. These figures are the result of the inquiry. There was nothing on the post-cards to show what shop the answer represented.— *The Fellowcraft News.*

HOUR COSTS OF TWENTY CLEVELAND PRINTERS.

	Hand Composition.	Machine Composition.	Monotype Composition.	Platen Presses.	Cylinder Presses.	BINDERY. Hand. Men.	BINDERY. Hand. Girls.	BINDERY. Machine. Men.	BINDERY. Machine. Girls.	Ruling Machine.	Folding Machine.
a	$0.92	$1.34	.....	$0.89	$1.49	$1.03	$0.44	$1.03	$0.89	.....	$1.03
b	.90	.....	.....	.85	1.50	.70	.35	.85	.40	$1.10	1.00
c	1.20	.....	.....	.92	1.91	.....	.69	1.22	.73	.....	.....
d	.....	1.24	.....	.....	.....	.....	.....	.....	.....	.....	.....
e	1.25	.....	.....	.90	.....	.....	.....	.....	.....	.....	.....
f	1.00	.....	.....	.80	.....	.....	.....	.....	.....	.....	.....
g	1.00	.....	.....	.65	1.27	.75	.50	.80	.50	.....	.75
h	1.25	.....	$1.77	.97	1.53	.....	.....	.....	.....	.....	.....
i	1.03	.....	.....	.73	1.21	.....	.43	.94	.64	.....	.97
j	1.72	.....	1.82	1.10	1.76	.....	.75	1.22	1.62	.....	1.79
k	1.01	.....	.....	.78	1.26	.....	.44	.94	.68	.....	.....
l	.80	.....	.....	.85	1.00	.50	.30	.75	.50	1.00	1.00
m	.75	.....	.....	.75	1.50	.....	.50	.....	.....	.....	.....
n	.67	.....	.....	.74	.80	.....	.44	.....	.43	.....	.....
o	.....	1.30	.....	.....	.....	.....	.....	.....	.....	.....	.....
p	1.28	1.46	2.21	.83	1.41	.....	.54	.87	1.16	2.03	.73
q	.80	.....	.....	.40	1.34	.....	.26	.....	.28	.....	.80
r	.90	.....	.....	.70	1.20	.....	.....	.....	.....	.....	.....
s	.20	.....	.....	.10	.....	.....	.04	.....	.....	.....	.....
t	.....	.....	.....	.....	.....	.52	.28	.55	.40	.69	.85

HOUR COSTS IN TWENTY-FOUR CITIES.

	Hand Composition.	Linotype.	Linotype 1,000 Ems.	Monotype Hour.	Cylinder Press.	Platen Press.	Ruling Machine.	Wire Stitchers.
Chicago	$1.27	$1.62	$0.44	$2.15	$1.66	$0.74	$0.87	$0.76
Boston	1.20	1.53	.46	.....	1.53	.70	.....	.....
Buffalo	.....	.....	.....	.....	1.62	.69	1.00	.....
Cleveland	.....	1.38	.....	.....	1.50	.84	1.38	.....
Columbus	1.29	1.68	.46	.....	1.55	.74	.90	.....
Detroit	.....	1.58	.45	.....	1.52	.73	.....	.....
Evansville	.....	1.50	.....	2.40	1.50	.85	1.00	.....
Grand Rapids	.....	1.30	.....	.....	1.65	.....	.....	.....
Los Angeles	1.18	1.65	.....	.....	1.55	.74	.90	.....
Memphis	1.20	1.60	.45	.....	1.60	.75	.86	.75
Milwaukee	1.16	1.57	.47	.....	1.52	.71	.....	.....
Minneapolis	1.25	1.54	.44	2.29	1.67	.80	1.03	.....
New York	1.19	1.45	.45	2.17	1.53	.70	.....	.....
Omaha	.....	.....	.....	.....	1.75	.73	.....	.....
Philadelphia	1.21	1.46	.45	.....	1.48	.71	.....	.....
Portland	1.45	1.65	.....	.....	1.90	.90	1.23	.76
St. Louis	1.25	1.56	.....	2.16	1.66	.71	.86	.74
St. Paul	1.14	1.52	.44	.....	1.54	.78	.....	.....
Sedalia, Mo	1.25	.....	.....	.....	.....	.78	1.25	.75
Sioux City	1.20	.....	.50	.....	2.00	.....	.....	.....
Tacoma	1.50	.....	.....	.....	1.80	.....	.92	.....
Toledo	.....	1.67	.44	.....	1.55	.70	.....	.....
Wichita	1.21	.....	.....	.....	.....	.....	1.00	.....
Waterloo	1.23	1.56	.....	.....	1.97	.....	.....	.....
Average	$1.20	$1.55	$0.65	$2.43	$1.63	$0.75	$1.04	$0.75
Safe minimum selling prices	1.30	1.75	.50	2.50	2.00	1.00	1.25	1.00

The Fellowcraft Club of Cleveland, Ohio.

From Robert S. Clegg, editor of the Fellowcraft News, we have received a copy of this new stimulator to better business methods. Selections from it will find a place in this department from time to time. Mr. Clegg reports that the officers of the Ben Franklin Club of Cleveland are: J. F. Berkes, president; G. H. Gardner, vice-president; James A. Cannon, secretary; D. F. Kaber, treasurer.

Meetings are held in the Fellowcraft clubrooms. There are now twenty-five offices represented in the Ben Franklin Club. The directors are: C. P. Carl, O. S. Hubbell, C. O. Bassett, B. F. Corday, B. B. Eisenberg, T. E. Whitworth and C. W. Klaminzer.

The Small Country Shop.

C. F. McLaughlin, president of the C. F. McLaughlin Publishing Company, Olney, Illinois, sends a number of forms exemplifying his cost-finding system and says: "Ours is a small country shop doing commercial printing and publication work exclusively, and I have found that the country printer has fully as many items of cost as his city competitor, and in many instances the country printer's expense is practically as great as that of the city printer, comparing investments.

"The sheet bearing the caption 'Distribution of Expenses' is a form practical for any small shop, and conclusively proves the presence of overhead expenses in such an institution. It might be interesting to know that the aggregate of the items listed as general expense often exceeds that of the items listed under the head of manufacturing expenses, including labor and other direct costs. Yet we are quite familiar with competition that 'figures' that the stocks for a job will cost so much, it will take so long to set and print the job at such and such a cost, then adds from ten to twenty-five per cent of this estimate for 'profit' and quickly quotes a price to the customer about twenty-five per cent below the actual cost of production."

Fifteen Lots of Bill-heads.

In a medium sized Cincinnati printing-office, records on fifteen lots of bill-heads were found to give averages as follows: Composition, 1:17; make-ready, 31 minutes; running on 500 lots, 30 minutes; 1,000 lots, 50 minutes. The fifteen lots contained 22½ M. bill-heads and the average time for padding and trimming was 18 minutes per M. Figuring costs at $1 per hour for composition and 75 cents for job-press work and cutting and padding, we have:

	500	1,000
Composition, 1:17	$1.27	$1.27
Make-ready, 31 minutes	.39	39.
Running:		
500 — 30 minutes	.38	
1,000 — 50 minutes		.63
Padding, at 18 minutes per M	.11	.22
Delivery	.10	.10
Stock (say)	.30	.60
Cost	$2.55	$3.21
Profit, 20 per cent	.51	.64
Price	$3.06	$3.85

Many printers have glanced at the Philadelphia price-list, and because it put a value of $4 upon something that they have been selling for $2.50, they have placed it in a pigeonhole. It may comfort these printers to know that the list is not right (we say so). It quotes 500 — $0.60 bill-heads, at $3.01; it should be $3.06. It quotes 1,000 at $3.83; it should be $3.85. We invite printers to join with us in trying to demonstrate that the list is not right. We promise all live participants ample reward.

It must always be remembered that composition includes corrections and lock-up.— *Cincinnati (Ohio) Ben Franklin Witness.*

First Annual Cost Congress of Ohio Printers, October, 1911.

At the regular meeting of the Columbus Ben Franklin Club held on June 2 a committee was appointed to make arrangements for a Cost Congress of the Printers of the State of Ohio. E. T. Miller is chairman of the committee, which includes F. J. Heer, D. B. Neil, and W. R. Colton, secretary. The committee is given power to add to its number and to appoint subcommittees. The following has been issued:

As there is a strong sentiment favoring greater knowledge of costs in the printing trade of the United States, it has seemed wise to ask the opinion of the printers' organizations and interested printers of Ohio as to the advisability of calling a cost congress of all the printers of this State, to be held in Columbus, in October next.

The cost system is here to stay, and the more we can learn about it, and the more interest we can arouse in the subject, the better prepared will we be to meet changing conditions.

Kindly let us have your judgment in the matter. Is not the time ripe for concerted action?

Fraternally,

E. T. Miller,
F. J. Heer,
D. B. Neil,
Committee.

Composition Hour-cost Rate.

At the regular monthly meeting of the Ben Franklin Club of Chicago, held Thursday evening, May 25, 1911, it was regularly moved and seconded that:

Whereas, Many cost records have been placed before us, from time to time, with regard to the cost of producing hand composition; and,

Whereas, The latest figures compiled by the cost committee of this club for the first three months of 1911, under the advanced scale of wages, show that the average cost of the productive or salable hour in Chicago is $1.31, and as we believe these figures are accurate, we do hereby

Resolve, That hereafter the members of the Ben Franklin Club of Chicago do recognize this cost rate of $1.31 per hour, and will so recognize it in all their estimates and charges.

The introduction of the resolution provoked considerable discussion, taken part in by Messrs. Goodheart, Renneker, Pryor, Walton, Kirchner, Harman, Kinney, Morgan, Hartman, Thompson and others. Mr. Kinney's remark that the Ben Franklin Club of Chicago should stand for something definite, for squareness and honesty, for fair play between buyer and seller, and for closer coöperation, found responsive chord around the table, and eventually the resolution as printed above was carried unanimously and heartily.

The secretary was instructed to send copies of this resolution to all secretaries of Ben Franklin clubs and kindred organizations, to the trade press, and to all the employing printers of Chicago.

Wanted—Information on "How to Begin."

A writer from Northern Michigan says: "We are very much interested in the question of costs. We presume, however, we are in the same boat with hundreds of other country printers when this question is brought up. We have read columns of matter on the subject, but still remain in the dark as to the proper way to commence a practical system. It hardly seems to us that the elaborate systems in use by the larger offices are adaptable to our business. We think we would be safer in starting with something simpler that we would be sure to continue than to use a more comprehensive scheme and not continue it.

We have here the smaller offices to contend with, and again the larger competitors whose sole object is to get the work, regardless of profit. We believe that if we could present a simple and practical system to the employing printers here we could get them together and make a start. We are very anxious to get something started, but frankly admit that we are in a quandary as to how to proceed, and would greatly appreciate any suggestions or advice you could offer."

"What You Don't Know WILL Hurt You."

"What you don't know can't hurt you," may be true as a moral axiom; but in business you can not afford not to know in what direction you are going. The business ocean has its charts as well as the briny deep. It is for us to test and verify these business charts, to compare our experiences so that out of our efforts may come the greatest possible security financially to the printing and allied trades.

Can a Printer Practice Salesmanship?

(An actual occurrence.)

To the printer enters a preacher from Alabama, "I want," said he, "some cards; what is the price?"

"For 100 cards — $1.50; for 1,000 cards — $3" (stock 90 cents per thousand, three lines of type, shaded text).

"But, never have I paid more than $1 for 100 cards."

"True, and you can get 100 cards for 35 cents if you want that kind of card." [The nerve of the printer!]

"But — what difference is there between such cards at 35 cents and at $1.50 for 100?"

"What difference is there between your sermons and some sermons we hear from other preachers?" [Awful gall.]

The preacher, laughing: "I will take 1,000 cards for $3." — *The Observer.*

Some "Copy."

Estimators are inclined to pay too little attention to the kind of copy to be supplied, when making figures on jobs. Instead of making a profit, a loss is often sustained simply on account of "rotten copy," which had not been taken into consideration. The following letter from Irwin C. Gaumer, of Salt Lake City, gives a good illustration of what sometimes blows into a composing-room. Mr. Gaumer does not say how much he charged for "professional" service, but it undoubtedly was worth more than the printing of the job itself. Here is the letter:

"I am enclosing in this letter a sample of work that, while it is principally straight matter (that is 'straight' after I got it untangled), it is quite a complex affair. I am giving you a typewritten copy of the matter as it came to me, only I have typewritten it direct from the copy, which was a very illegible piece of manuscript written by a Japanese who knew what he wanted, but did not know how to say it in the English language. Here is the copy:

PROG. 1.

A-da-chi-ga-ha-ra, (about 10 A. D.) (name of the play). Act 3 selected from the title.

House of Ken-ji-yo (name of a man).

Ancient time; people of military family of Japan should be obeyed to the words of master or of parent or elder brother and sister absolutely.

Ken-ji-yo had a daughter whose name was So-de-ha-gi, she against to the word of her father therefore she was driven out from the house though she was a married woman. Some years later she lost her eyes and were wandering other provinces. After she wandering she came on the front of father's house, it was out of mind to her, on the contrary, her father found to be his daughter and still he did not forgive her. Sa-da-to (name of husband) her husband was in the house to kill Ken-ji-yo, already, by changing his dress also hid head hair and after death of Ken-ji-yo, Sodehagi her husband and brother-in-law, Ha-chi-man-ta-ro-yo-shi-ye (name of a man), were meet together.

Scene 1.— So-de-ha-gi (daughter of Ken-ji-yo) came on the front of her father's house.

Scene 2.— Death of Ken-ji-yo.

Scene 3.— Meeting of Four.

PROG. 2.

1.— Japanese sword dance.

2.— Oriental dance.

PROG. 3.

[Let me say here that the third part of the program is an entirely different playlet from the first part.]

TAI-KO-KI (biography of Taiko) (about 1400 A. D.), Taiko is his later name, former name was Ha-shi-ba-hi-sa-yo-shi (she).

Selected Act 10 from the title.

The Battle of A-ma-ga-sa-ki.

This was a battle of the two powerful knights of O-da-no-bu-na-gi and their name were Ha-shi-ba-hi-sa-yo-shi and Ta-ke-chimitsuhi-de, latter one contrived to conquire all of the province of Japan by slaying his master and he killed him. At the time Ha-shi-ba-hi-sa-yo-shi (she) had been western country of Japan with his army to conquire the chief of provinces. He getting the news of murder returned toward east and he met with murder, "Ta-ke-chi-mi-tsu-hi-de" at the A-ma-ga-sa-ki (between Kyoto and Osaka), at last he slaying him conquired all provinces and he got the title of Taiko.

Scene 1.— Wedding of Tu-ji-ro and Ha-tsu-ha-na before starting to the battle-field.

Scene 2.— Ta-ke-chi-mi-tsu-hi-de killed his mother by his mistake that he thought Ha-shi-ba-hi-sa-yo-shi (she) was there. A little later his son came back from the battle-field by injure and reported that is impossible to defend great army of Ha-shi-ba-hi-sa-yo-shi (she).

Scene 3.— Ha-shi-ba-hi-sa-yo-shi appeared in the house also his knight Ka-to-ki-yo-ma-sa came in and Ta-ke-chi-mi-tsu-hi-de was captured.

(This is the end, thank goodness.)

"The paragraph in parenthesis, however, was not in the manuscript.

"The above is the copy and the enclosed slip [which we reproduce herewith] is the program that the Japanese gentleman O. K.'d.

PROGRAM

Part 1

A-DA-CHI-GA-HA-RA

Selected Act 3 from the Title

TIME — About 10 A. D.
PLACE — House of Ken-ji-yo, (Name of a man.)

NOTE — In ancient times people of the military families of Japan had to obey the words of Master, Parent, Elder Brother or Sister.

STORY OF THE PLAY

Ken-ji-yo had a daughter whose name was So-de-ha-gi, she disobeying the word of her father was driven out from his house, although she was a married woman. Some years later she lost her eye-sight and was wandering over other provinces. After long wanderings she unconsciously came to the front of her father's house, but on the contrary her father knew it to be his daughter, and even then refused to forgive her. At the snme time Sa-da-to, her husband disguising himself and changing his name to Prince Ka-stu-ra was secreted in Ken-ji-po's house to kill him. After the death of Ken-ji-pu, So-de-ha-gi and her husband and Ha-chi-man-to-ro-po-shi-pe, her brother-in-law met.

Scene 1. So-de-ha-gi, daughter of Ken ji-po at the front of her father's house
Scene 2. Death of Ken-ji-po.
Scene 3. Meeting of the four

Part 2

1 Japanese Sword Dance
2 Oriental Dances.

Part 3

THE BATTLE OF A-MA-GA-SA-KI

Selected Act 10 from the Title

TAIKOKI, Biograghy of Taiko Taika is his later name, his former name was Ha-shi-ba-hi-sa-po-shi, (she) Time about 1400 A D

STORY OF THE PLAY

The battle of A-ma-ga-sa-ki was between the two powerful Knights of O-da-no-bu-na-ga, their names were Hu-shi-ba-hi-sa-po-shi and Ta-ke-chi-mi-tsu-hi-de. The latter one contrived that he could conquer all of provinces of Japan by slaying his master, sa he killed him. At the time Ha-shi-bn-hi-sa-po-shi had been in the western part of Japan with his army trying to conquer the chief of provinces, upon hearing of the murder he returned towards the east. He met Ta-ke-chi-mi-tsu-hi-de nt the A-ma-ga-sa-ki. between Kyoto and Osoka there slaping him, thus conquering all provinces and acquiring the title of Taiko

Scene 1: Wedding of Tu-ji-ro and Ha-tsu-ha-na before starting to the battlefield
Scene 2. Ta-ke-chi-stu-hi-de killed his mother by mistake thinking that Ha-shi-ba-hi-sa-pa-shi was there. Later his son came back from the battle-field injured reporting that it was impossible to defend the great army of Ha-shi-ba-hi-sa-pa-shi
Scene 3: Ha-shi-ba-hi-sa-po-shi appeared in the house and his knight Ka-to-ki-po-ma-sa came in and Ta-ke-chi-mi-tsu-hi-e was captured.

"If you think that this is a 'kink,' class it as that or anything else that you want to and use it if you want to. In my opinion it is a dandy with a big 'D.'"

Wants Information on Costs for Folding Paper-box Business.

A Chicago man says: "Please send me information concerning printed matter on manufacturing costs, estimating methods, etc., in the printing business and particularly in the folding paper-box business." Who can help him out?

Printers' Terms of Sale.

The Chicago Printing Trades Credit Association has issued a large poster printed in red and black for distribution among the printers of the city. A reproduction of the poster is shown. In a circular attached to the poster the association says:


PRINTERS' TERMS OF SALE.

IN EFFECT IN THIS OFFICE.

Net Cash. No Discount Allowed.

Transient customers must leave a deposit with orders and pay balance on delivery of work.

Open accounts are due 1st of month and payable 10th of month following delivery. Accounts 30 days overdue will be charged interest.

Delinquent accounts will be placed with The Printing Trades Credit Association for collection.

The accompanying sign (Printers' Terms of Sale) is sent you with the compliments of The Printing Trades Credit Association.

We wish you to have it neatly framed and hung in a conspicuous place in your office. Or, if you prefer, send your errand boy with $1 to the office of the Association, room 601, Monadnock block, for a copy framed ready for hanging.

All offices should endeavor to establish these selling terms, so that buyers may know just when their bills are due, and when they are expected to pay them.

Also bear in mind that you are legally entitled to interest on accounts after you send a statement the first of the month for work delivered the previous month, at the rate of five per cent per annum. Don't hesitate to render bills for interest if you want what you are entitled to, and can collect.

The last paragraph of the sign will offend no honest man — only the trade you do not want.

The Meetings at Denver.

CALL FOR THE COST CONGRESS.

Prefacing it with a personal note urging that the expense should be charged against the attendant's business, the American Printers' Cost Commission has issued its call for the meeting to be held at Denver next September. In addition to the argument that attending the congress is a business proposition, Chairman Morgan takes the recipients into his confidence and tells them how they are bound to make the trip a profitable one.

He points out that preceding congresses were prolific of benefits from the extemporaneous remarks of the attendants, and expresses the hope that the question-box method will be largely used at Denver. So he says:

"To get the most good from this next congress, we would further suggest that from now on whenever a question arises in your mind regarding the efficiency or the running of your plant, the keeping of your cost system, or anything of importance to which you would like an answer, just jot it down, making, as it were, a memorandum to take with you to the Cost Congress for the purpose of obtaining the information desired."

After announcing that every master printer is cordially invited to be at the Brown Palace Hotel, Denver, on September 7 to 9, the call runs along this wise:

"Representatives and delegates of all printers' organizations throughout the United States, Canada and Mexico will be present, and employing printers not at present affiliated with trade organizations are especially invited to be present.

"This meeting is called to continue and further the work of standardization of cost-finding methods, also to further the universal installation of the Standard Uniform Cost-finding System.

"The First and Second International Cost Congresses have proved their worth. They have performed wonders in directing attention to the evils afflicting the trade, and have developed and expounded the remedies. The spirit in which these problems have been investigated, discussed and solved has been most admirable. It has astonished veterans in the work of craft welfare.

"This spirit has developed a sense that every one of us owes something to the craft; and the congresses have proved that on paying that something there is always rich compensation.

"Cost congresses and cost finding have established the era of good feeling in the craft, and have brought forth the determination that the trade is going to be better in the future than it has been in the past. You can not afford to miss the mental stimulus and business knowledge that will be dispensed at Denver.

"An excellent program is in process of preparation and will be published in the August issue of the trade press. Appropriate entertainment will be provided, and a profitable and enjoyable time is assured to all.

"Literature descriptive of the beautiful city of Denver and Colorado's wonderful scenic attractions, as well as all information as to hotel accommodations, will be cheerfully furnished upon application to Mr. William G. Chamberlin, Jr., Secretary, 1032 Eighteenth street, Denver, Colorado.

"Owing to the great interest manifested by our trade in the matter of cost-finding methods and organization during the past two years, it is confidently expected that this will be the largest, most successful and most profitable meeting of printers ever held, and your own personal interests urge that you be present."

UNITED TYPOTHETÆ OF AMERICA CONVENTION.

As has been noted several times in these pages, the United Typothetæ of America will hold its twenty-fifth annual convention at Denver on September 4-6. The program committees of both organizations have made such arrangements as will not only prevent a clash, but insure harmony. Eastern delegates have made elaborate arrangements to travel west on two or possibly more special trains. All the luxurious equipment of a modern limited train will be there, plus player-pianos on the observation cars, and the trains will be known on time-cards as "The U. T. A. Special Train de Luxe."

An enticing itinerary has been mapped out, and a glance at the places to be visited and the manner of reaching them dispels all that tired feeling which overcomes some persons when a long trip is in prospect.

The Chicagoans have made arrangements for similar train or trains on the Chicago & North Western, and are staying awake nights devising means whereby they can make the Easterners take their dust; indeed, their real purpose is to put the grandeur of the coronation in the shade.

INTERNATIONAL TYPOGRAPHICAL UNION WANTS EMPLOYERS AS GUESTS.

The unique feature of the preliminary arrangements is an invitation from President Lynch to the Cost Congress and Typothetæ to take a day off and visit the Union Printers' Home at Colorado Springs as guests of the Interna-

tional Typographical Union. If, as is thought will be the case, the invitation is accepted, there will be a chapter of novelty — a union entertaining employers on a large scale at their Home, the only one of its kind in the world, and the finest and most valuable piece of collective craft property in America.

A Kick on Printing Prices at Bountiful, Utah.

The printer's profits are too bountiful in the opinion of a dairyman at Salt Lake City. He ordered a job of one thousand milk-tickets, printed with stub, machine perforation, duplicate numbering, bound in ten books, 2½ by 8. The price was $4. The work was done by the Carr Printing Company, of Bountiful, Utah. A similar job was done for him last year, but a three-thousand-dollar lot was ordered, and the price was $2.75 a thousand. The reason for the difference in the price per thousand between one-thousand lots up to five-thousand lots was explained to him a year ago. But this is what he says:

> *Car Printing Co.*— I am simply disgusted with the way you have in raising the price on your work the way you do. When I first started Mr. Call only charged $2.75 per 1,000 and you said you would hold his prices now with out any cause other than graft or greed on your part you have kept on raising your price until now you charge $4.00. now you can go to h—l for my work I can get them at any house for $3.25 per 1,000 just as good as any work you ever done.

All of which goes to show that much pains must be exercised to educate the customer.

THE TYPOTHETAE — WHAT IT IS AND WHAT IT STANDS FOR.

So general is the desire for one big employers' association, that the advocates of the various forms of organization are putting their claims before the printing-trade public. On the ground for more than a quarter of a century, with ancient activities in the printer mind, the United Typothetæ naturally receives the lion share of attention and criticism in the discussion that is now going on. Appreciating this fact, its officers have prepared a statement, which we are pleased to give a place in our columns:

To the end that every one interested may be made familiar with the work of the United Typothetæ of America, and that apprehension as to its aims and objects may be corrected, we would call attention to the fact that it is a voluntary association of master printers organized to advance the interests of its membership in particular and incidentally to bring about better conditions in the entire printing industry — an industry, by the way, which ranks seventh in importance in the United States. When the Typothetæ was organized, twenty-four years ago, it was brought into being because of the crystallization of the belief that an organization of master printers was a necessity. Theretofore the employers were unorganized, though their employees were acting as a unit in practically all branches of the business.

While more or less attention has always been paid to questions of costs and other matters relating to efficiency and management, it was not until about three years ago that the organization as a whole saw the necessity of broadening the scope of its work to an extent that would permit it to include everything which in any way has a bearing on the interests and welfare of its membership. With the adoption of this broader policy it was decided to drop from consideration, so far as the national body was concerned, the question of whether shops were to be "open" or "closed," as it was seen that this was a matter which could best be handled by the local branches or by the individual plant.

That the new policy was a move in the right direction is proven by the astonishing increase in the membership of the United Typothetæ of America since its adoption. Membership in the Typothetæ is now seen to be, indirectly, a source of actual profit, for the expense is merely nominal and the benefits great.

Perhaps the most important work being done at this time by the international organization is the installation of cost-finding systems. A force of twelve field-men is constantly employed, and they are moved from point to point throughout the United States as occasion demands. Each is an expert in the science of cost-finding. During the past twelve months upward of a thousand systems have been installed, the work necessitating an outlay of nearly $50,000. The coming twelvemonth will see still greater activity and a larger expenditure. It is an important fact, too, that the cost of installing these systems has been returned to the members of the Typothetæ several times over, for the first result of the use of a system is always a decided advance in selling prices — an advance fully warranted, in the view of the fact that printers' profits have in the past been woefully inadequate. Price advances — and these have averaged from fifteen to twenty-five per cent, with practically no falling-off in the volume of business — have not been the only benefit given by membership in the Typothetæ, and the use of its cost-finding system. The system points out numerous small leaks which always and unavoidably exist in the plant operated in the old way, and by showing them to exist, permits of their elimination, with a consequent large saving. The system shows, too, the amount of nonproductive time and what causes it, so that, if it is unnecessary (such as time lost searching for sorts, or because of too large a percentage of distribution), it may be cut out. Again, the United Typothetæ system unerringly points out the jobs which are being done at too low a price — those "regular" jobs which every office does each week or every month and which are so often sold at cost or below. It is a fact that the actual cost figures furnished by the Typothetæ system have enabled its members to get higher prices for such work in hundreds of instances, and in seventy-five per cent or more of the cases the customer pays the advance without protest, because he sees that it is warranted. When he will not pay it the work is refused, for it is better to decline to take the job than to lose money on it. Because of the great value of cost-finding systems to its members, the United Typothetæ of America rightly considers their installation its most important work at the present time.

However, the activities of the Typothetæ are by no means confined to the installation of cost-finding systems. Many other matters of great importance are taken up. For example, it is well known that the customer of the printer can go to almost any paper-dealer, no matter in what city or section he may be located, and buy stock at prices as low as those given the printer, and this notwithstanding the fact that easily ninety per cent of the business of paper-dealers comes from printers. This is a state of affairs existing in no other line. It is an unjust policy, and because of it the printer often finds it impossible to add any profit at all to the cost price of the paper he sells, nor has he ever been able to add a profit which is at all comparable to that made in other lines of merchandising. This grave trade abuse is now being taken up actively by the Typothetæ, and a great deal of progress has already been made. The Committee on Trade Customs of the United Typothetæ of America met with the Executive Committees of the two paper-trade associations recently and presented so strong a case that the latter appointed standing committees to meet with the Typothetæ representatives and bring about an agreement regarding this and a number of other important matters along the lines suggested by the Typothetæ and in accordance with the best interests of all. The committees are still working on the details, but, thanks to the United Typothetæ of America, these abuses, among the gravest suffered by the printing industry, will be corrected at an early day.

The maintenance of a force of experts who devote their time to the installation of cost-finding systems, and the bringing about of more satisfactory relations with the supply houses, are matters which can only be handled successfully by a powerful national association. So far as that is concerned, however, practically every question may be settled nationally if anything of real and permanent benefit is accomplished. This being true, it must be admitted that there is a great work ahead of the United Typothetæ of America. It must also be admitted, in view of what we have said above, that the Typothetæ is a wide-awake, virile, progressive organization which is actually doing things. All will be interested, therefore, in the following statement of its aims and objects, which shows its broad field of endeavor:

Education of printers in matters of cost of production.

Education of printers in the benefit of organization, keeping especially in mind the greater power of one than of several associations.

The encouragement of more friendly relations and of greater confidence between printers, regardless of whether they are located in the same city or in widely scattered sections.

The promotion of trade schools for the education of printers.

The installation, under the supervision of experts, of scientific cost-finding systems.

The maintenance of credit bureaus.

The standardization of printing plants.

Suggesting plans for the rearrangement of workrooms, to the end that there may be greater economy in the expenditure of time.

The establishment of satisfactory trade relations with paper-dealers, supply houses, machinery-builders, and all those from whom equipment or supplies are purchased.

The standardization of shop practices.

The promotion of mutual fire-insurance companies.

The education of printers in the principles of scientific management.

The maintenance of a free employment bureau.

The education of managers and men in matters of efficiency.

Education in the essentials of time requirements as they relate to all the processes entering into the production of printing.

Advising the membership concerning the purchase of new machinery or other equipment.

All other matters coming up from time to time which in any way affect the interests of the master printer.

The above is the platform of the United Typothetæ of America. It will be seen that almost every item must be taken up nationally if anything worth while is to be accomplished. So far as insurance is concerned, two mutual companies have already been formed through the influence of the Typothetæ, and the organization is supporting the School of Printing at Indianapolis both morally and financially. Of a truth it is a broad platform, and one in every way commendable. We are glad to publish it, for in many quarters there seems to be a deplorable amount of misinformation regarding the objects and aims of the United Typothetæ of America. There can be no excuse for further failure to know and understand precisely what the Typothetæ stands for, as this declaration of principles is explicit and to the point.

PRINTING PRESSMEN'S CONVENTION.

Too late for extended comment in this issue, the Printing Pressmen's and Assistants' Union dedicated its home at Hale Springs, Tennessee. The occasion was the assembling of the delegates and others composing the twenty-third annual convention of the organization. What is colloquially called "the home" of this union is in reality an estate comprising several hundred acres on which it is proposed to house a well-equipped technical school, offices for the officials, and facilities for printing the *American Pressman*, the official organ of the union. In addition to this a tuberculosis sanitorium and a home for aged and invalid members are being developed, which institutions will not only add prestige to the organization, but be of material benefit to its members.

Among the matters that engaged the attention of the delegates was the renewal of the contract with the American Publishers' Association and a scheme for defraying the expenses of all delegates from funds of the International Union. A rather unusual subject will be the consideration of the action of the board of directors in removing Third Vice-President Kreitler from office. That gentleman represented the web-press men in the higher councils of the organization, and, it is alleged, did not have a very high regard for the sanctity of contracts, so his fellow-directors felt constrained to shorten his "directing" career.

Pressmen have a goodly number of irons in the fire, and it is not surprising that ways and means for financing their ventures should occupy the time of delegates. Notwithstanding the present drain and the prospective heavy dues, the membership has increased at an unprecedented rate, the total now being given as more than twenty-three thousand, and "Twenty-five thousand in a year" is the latest pressmen's slogan.

On May 20 the International treasury contained $60,216.77, and the property at Hale Springs was in condition to furnish hotel accommodations for those attending the convention.

NOT HIS AIR.

It was a very fashionable concert and the artists very well-known ones, but the two young things were too busy with picking out their peculiarities to hear the music.

In the midst of a beautiful selection the pianist suddenly lifted his hands from the keys and one of the young things was heard to say clearly:

"I wonder if that hair is his own?"

The old man who sat beside her was slightly deaf, but he turned with a benevolent smile.

"No, miss," he imparted, pleasantly, "that is Schubert's." — *Philadelphia Times.*

CHICAGO CLUB OF PRINTING-HOUSE CRAFTSMEN.

The "men who do things" in the printing trades — the superintendents and foremen — have joined forces in Chicago and will hereafter coöperate in bringing about improved conditions in the business. At a most enthusiastic meeting held on June 20 at the Chicago Advertising Association clubrooms on Monroe street, almost a hundred superintendents "started the thing going" by effecting a temporary organization, with the following officers and committees:

Committee on Constitution and By-Laws — W. R. Goodheart, University of Chicago Press; E. C. Dittman, Rand, McNally & Co.; T. P. O'Neill, Barnes-Crosby Company.

Committee on Name —L. W. Becker, H. L. Ruggles & Co.; A. W. Campbell, W. F. Hall & Co.; J. A. Foster, the Excelsior Printing Company.

Committee on Program — A. J. Albrecht, Manz Engraving Company; U. G. Hinman, Rogers & Co.; E. D. Berry, Rogers & Smith Company; F. H. Shank, Faithorn Company; V. C. Guston, Metropolitan Syndicate Press; L. W. Becker, H. L. Ruggles & Co.

Two other organizations of this character — one at Philadelphia and the other at New York — have been in existence for some time and are doing splendid work.

The Chicago club has started off with a bright outlook. Mr. Richards, the temporary president, was the original moving spirit, but he was later ably assisted by Mr. Hinman, of Rogers & Co.; Mr. Willey, of the Rand-McNally Company; Mr. Goodheart, of the University of Chicago Press, and other "live wires" among superintendents and foremen.

As temporary chairman of the meeting, Mr. Hinman is entitled to great credit for the good feeling he was able to bring about under distressing weather conditions, and his selection as a member of the program committee assures the membership that there will be an interesting time at every meeting.

As the chief object of the club will be to make possible a common meeting-ground for the men who are such an important factor in the trade, where an exchange of experiences and discussions of problems in the mechanical departments will be highly beneficial to all concerned, every foreman and superintendent is urged to affiliate.

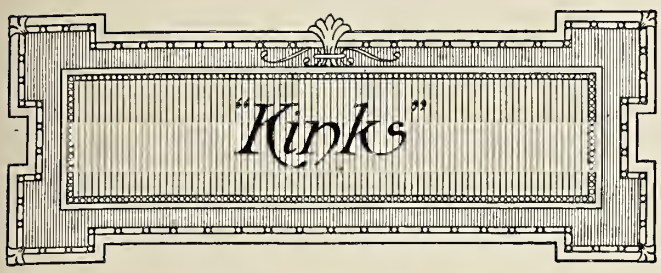
The next meeting will be held on July 18, at which time the committee on constitution and by-laws will report.

CHAIRMEN OF THE H. O. SHEPARD COMPANY CHAPEL.

The chapel of the H. O. Shepard Company, Chicago, elects a new chairman or "Father of the Chapel" every six months. William G. Cobb, of the H. O. Shepard Company Chapel, has prepared a list of the men who have held tenures of office in this chapel from the time the business was established by Shepard & Johnston, as follows:

Allexon	1880-1891
Philbrick	1891
Witherspoon	1892
*Mitchell	1892
Fish	1893
*Leckie	1893
Cobb	1894
Gould	1894
Howard	1895
Hepburn	1895
Schock	1896
Long	1896
Shaffer	1897
Ivins	1897
Hansen (2)	1898
Crall (2)	1899
Eilrich (2)	1900
Ivins	1901
Larking	1901
Larking	1902
Witherspoon	1902
Witherspoon	1903
Plambeck	1903
Plambeck (2)	1904
Bliss (2)	1905
Bliss	1906
Kreger	1906
Wartenbe	1907
Zimmerman	1907
Zimmerman (2)	1908
Burke, chairman pro tem	1909
Green	March, 1909
Kavanagh	1909
Kavanagh	1910
Hansen	1910
Hansen	January 7, 1911

* Deceased.

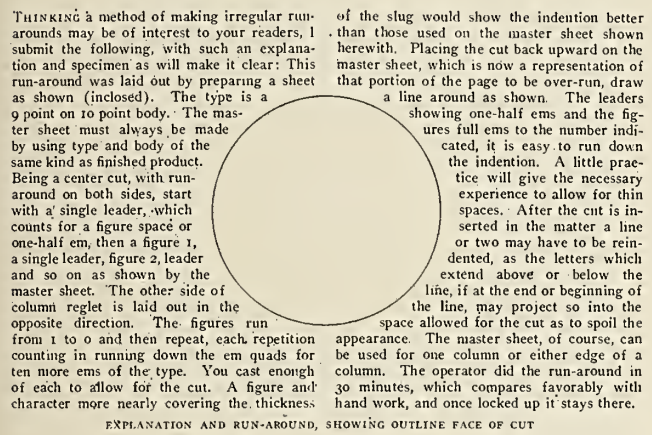


There is always a best way to do a thing if it be but to boil an egg.— *Emerson.*

This department is designed to record methods of shortening labor and of overcoming difficult problems in printing. The methods used by printers to accomplish any piece of work recorded here are open to discussion. Contributions are solicited.

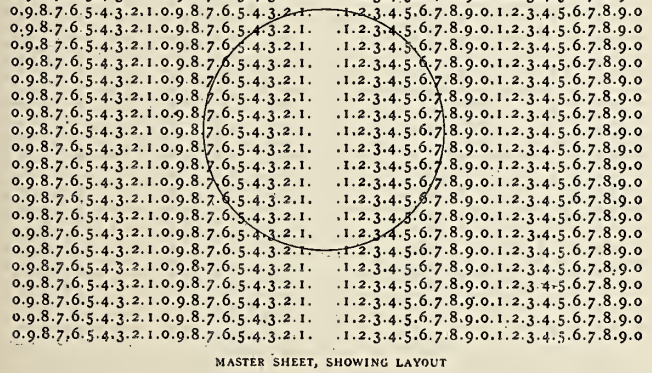
Easy Method of Setting Around Cuts.

F. E. Kleist, Linotype machinist at the Roy Press, New York city, submits to the *Linotype Bulletin* a scheme for running around irregular cuts which appears to be simple and produces good results. His explanation is so clear that it is reproduced without further comment. While the outline used in this instance was circular, the same method can be applied to any shaped cut, no matter how irregular.



THINKING a method of making irregular run-arounds may be of interest to your readers, I submit the following, with such an explanation and specimen as will make it clear: This run-around was laid out by preparing a sheet as shown (inclosed). The type is a 9 point on 10 point body. The master sheet must always be made by using type and body of the same kind as finished product. Being a center cut, with run-around on both sides, start with a single leader, which counts for a figure space or one-half em, then a figure 1, a single leader, figure 2, leader and so on as shown by the master sheet. The other side of column reglet is laid out in the opposite direction. The figures run from 1 to 0 and then repeat, each repetition counting in running down the em quads for ten more ems of the type. You cast enough of each to allow for the cut. A figure and character more nearly covering the thickness of the slug would show the indention better than those used on the master sheet shown herewith. Placing the cut back upward on the master sheet, which is now a representation of that portion of the page to be over-run, draw a line around as shown. The leaders showing one-half ems and the figures full ems to the number indicated, it is easy to run down the indention. A little practice will give the necessary experience to allow for thin spaces. After the cut is inserted in the matter a line or two may have to be reindented, as the letters which extend above or below the line, if at the end or beginning of the line, may project so into the space allowed for the cut as to spoil the appearance. The master sheet, of course, can be used for one column or either edge of a column. The operator did the run-around in 30 minutes, which compares favorably with hand work, and once locked up it stays there.

EXPLANATION AND RUN-AROUND, SHOWING OUTLINE FACE OF CUT



MASTER SHEET, SHOWING LAYOUT

John Sauer, operator at the Roy Press, composed the original explanation and master sheet used for copy.

Furniture-cabinets on Wheels.

I believe every one has wasted some time when locking up forms, or making up jobs, by chasing back and forth from the furniture-cabinet to the job at the other end of the stone. We are about to avoid this by having tables or pedestals equipped with castors, just big enough to accommodate a single or double furniture-cabinet. They are so constructed as to bring the base of the cabinet below the level of the stones, which brings the ten-em pieces in easy reach of a short compositor or the "devil." A brace is so placed as to cause cabinet to tilt backward when screwed onto pedestal. This prevents the smaller pieces of furniture from being thrown out when cabinet is moved from one part of floor to another.— *R. W. Smith.*

To Find Proportionate Sizes of a Photograph or Drawing.

A new method of easily obtaining sizes to which photographs and drawings will reduce and which gives accurate measurements in an unusual way is as follows:

If the height is stated and the width is then desired: Multiply the width of the picture by the reduced height and divide by the height of the original copy. The result will show the reduced width.

Example: Reduce 13 inches high by 20 inches wide to 4 inches high.

20 inches wide (present)
4 inches high (reduced)

13 inches) 80

$6\frac{2}{13}$ inches — reduced width.

If the width is stated and the height is desired: Multiply the height of the original copy by the width to be reduced and then divide by the original width. The result will show the reduced height.

Example: Reduce 8 inches high by 16 inches wide to 3 inches wide.

8 inches high (present)
3 inches wide (reduced)

16 inches) 24

$1\frac{1}{2}$ — reduced height.

Gumming Ends of Paper Strips.

Laundries and banks use large quantities of paper cut in long narrow strips, gummed for about an inch wide on the end of each. The former use these for stripping around shirts to hold them in place, and the latter use them, of heavy cover or other tough stock, to separate different denominations, or amounts, of currency.

We turned down several orders on account of the seeming difficulty of properly gumming the ends so as to allow them to be wet and stuck after being printed.

At last a large order for these bands came in both from a laundry and bank on the same day and we determined to work them some way.

The stock was cut twelve on and a type-high block of wood about one-inch wide and long enough to cross the stock was locked up on a platen press equipped with a set of old but clean rollers.

A solution of gum arabic and water was made up, thick enough to work on the plate without running off, and the press was "inked up" with this and the sheets were fed against the block of wood so as to leave a strip of glue about an inch wide at the head of each. The sheets were spread out as soon as run and allowed to dry, after which they were run through the press with the type-form and then cut up to the desired size.

The bank bands being on quite heavy stock, we tried a slightly different and possibly quicker method. A number of sheets were opened out so that each sheet overlapped another up to within an inch of the end. A clean proof

roller was then worked up in the gum-arabic solution, and the glue was distributed from a piece of glass onto the protruding ends of the stock, which was allowed to dry, and was finished in the same manner as the shirtbands. A stiff brush could also be used in the latter method, but does not give such an even coating of glue.— *R. W. Smith.*

Spacing Linotype Slugs.

Occasionally it is necessary to extra-space a linotype slug. The slug has to be cut and a type-space inserted. This is liable to drop out, however. I have used the plan of pinching the side of the slug in a vise, as shown in the illustration herewith (Fig. 1), and it works very successfully. The metal is caused to project on the end as shown in Fig. 2, so that when the line is spaced it will appear as

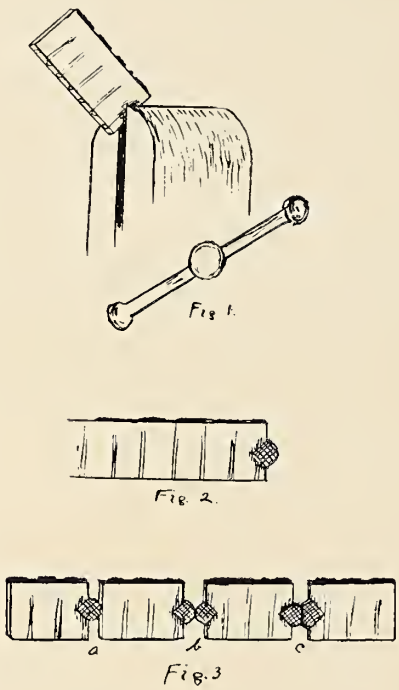


Fig. 3. If squeezed too much the space may be too large. In that event it may be dressed down to the desired width with a file. Notice in Fig. 3 that *a* shows one end of the slug squeezed; *b* shows both ends squeezed, which makes too large a space and had to be trimmed down with the mitering machine so as to appear as shown in *c*. The squeezing of the slug does not increase the height of the slug, unless it is inserted too far.— *N. Paulsen.*

Lantern Slides by Transfer Method.

(879.) Mr. Willard G. Carr, of the Carr Printing Company, of Bountiful, Utah, offers the following suggestion to those who wish to reproduce slides from printed copy: "We were called upon to make some slides for our picture-show some two years ago. We tried printing on gelatin and celluloid, but there was too much work for the money we got out of it, so we commenced to do some figuring for a cheaper way, and in experimenting we got the process just as described in your paper except the bronzing part. We get very good results by using a good grade of bond ink. We made slides for our candidates, for city election, October, 1909."

Our recommendations to a subscriber who wished to reproduce advertisements on glass slides were as follows: "We can recommend the following method of reproducing advertisements on glass slides: Have the advertisement set and then ink the form with a short black ink, using a hard roller, and having placed the inked form between suitable type-high bearers, pass the clean roller slowly over the inked type; the ink is transferred to the roller. Take the roller and roll it over the glass, being careful to register it in proper position. The offset from the roller will carry enough ink to make the printing opaque so it will give black letters on a white background."

Slides for Picture-shows.

A more satisfactory way to make slides for picture-shows than that described in this column in the May issue is as follows:

Use transparent celluloid instead of glass; lock up form and make-ready on press, using try-sheets of cardboard same size as slide, take impression on sheet of glazed or enameled stock, feed in the celluloid over this proof, and the result will be an impression on both sides of the slide. Dust both sides with bronze to intensify and allow to set thoroughly before dusting off. A careful register is of course necessary, and a bond ink with drier gives best results.

These slides show up perfectly clear and black on the curtain. The celluloid can be obtained in various shades and tints, which is even more desirable than the plain. The slides when put in the machine must be sandwiched with glass to protect from the heat.— *Missoula Press.*

Making Perfect Joints in Rulework.

A recent article in a trade publication advises the printer not to use panels in job or advertisement composition unless a perfect fit of all parts is made. R. P. Greer, proprietor of the Antique Press, Uniontown, Alabama, writes that he uses a simple method to obtain perfect-fitting rule-joints. Mr. Greer says that he simply forces a piece of wax into the joint that fails to print up, and wiping it with a rag to remove the rough edges, the trouble is remedied at once. He finds this very satisfactory, and it holds up under long runs if properly done. In case the wax comes out it can be replaced without removing the form from the press.

Suggestion — In addition to the method described for correcting imperfect joints in rule, if a little stiff ink and varnish is placed between the parts and allowed to dry before using, a good joint will be obtained. Tinfoil dipped in muriatic acid and slipped in between the rules, and touched with a hot soldering iron, will effect a good union of the joints. LePage's fish-glue applied to the joints and allowed to stand until dry also serves well. Embossing compound in a plastic condition mixed with a little gloss varnish and placed between the rules at the corners will also make a tight joint.

CONVENTION OF STEREOTYPERS AND ELECTROTYPERS.

Nearly two hundred persons, sixty-one of whom were delegates, attended the annual convention of Stereotypers' and Electrotypers' International Union, held at the Hotel Tuller, Detroit, Michigan, during the week ending June 17. The principal subjects discussed by the delegates were the renewal of the contract with the American Newspaper Publishers' Association, the development of plans for a closer affiliation of workers in the printing trades and the advisability of increasing the death assessment.

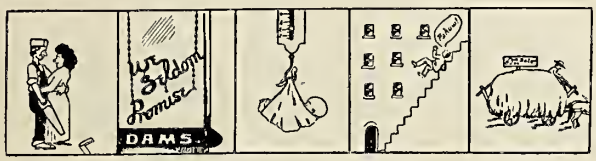
The officers of this union are elected by a referendum vote of the entire membership, consequently interest centers in the selection of a place of meeting, and San Francisco was chosen for 1914.

GET-TOGETHER DINNER OF THE WASHINGTON EMPLOYING PRINTERS.

The printers of Washington, D. C., had a "Get-together" dinner on April 26. The souvenir menu, a blue-lilac cover-stock, tied with a rose-lilac ribbon, and printed in two tones of blue, bears the date "Wednesday, February 26, 1911." On the back, in small type down in the right corner, is the legend:

You ar'n't so smart!
You can be joshed along:
We knew that the date
On the front was wrong.

The illustrations, which we reproduce in reduced size, appeared on the third page above and below the menu. Attention to these was invited by a note on the second page which reads: "Each illustration on the opposite page represents a well-known Washington printer. An extra 'scuttle of suds' for the first correct solution."



ORDER OF GOING DOWN.

The story opens with a *Cocktail*, and there's only one for each,
And the second chapter's *Blue Points* — just from Colonial Beach.
We then get *Puree of Tomato* that's almost at a boil
And the *Croutons* which are in it were mixed with Croton Oil.
Now *Radishes, Almonds* and *Celery* come to while away the time
(There's nothing to eat in this line — we couldn't make it rhyme).
Broiled Sea Trout, Maitre d'Hotel, is the next thing it seems;
Copied it from the menu, don't know "what the Hotel Bill" it means.
Sliced Cucumbers and *Julienne Potatoes* come along with the fish,
The "Shoestring Murphies" on it; the colic in a separate dish.
Braised Filet of Beef, aux Champignon, now — for the first time this winter —
And it's pretty high-toned eating for an onery common printer.
Roast Turkey and *Cranberry Sauce* now enter hand in hand,
Mashed 'Taters and *Green Peas* follow — unhook your belly band!
Now comes the *Orange Salad* that all printers love so well,
And then the *Water Crackers* and some *Cheese* that smells like h——!
That's all — except the *Coffee* — and now that you have dined
Have a pitcher of *"Bud"* or a bucket of *"Schlitz"* and let joy be unrefined!



The cartoons represent the following printing establishments, or their slogans: No. 1, the Carpenter Press; No. 2, "We Never Disappoint"; No. 3, "Small Work Exclusively"; No. 4, Shaw Brothers; No. 5, Hayworth; No. 6, Darling; No. 7, Milan's; No. 8, C. X. Brands, manager of Sudwarth Printing Company; No. 9, "The Sign of Good Printing," Sudwarth Printing Company; No. 10, Dunn Brothers, two offices closed by sheriff in locality pictured.

GET IT IN WRITING.

I'm like a darky: I've more confidence in a piece of paper with some writing on it than the spoken word.—*"Miss Gibbie Gault."*

OVERSEERS OF MELBOURNE.

A friend has sent us the annual reports for 1909 and 1910 of the Melbourne Printers' Overseers' Association. A glance through the booklets shows that the members are an active lot. During the year the discussions cover a wide range of subjects, dealing with managerial and technical questions. Among the features is a "Question Box," which furnishes meat for discussions. Here are a few of the topics presented in one year:

Is the allowance of one apprentice to three men sufficient?
Is it desirable to offer small prizes among students of the W. M. College Printing Classes, to improve in commercial work?
The best way to coat gelatin.
Are nickeled stereos superior to electros?
A suggestion for printing glazed cards.
Is the present system of feed-boys satisfactory?
Embossing on cylinder machines.
Printing on celluloid.
The use of advertising experts.

The association is not neglectful of the lighter and social side of life, for dinners are referred to, as well as week-end outings, a motor-boat picnic, a conversazione for the ladies, and an "annual camp," which seems to be a three-day affair.

THE ROAD TO PROGRESS.



RAY P. CHAMBERS,
Junior Linotype machinist-operator, with the *Morning Herald*, Huron, South Dakota.

Ray P. Chambers, that master of the Junior Linotype, who gets the capacity of "the wire baby" for the *Morning Herald*, Huron, South Dakota, writes: "I have been a constant reader of THE INLAND PRINTER for seven years, ever since I started in at the trade, and it has been invaluable to me."

Trade Notes

Brief mention of men and events associated with the printing and allied industries will he published under this heading. Items for this department should he sent before the tenth day of the month.

Printer Says He Was Unjustly Sent to Jail.

A suit for $10,000 damages has been brought by Joseph A. Donnelly, a New York city printer, against several officers of the Twelfth Regiment, for having imprisoned him two days as the result of a court-martial which fined him $9 because he was absent from three drills. In his complaint he alleges that he had served the full period of his enlistment, and that he made two applications for a discharge, which were not acted upon. He then decided to stay away from drill. The regiment, according to Mr. Donnelly, owed him a $70 printing-bill at the time he was sent to jail.

Master Printers of Lynn Organize.

Of the twenty-two printing establishments at Lynn, Massachusetts, eighteen recently joined in bringing about an organization of the trade's membership. G. Sidney Macfarlane was chosen president; William H. Perry, vice-president; Fred Nichols, secretary, and Luther D. Parker, treasurer. Business meetings will be held weekly, and monthly dinners will be given. When the matter of choosing a name came up, the members were unable to make a decision, and action was therefore deferred. This is the first strictly local employing printers' organization in Lynn, and the matter of a name was considered important because of the existence of several other organizations in the State.

Consolidation of Magazine Interests.

According to a recent announcement, a new combination of magazines has been effected, to be hereafter published by the Columbian-Sterling Company. The magazines controlled by the new company are *Hampton's*, the *Columbian*, the *Home*, *the Sterling*, *Orff's Farm Review* and the *American Woman's Review*. The first three are published in New York city separately, and the others were owned by the Western Magazine Company and published at St. Louis. Frank Orff, who was president of the Western Magazine Company, is at the head of the combine, which is capitalized at $4,000,000. Albert Ellery Bergh will be managing editor of the six publications and Ray Long becomes editorial executive.

Printing Concern Founded in 1830 Assigns.

The Mudge Press, of Boston, one of the oldest printing institutions in America, having been founded in 1830 by Alfred Mudge, recently made an assignment to Albert E. Rogers for the benefit of creditors. The founder of this well-known printery was one of the most successful job-printers of his time, having made his printing plant the chief institution of its kind in New England. For several years he was the city printer of Boston. At his death, in 1880, his son, Alfred A. Mudge, succeeded to the business, but he died a few years afterward, when Frank H. Mudge, grandson of the founder and son of Alfred A., took over the business and has conducted it ever since. The present owner has been active in employing printers' organizations. He was one of the moving spirits in the formation of the Boston Master Printers' Club, and was its president in 1891 and 1892. He was also a member of the executive committee of the United Typothetæ during its first year and first vice-president in 1890.

Printers Vote to Abolish Piece System.

The following amendment to the International Typographical Union laws was recently submitted to a referendum of all members in Canada and the United States, and was adopted by a large vote, 22,897 members favoring it and 11,017 opposing it. The new law goes into effect in August of this year, but does not affect existing contracts:

"No member shall be allowed to accept a bonus based on the setting of so many thousand ems, and no local union shall sign, or allow its members to work under, a scale of prices based on the piece system, or providing for a bonus based on quantity of type produced."



R. LEE SHARPE, OF CARROLLTON, GEORGIA, DETERMINES TO GO TO FLORIDA.



R. LEE SHARPE, OF CARROLLTON, GEORGIA, RETURNS FROM FLORIDA.

Advertising Men Getting Ready for Big Meet.

Good printing will be one of the chief topics of discussion at the seventh annual convention of the Associated Advertising Clubs of America, which will be held August 1-4 at Boston. It is expected that this will be the largest and most successful gathering in the history of the organization. Many noted men will be in attendance, including

several governors of States and mayors of cities. The whole advertising field will be covered in the discussions, but the subject of "Business Literature," with especial emphasis on printing, engraving, etc., will receive more than ordinary attention. The Pilgrim Publicity Association, a Boston club of nearly five hundred members, will be the host of the convention. Among the many entertainment features planned is an automobile trip along the picturesque North Shore to Beverly, where the advertising men will be greeted by President Taft. F. E. Johnson will be chairman of the convention.

Everybody interested in the subject of good printing is urged to attend.

A Transparent Printing Office.

A printing and publishing office built so that the superintendent may sit at his desk and view every department of the plant is now occupied by the Sunset Publishing Company, of San Francisco, one of the largest publishing houses on the Pacific coast. The building, which was recently completed and which was planned after several years of expert investigation, is provided with plate-glass partitions. The San Francisco *Call* says that its effect is like viewing an exhibit of machinery at an exhibition. The building has a frontage of 125 feet on Fourth street, running back 300 feet, with an "L" in Perry street 45 by 85. For the most part the building is one story, and the design will be especially interesting to printers. In a later issue we may be able to show some of the principal views of the plant.

St. Louis Printing-trades Club.

Shortly after the baseball tournament held at Chicago, in 1909, a meeting of printers and allied trades of St. Louis was called to discuss the possibilities of organizing a printing-trades club in that city. Enthusiasm was strong at this meeting, and a temporary organization was formed. The temporary officers drew up a constitution and by-laws and made application for a charter, which was granted on December 24, 1909. The interest shown in the movement



SITTING AND READING ROOM AND LIBRARY, ST. LOUIS PRINTING-TRADES CLUB.

at the outset gave assurance of complete success, and the club is now one of the most promising printers' social organizations in the country.

The quarters of the club, interior views of which are shown herewith, are located at 413 Locust street, where the second, third and fourth floors are occupied. The second floor is fitted up as a sitting and reading room, with a library containing more than four hundred books. The third floor contains two pool-tables and one billiard-table. On this floor is the headquarters of the Typo Athletic Association, where printer baseball "magnates" from all over America will gather for important conferences in August,



BILLIARD AND POOL ROOM, ST. LOUIS PRINTING-TRADES CLUB.

during the national tournament. The fourth floor is fitted up as a café, where refreshments and eatables are served and where a baseball ticker gives the results of major-league clubs.



CAFE, ST. LOUIS PRINTING-TRADES CLUB.

The St. Louis Printing-trades Club is managed by a board of control, and is conducted most admirably. The quarters are open day and night, and an invitation is extended to all visitors who pass through or stop at St. Louis to pay a visit to the club.

During the fourth annual tournament of the Union Printers' National Baseball League, visitors and baseball teams will be made welcome at the clubrooms.,

The De Luxe Process of Water-marking.

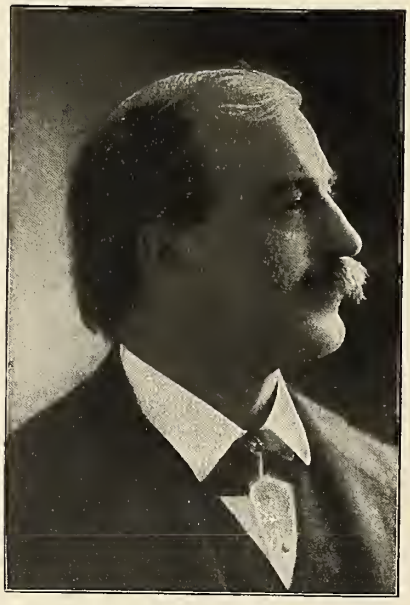
An innovation in the water-marking of high-grade papers, and one which no doubt will greatly affect the future use of the dandy roll, is the De Luxe process of water-marking just patented by the Southworth Company, of Mittineague, Massachusetts. By the De Luxe process the water-marking of papers has been developed to the highest point of excellence. It gives the water-mark the appearance of being directly on the surface of the paper, and makes it visible to the naked eye, regardless of how the sheet of paper is placed, it not being necessary to hold the sheet of paper to the light in order to see it. Another feature is the fact that it permits the use of the most artistic

designs for water-marks, which heretofore have in a measure been prohibited on account of the expensive cost of the dandy roll. This expense being so reduced makes it possible for every concern or individual to have his own private water-marks at a cost so small as to be hardly worth the mentioning, instead of bearing, as previously, an initial outlay of from $50 to $200.

The De Luxe water-mark has an advertising value, as it allows individuals to have their own private water-marked stationery. Buildings, individual photos, automobiles, landscapes or any other designs can be successfully reproduced as a water-mark by this process.

Typefounders' Reorganization.

The "get-together" movement among printers has evidently stimulated the typefounding interests to an appreciation of the unnecessary expenses involved in manufacturing and merchandizing type and other printers' materials in the manner that has prevailed up to the present time. The American Type Founders Company, it is reported, has become so far interested in the affairs of Barnhart Brothers & Spindler, Chicago, and its various branches that the business has been reorganized and capitalized under the laws of New Jersey for $3,000,000, divided into $1,250,000 first preferred stock, $750,000 second preferred, and $1,000,000 common stock. Apart from the conjecture that greater economy in manufacturing, distribution and administration influenced the reorganization is



WILLIAM H. FRENCH,

President, Barnhart Brothers & Spindler, reorganized.

the fact that the senior owners of Barnhart Brothers & Spindler, A. M. and A. E. Barnhart, wished to retire from active business.

It is stated that the company will be operated as an independent foundry with its individual management, the manufacturing plant in Chicago and the former selling offices. William H. French, of Chicago, for twenty-five years secretary of the company, has been elected president, and will have charge of the commercial and sales work. Charles R. Murray, vice-president and treasurer, will continue as head of the manufacturing department; E. C. Conable is secretary, and R. B. Hovey remains a director in the company. The foundry of Barnhart Brothers & Spindler was established in 1869, and the company was capitalized for $200,000 under the laws of Illinois.

Sluggers Not Home-builders.

"That home was not built through internal jurisdictional strife, externally applied. Fights of that kind never built the Union Printers' Home. Neither did the organized labor movement as a whole build anything on such a basis." These words, uttered by John W. Hastie at the memorial services of Chicago Typographical Union, No. 16, were enthusiastically received by the printers and their wives. Mr. Hastie, who is president of the Chicago Employing Printers' Association, is also an old member of the typographical union, having been prominently identified with it during the establishment of the Union Printers' Home at Colorado Springs. His remarks were most timely, coming at a time when Chicago was in the throes of a union labor-slugging fest, and reputable union men were sorely in need of some one to speak out in their behalf.

Buy Half Interest in Hollenbeck Press.

R. E. Darnaby and Felix Krieg, for several years manager and superintendent respectively of the Hollenbeck Press, Indianapolis, Indiana, have purchased a half interest in the above named concern. Mr. Darnaby is a member of the I. T. U. Commission on Supplemental Trade Education, and is widely known and highly regarded among printers in all parts of the country. Mr. Krieg is one of Indianapolis' most efficient printers and has wide popularity among members of the trade. Both of these gentlemen have had much to do with making the Hollenbeck Press one of the best printing establishments in the Middle West, and their connection with the company as part owners is a natural sequence of their loyal and valuable service in the past. THE INLAND PRINTER tenders congratulations to Messrs. Darnaby and Krieg and to the Hollenbeck Press.

Texas Printers in Big Banquet.

The wide-awake, progressive employing printers of Galveston and Houston, to the number of sixty, on May 27 banqueted at the Bristol Roof Garden, Houston, the local craftsmen being the hosts. The primary purpose of the banquet was to formulate plans for holding a Texas Cost Congress, and the preliminaries were completed for bringing the Texas printers together for a three-day meet on August 23-25, which will be held in the new city auditorium at Houston. It is hoped that at least five hundred printers will be in attendance at this meeting. R. S. Van Pelt, of Philadelphia, representing the United Typothetæ of America, who has been installing cost systems in various parts of the State, was one of the guests of honor at the banquet, and Chairman Cargill invited him to explain the system in detail, which he did most interestingly. There was much enthusiasm by those in attendance, and it is expected that Texas will be strongly represented at the Third International Cost Congress to be held at Denver on September 7-9, about two weeks later than the "big doings" in Texas. Twenty-two Houston firms were represented at the banquet.

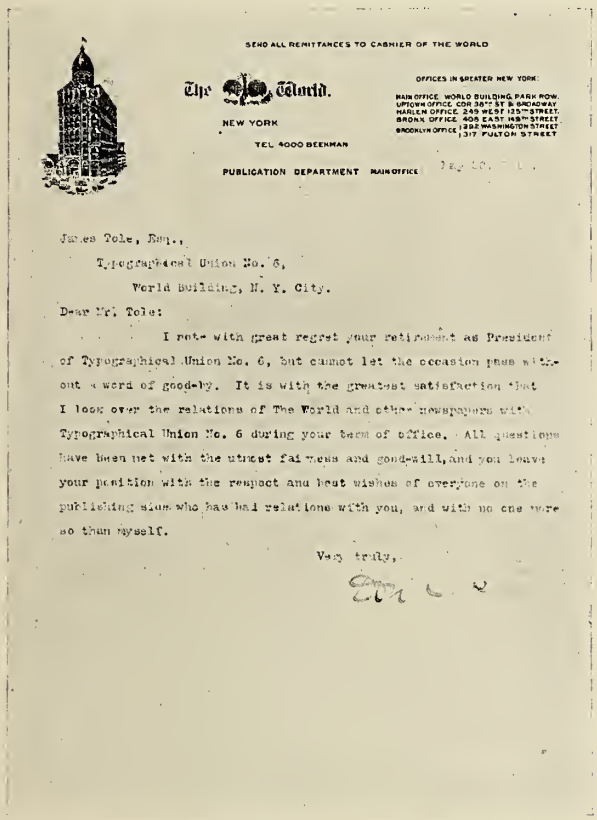
Reorganization of Cook Printing Co.

The well-known Ohio printing concern — the H. C. Cook Company, Steubenville — was recently reorganized at a meeting of stockholders. H. C. Cook was elected president; J. J. Emerick, vice-president and manager, and M. A. Attig, secretary. Mr. Emerick is a new official, coming direct from Atlanta, Georgia, where he had made his headquar-

ters as a special representative of the Courier-Journal Company, of Louisville, Kentucky, covering Alabama, Florida and Georgia. He has had wide experience in all departments of the printing trades, and undoubtedly will be a valuable acquisition to the company. President Cook is one of the trade's progressive members, and has had much to do with making the H. C. Cook Company's plant one of the best in the Ohio valley. Miss M. A. Attig, the new secretary, has had charge of the company's books for a number of years. The Cook concern specializes in ruled forms for office systems, and its business extends over the entire Ohio valley.

Big Publisher Compliments Labor Official.

James Tole was president of New York Typographical Union, No. 6 ("Big Six"), for three years. His administration was a progressive one, for Mr. Tole is an active man. In addition to the usual and inevitable troubles arising out of small matters, all the scales have been revised during Mr. Tole's terms. How he deported himself is suggested by the following letter from Don C. Seitz, business manager of the New York *World:*



SEND ALL REMITTANCES TO CASHIER OF THE WORLD

The World.

NEW YORK

TEL. 4000 BEEKMAN

PUBLICATION DEPARTMENT MAIN OFFICE

OFFICES IN GREATER NEW YORK:
MAIN OFFICE, WORLD BUILDING, PARK ROW.
UPTOWN OFFICE, COR 36TH ST & BROADWAY.
HARLEM OFFICE, 240 WEST 125TH STREET.
BRONX OFFICE, 408 EAST 149TH STREET.
BROOKLYN OFFICE, 232 WASHINGTON STREET
1317 FULTON STREET

James Tole, Esq.,
Typographical Union No. 6,
World Building, N. Y. City.

Dear Mr. Tole:

I note with great regret your retirement as President of Typographical Union No. 6, but cannot let the occasion pass without a word of good-by. It is with the greatest satisfaction that I look over the relations of The World and other newspapers with Typographical Union No. 6 during your term of office. All questions have been met with the utmost fairness and good-will, and you leave your position with the respect and best wishes of everyone on the publishing side who has had relations with you, and with no one more so than myself.

Very truly,

As the letter was written in blue on blue paper, the photoengraver had his troubles, so in the interest of our readers' eyes we give the message in type:

James Tole, Esq., Typographical Union No. 6, World Building, New York city:

DEAR MR. TOLE,—I note with great regret your retirement as president of Typographical Union No. 6, but can not let the occasion pass without a word of good-by. It is with the greatest satisfaction that I look over the relations of *The World* and other newspapers with Typographical Union No. 6 during your term of office. All questions have been met with the utmost fairness and good-will, and you leave your position with the respect and best wishes of every one on the publishing side who has had relations with you, and with no one more so than myself.

Very truly, DON C. SEITZ.

The man who impresses "the enemy" in that way is a valuable asset of the typographical union.

Sinclair & Valentine Co.'s Big Ink Factory Damaged by Fire.

About one o'clock Thursday morning, June 8, the night watchman of the Sinclair & Valentine Company's Ink Factory at 603-611 West One Hundred and Twenty-ninth street and 604-612 West One Hundred and Thirtieth street, New York city, discovered smoke issuing from one of the windows, and, finding a fire blazing up in the basement on the One Hundred and Thirtieth street side, turned in an alarm, to which the fire department promptly responded. The fire was confined to the One Hundred and Thirtieth street side and the west wing of the factory buildings. The main building was saved by the intervention of automatic fire-doors. Before the firemen had stopped playing their hose in the building, the members of the firm, with their usual enterprise, were busy laying plans for the carrying on of their business the next day. We understand that the millrooms and the greater part of the machinery started up on time on Thursday morning, and the firm is filling orders with its accustomed promptness.

"Overhead" Expense Heavy.

The hearing before Referee in Bankruptcy R. C. Kinkead relative to the affairs of the defunct Globe Printing Company, at Louisville, Kentucky, has brought to light some interesting data bearing on the method of securing printing contracts through alleged purchased influence. Henry Bacon, president of the defunct printing concern, declared on the witness stand that two and one-half per cent of every check given to his firm by the Louisville & Nashville Railroad, in payment of printing bills, was paid to C. A. Bose, formerly stationer under First Assistant Purchasing Agent Harrison, of the railroad company. Mr. Bose, in explaining the receipt of $3,000, declared he had no agreement with the printing company whereby he was to receive two and one-half per cent; that the sums received were simply "presents." Mr. Bacon also testified to having paid different sums of money to other persons for what he considered services rendered in securing certain contracts of printing. The most remarkable revelation of the hearing was that the printing company furnished campaign printing in lieu of money to certain candidates whose relations with the Globe Company were "pleasant." Under such conditions, and in the light of Mr. Bacon's statement that the money paid to individuals for influence in turning over work to the printery did not affect the regular prices of their printing, it undoubtedly was rather difficult to make a cost system work successfully.

An Instructive Style-book.

Paul C. Carty, instructor in the department of printing at the Columbus (Ohio) Trade School, has forwarded to THE INLAND PRINTER copy of a style-book for the guidance of pupils in his department, which he recently compiled. After a careful examination of its contents, we must congratulate both the author and his pupils. It goes beyond the average style-book used by journeymen printers, giving many valuable pointers as to correct composition and imposition, but we believe its perusal would be a benefit to a large number of journeymen who are inclined to "sloppy" work. Its division heads are: Plain Composition, Compound Words, Punctuation, Capitalization, Abbreviations, Numerals, Tabular Matter, and Making Up. Under these division heads are to be found excellent instructions on spacing, indention of paragraphs, division of words, titles under cuts, initial letters, signatures and addresses, italic in foreign words, footnotes, top and bottom credits, flush heads, rules for compounding plurals of letters and figures,

quotation-marks, use of brackets, ditto-marks, various marks of ellipsis, proper names, titles of honor, and a score of other subjects having to do with correct composition and good typography. As a general style-book, adaptable to almost any printing-office, it is a valuable work. As the author says in his introductory, "It contains much that is fundamental and not commonly classed as 'style.'" This is what makes it particularly valuable, and offices that have no style-book of their own should endeavor to secure a copy of this one. It will be appreciated.

"Thanking You Very Kindly."

Oscar J. Hazel, of the H. O. Shepard Chapel, Chicago, is the poetic historian of the 1911 election of Typographical Union No. 16. In eleven stanzas he categorically describes the conflict to the tune of "The Battle of Dundee," and if "ye canna sing it ye can whustle it," as Sandy McFee used to say. We regret that space considerations permit publication of the last stanza only:

In spite of all harsh thoughts or words in this campaign
The boys who vainly sought (though hopes this time are slain),
Said: "Those just elected may call on us at will;
We'll be ever ready with shoulders for the wheel.
Now the fighting's over — no gory field is seen —
We will do our duty — full duty — to Sixteen!"
Grand words, nobly spoken by the ones unseated;
Vows will ne'er be broken by men thus created!

General Notes.

Edward Stern & Co. will build an eight-story printing-house on the corner of Seventeenth and Vine streets, Philadelphia.

The association of printers recently formed at Lynn, Mass., has been named the Lynn Typothetæ, and is to be a branch of the Essex County Printers' Board of Trade.

Charles M. Wilson, for several years superintendent of the composing-room of the Chicago *American* and *Examiner*, was recently indicted, together with his wife, on the charge of white slavery.

A local branch of the United Typothetæ of America has been organized at Charleston, S. C. W. H. Cogswell, president; N. G. Duffy, vice-president; J. P. Denham, secretary-treasurer.

The New England Typographical Union held its yearly convention at Springfield, Mass., on June 11-13, participating in the celebration of the twenty-fifth anniversary of the local organization, which was held on June 11.

At Ulmer Park, on May 29, printing pressmen of New York enjoyed the most successful picnic since the organization of their union. More than five thousand persons participated. John G. Leckie was chairman of the Arrangements Committee.

The Mayes Printing Company, Pensacola, Fla., has moved into its new building, at 17-19 West Government street. This is one of Florida's progressive job-printing establishments, and its increasing business made it necessary to secure large quarters and better facilities.

The printing business of the late W. H. Farwell, of Uniontown, Pa., is now being conducted by Geo. W. Liston and Wm. H. Moore, Jr., under the firm name of W. H. Farwell Company. Mr. Liston had been with Mr. Farwell for twenty-one years, and Mr. Moore for fourteen years.

Wilson H. Lee, president of the United Typothetæ of America, recently addressed a meeting of employing printers of Athol and Orange, Mass. Mr. Lee, who now resides at New Haven, Conn., is a native of Athol, and was on a visit to his old home seeking improvement in his health.

At Carlisle, Ky., the building which housed the first printing-office in Nicholas County was destroyed by fire recently. It was known as the Berry property, located at the corner of Maple and Market streets. From this building the Carlisle *Ledger* was published in 1854. The editor's name was Hill.

Recent Incorporations.

Daily Item Company (printing), Georgetown, S. C. Capital, $8,000. C. W. Rouse, president.

The National Printing Company, Painesville, Ohio. Capital, $10,000. Incorporator: E. D. Blacet.

Eagle Printing Company, Spray, N. C. Capital, $5,000. Incorporators: A. C. Phelps, C. P. Wall, R. L. Thompson.

Birmingham Times Printing Company (printing), Birmingham, Ala. Capital, $10,000. W. F. Aldrich, president.

Adams County Publishing Company, Decatur, Ind. Capital, $30,000. Incorporators: I. D. Landis, L. Landis, D. Davis.

Dispatch Publishing Company, Moline, Ill. Capital, $80,000. Incorporators: P. S. McGlynn, J. Sundine, H. A. Sword.

Farmers' Publishing Company, Bloomington, Ill. Capital, $100,000. Incorporators: A. J. Bill, G. A. Hunt, H. C. Maley.

The China National Press, Wilmington, Del. Capital, $60,000. Incorporators: T. F. Millars, A. Higgins, H. G. Eastburn.

Coeburn Printing Company, Coeburn, Va. Capital, $10,000. Incorporators: A. P. Crockett, C. F. Kilgore, R. G. Caudle.

South Shore News Publishing Company, Boston, Mass. Capital, $10,000. Incorporators: F. A. Lavelle, H. A. Tilden, A. Flisner.

Clifton Forge Review (publishing), Clifton Forge, Va. Capital, $10,000. Incorporators: G. O. Green, F. D. Brown, M. B. Lewis.

The Times Publishing Company, Genesee, Pa. Capital, $5,000. Incorporators: E. F. Lawler, C. P. Allen, G. F. Chapman, O. A. Gahsnitz, H. R. Easton, C. M. McGinnis.

Golane Publishing Company, White Plains, N. Y. Capital, $100,000. Incorporators: E. S. Lancaster, C. C. Pritchard, R. G. Lancaster.

Rowell Fisher Company (printing), Mount Vernon, N. Y. Capital, $10,000. Incorporators: E. Letcher, G. L. McCracken, H. H. Walker.

The Norman J. Henry Company (printers' supplies), Rochester, N. Y. Capital, $7,500. Incorporators: N. J. Henry, G. D. Williams, G. H. Williams.

Jaques & Co. (general printing and publishing), Manhattan, N. Y. Capital, $25,000. Incorporators: H. C. Lakin, T. LeC. Jaques, W. L. Jaques, Jr.

German-American Catholic Publishing Company, Quincy, Ill. Capital, $2,500. Incorporators: J. J. Reinberg, W. Heckenkamp, Jr., J. Faerber, M. Reinert.

The Messenger Printing Company, Athens, Ohio. Capital, $10,000. Incorporators: F. W. Bush, A. T. Lawhead, E. D. Cooley, R. P. Jennings, J. B. Adler.

Millergraph Company (photoengraving and lithographing), Manhattan, N. Y. Capital, $250,000. Incorporators: W. C. Peyton, H. P. Wilson, W. J. Barnett.

Democrat Publishing Company, Chattanooga, Tenn. Capital, $25,000. Incorporators: J. G. Rice, J. V. Williams, G. B. Murray, L. M. Coleman, G. D. Lancaster.

Keystone Electrotype Company (printing, publishing and engraving), Chicago, Ill. Capital, $5,000. Incorporators: C. W. Eberhard, G. W. Carr, C. J. Kessler.

THE POET LAUREATE OF THE PRINTERS' HOME.

Mr. Oscar Langford, charter member of Dayton Typographical Union, No. 57, reorganized in 1866, and a member of St. Louis Typographical Union, No. 8, is a resident at the Union Printers' Home, Colorado Springs, Colorado. Mr. Langford is seventy-four years old, and finds recreation in versifying. He contributes to The Inland Printer his impressions on the past and present in the following lines:

THE OLD WAY AND THE NEW.

The typo's old pick from the case
Has changed to machine's rapid pace —
To iron and steel,
To shafting and wheel,
And the keyboard has taken his place.

The clinking old rule and the stick,
With their time-beating, rattling click,
Are now laid away,
And slow "prints" and gray
Are "out" by a Linotype trick.

The tourist who shipped oft as freight,
Arriving both early and late,
Panhandling, subbing,
Hungry for "grubbing,"
Has had to submit to his fate.

He walks or he rides on the road,
The fields and the plains his abode;
He is working no more.
But tramps till he's sore,
Since the Linotype's stream overflowed.

The old-fashioned cases grow few,
Machines quickly cast the lines new;
"Distribution" is past
And "slugs" are all cast
By the stereotype metal-pot stew.

A long "fare-thee-well" to the stick
And the rule with musical click,
To the old wooden cases
And the smiling old faces
Of the boys who were quick on type-pick.

Adieu to the "strings" and the paste,
To the longest we often have raced;
Old-timers are "out,"
But the young comp.'s about
And filling up columns with haste.

Yet the hand-setter never was known,
Nor proofreaders, sober, would own,
To "pass" such a mixture
Or puzzling picture
As machine "pi" often has shown.

For example: MdghFdhAscruslexyfelCroym.

Oscar Langford,
Union Printers' Home, Colorado Springs, Colorado.

Obituary

The Passing on of Paul Shniedewend.

Mr. Paul Shniedewend, the senior member and founder of Paul Shniedewend & Co., passed on last month. He had many friends in the printing trade who appreciated his characteristics, and the following expression sent by some of his friends to the members of his firm, set forth his manifested qualities:

"Many of us have known Mr. Shniedewend for many years, and have appreciated the characteristics which contributed so materially to his success and enviable reputation. The sterling integrity and unflinching devotion to those principles of heart and mind, which make the highest type of business man and friend, have elicited our admiration."

The business of Paul Shniedewend & Co., which is world-wide, was incorporated about five years ago, since which time the son and daughter have managed the business, and, therefore, the work which he started will continue uninterruptedly along the same lines that have always manifested themselves heretofore.

Faithfully adhering to his religious tenets, Mr. Shniedewend experienced great peace of mind and passed on to greater activity without doubt or fear.

George W. Brooks.

In the death of George W. Brooks, of the Smith-Brooks Printing Company, of Denver, Colorado, at San Diego, California, on May 13, printing craftsmen everywhere sustained a loss, and to the citizens of Denver the news of his sudden and unexpected demise brought with it a sense of more than ordinary bereavement, for he was a genuine friend of the city in which he lived. He was this because, first of all, he was a loyal and true friend to his fellow men. For more than thirty years a leading citizen of Denver, he never forgot the men with whom he worked before achieving great business success, nor the conditions under which he and they had struggled. His honorable career as an employer will stand as an indestructible monument to his memory.

Born in Newark, New Jersey, July 24, 1857, George W. Brooks when only a young lad began his apprenticeship as a printer in the office of Lawrence Hardham, on Market street, and when he reached his majority he left for the Western country. Arriving at Denver in 1880, he worked as a journeyman printer on the *Tribune*, now the *Republican*. It was here that he made the acquaintance of the man who afterward became his partner in the building of one of the most successful job-printing businesses in the West. O. L. ("Yank") Smith, the gentleman referred to, was working on the *Tribune* as a printer at the time, and a close friendship sprang up between the two. Later Mr. Brooks held the position of circulator on the *Tribune*, and was a warm personal friend of Eugene Field, and other brilliant newspaper men connected with that well-known western newspaper.

In 1882 Mr. Brooks married Miss Fannie Warner. His wife and three children, Mrs. Edna Swift, John P. Brooks — also two sisters, Misses Minnie and Grace Brooks — all of Denver, survive him.

When, in 1884, the *Tribune* was consolidated with the *Republican*, Mr. Brooks entered the cattle-raising business, then on the crest of its prosperity, but a sudden slump made it necessary for him to discontinue, a heavy loser. He returned to Denver in 1887, going to work in the job department of the *Republican*, afterward taking a foremanship in the office of C. J. Kelly, and later becoming circulator of the Denver *Times*. At this time and even after he went into business for himself he was the honored secretary-treasurer of the local typographical union.

In February, 1890, Mr. Brooks purchased the interest of Mr. Ferl, of the firm of Smith & Ferl, who were conducting a small job-printing office in Denver. Shortly after, the Smith-Brooks Printing Company was incorporated under the laws of Colorado, with O. L. Smith president and George W. Brooks secretary.



GEORGE W. BROOKS.

From the first the business prospered — the two partners being admirably fitted to work together — until it is now the largest and one of the best conducted institutions of its kind in the West. More than two hundred and fifty people are employed, and the pay-roll runs about $5,000 a week.

Mr. Brooks was a progressive business man in the fullest sense. He sought the highest possible scale of excellence as business manager of his plant, purchasing the most improved mechanical equipment to be had. But his

progressive principles comprehended more than the mere machinery of his establishment. He was an exemplary employer, giving every consideration to those who worked for his company. High wages, short hours, courteous treatment, and pensions for old and faithful employees have been the rule at the Smith-Brooks plant, and no higher regard was ever entertained for an employer than that of the men and women who worked under George W. Brooks. As showing the character of the man, in his consideration of the welfare of those who worked for him, when the bindery girls in his plant worked late at night during the rush seasons, he ordered that they all should be sent home in carriages. It was such traits of character that won for him the love and esteem not only of his employees, but every one who knew him.

Among Denver business men Mr. Brooks was as favorably known and admired as he was among journeymen printers. He was a member of a dozen clubs and lodges, among them being the Denver Club, the Country Club, the Colorado Golf Club and the Denver Athletic Club. He was a Mason, Knight Templar, Thirty-second Degree Scottish Rite and a member of the El Jebel Shrine. Also he was a member of the Elks, the Knights of Pythias and the Woodmen of the World.

George W. Brooks lived all too short a time. He was not a preacher of reform. His life itself was the beacon-light bidding men to observe the Golden Rule, not merely in their homes and among friends, but in all things and among all men.

The Man & The Field

The Inland Printer lends its good offices to bring into communication men who are seeking opportunities in the printing business and printing concerns which are looking for the right kind of men.

Experienced Practical Man Wants Position on Small Daily Newspaper, Weekly or Monthly Publication.

(151.) I have fifteen years' experience in the publishing, printing and newspaper field. Have read proof, edited copy, etc., on metropolitan papers. I am a practical printer and linotype operator. Have been successful in news-gathering methods, soliciting advertising, and all the other details of making a printing and publishing business pay. Personal inclinations and tastes lead me to seek a position on a small daily or a weekly or monthly publication. Reference and further particulars will be furnished on request.

HE WAS "BEATED" IN A DEAL.

B. L. T., in the Chicago *Tribune*, shows the following composition of a Nebraska merchant:

Dear Sir: I received the 74 cases eggs. You got the price what I promised you but I find in it two cases awful poor eggs, smashed and seconds, where I can prove it to you. I didn't want to hold your draft back and make you expenses but just the same when you want to beleive it from me and if not I can prove it to you. There was two cases eggs total loss in the lot. Whoever sold it to you beated you. When you want to be a good friend with me send me a check for the two cases eggs. Hoping to hear from you soon, I remain.

Business Notices

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests with the advertiser solely.

POLYPHASE INDUCTION MOTORS.

The Triumph Electric Company, of Cincinnati, Ohio, has recently issued a very interesting bulletin illustrating and describing its new Polyphase Induction Motor. Printers of to-day more than previously are interested in acquiring knowledge about power, and in Bulletin No. 471 of the Triumph Electric Company will be found valuable information given in connection with a complete history of the development of the Polyphase Induction Motor. The manufacturers will be glad to send those interested a copy of the bulletin on request.

SPECIAL OFFSET PAPERS.

The Ticonderoga Pulp & Paper Company, with mills at Ticonderoga, New York, and general offices at 200 Fifth avenue, New York city, is sending to printers and users of offset papers a very interesting folder printed on specimen sheets and exemplifying what can be accomplished by an actual test. The plates shown in this connection demonstrate that a great variety can be handled satisfactorily. This special stock is manufactured with a view to its use in offset printing and in many tests has won the distinction of meeting the peculiar requirements of diversified work in a remarkably satisfactory manner. Samples of this paper, with sizes, weights, prices, etc., and information as to nearest paper-dealer, will be gladly submitted to those interested if they will correspond with the New York offices of the company.

WHAT IS A SAW-TRIMMER?

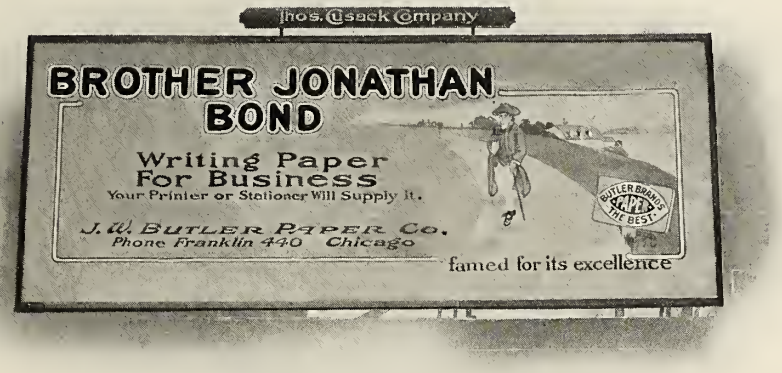
A saw-trimmer is a saw having trimmer-knives fixed or set in the head of the saw. By means of this unique combination sawing and trimming are reduced to one operation. Mr. H. G. Miller invented the saw-trimmer, and originated the terms by which it is known. The Miller Saw-Trimmer Company is the *only* manufacturer of saw-trimmers. The Mergenthaler Linotype Company at one time manufactured a saw and trimmer, the saw and trimmer being mounted on separate spindles, but discarded it in favor of the Miller Saw-Trimmer — the single-operation machine. Every Mergenthaler agency now sells Miller Saw-Trimmers. These machines are also sold by every reputable printers' supply house in the United States.



The combination that makes a saw-trimmer.

EFFECTIVE PUBLICITY FOR BROTHER JONATHAN BOND PAPER.

The J. W. Butler Paper Company is conducting an extensive advertising campaign in the interests of Brother Jonathan Bond, "the commercial correspondence paper



THE BUTLER PAPER COMPANY IS CONDUCTING A BILLBOARD CAMPAIGN TO ADVERTISE BROTHER JONATHAN BOND PAPER.

of the day." A recent booklet of commercial stationery designs printed, lithographed and embossed in colors on Brother Jonathan Bond is an excellent exemplification of



Cover of a recent booklet from the J. W. Butler Paper Company.

its quality and its adaptability to the various requirements of business correspondence. The booklet is handsomely gotten up, and we show herewith a reproduction of the cover, the original of which is printed in green and gold on gray-green cover-stock. In addition to the usual methods of advertising paper-stocks, the Butler Paper Company has inaugurated a campaign of billboard publicity in favor of Brother Jonathan Bond, and we show herewith an illustration of one of the advertisements.

THE LINCOLN COST SYSTEM FOR TOURING AUTOMOBILES.

George E. Lincoln, manager of the Chicago branch of the Mergenthaler Linotype Company, 1100 South Wabash avenue, Chicago, is systematic in everything he does. He has prepared a cost record that should prove invaluable to automobile owners. The "Lincoln Motor Touring Record" is a unique blank-book, so arranged that not only a diary of the car's wanderings may be kept from the time of its purchase, which undoubtedly would be most interesting to the owner in future years, but provides blanks for the purpose of keeping accurate account of the cost of the car after purchase, as well as the expense of the motorist while on the road. The first page is ruled for the name of the owner and his address. The second is a blank form, to be filled in with the name of the maker of the car, horsepower, number of cylinders, license number, factory number, weight and the names of companies in which insurance of all classes is carried. The third page is a blank index, which, if properly filled in, will make it comparatively easy to look up the data of any trip recorded in the book. Then follow about a hundred pages of blank forms in which provision is made for a complete record of costs while making a tour. In addition to this, in visiting different towns or localities, incidents and impressions may be recorded which should prove of great advantage to the motorist when making tours through the same territory in the future. The last page of the book is a recapitulation form, for recording the distance covered on each tour, amount of gasoline used, average number of miles per gallon, etc., and giving the total expense for each tour. The book should operate as a splendid aid to owners of automobiles who care to ascertain what "the thing" is costing them, in addition to its value as a means for recording interesting "tips" for future reference.

THE GENERAL ELECTRIC COMPANY EXPANDS.

On June 1, 1911, the Sprague Electric Company will be merged with the General Electric Company of Schenectady, New York. Its business will be conducted under the name Sprague Electric Works of General Electric Company.

The manufacture and sale of the lines of apparatus and

supplies heretofore exploited by the Sprague Electric Company will be continued by the Sprague Electric Works of the General Electric Company under the same organization, with Mr. D. C. Durland in responsible charge as general manager, and with the assurance that the characteristic high quality of product and efficiency of service to its customers will be maintained.

All correspondence should be sent to the Sprague Electric Works at the same address as in the past. Bills and statements will be rendered from the Sprague Electric Works, No. 527 West Thirty-fourth street, New York city, to whom all remittances should be made.

The offices of the Sprague Electric Works will be continued as heretofore, with main offices at 527-531 West Thirty-fourth street, New York city, and branch offices in principal cities.

NEW MONOTYPE BOOK FACES.

Anticipating a healthy revival in the use by American printers of the beautiful roman faces cut by Giambattisti Bodoni in Italy about 1780, the Lanston Monotype Machine Company has planned to cut two distinct Bodoni series. The first to be completed will be the light Modern No. 150A, of which a specimen of the twelve-point is here shown, and the second the heavier modern, used so extensively on fine books in France at the present time.

This is the twelve-point Bodoni Roman and its *Italic, cut for the Monotype*

While the Bodoni styles of letter are to an extent little used to-day, Bodoni is famous among typographers as a designer and cutter, especially of roman and italic faces.

Another series cut for the Monotype and of unusual typographic interest is the No. 172E, a modification for the American market of one of the Didot old styles which was first cut about 1804. The twelve-point specimen here printed shows in what respect this beautiful face differs from the old styles commonly used in this country.

This is the twelve-point Didot Roman *and its Italic, cut for the Monotype.*

Both of the Bodoni series and the No. 172E will be completed in all of the sizes from six-point to thirty-six-point inclusive.

In the cutting of these attractive faces for American printers the Monotype Company has consulted freely with Mr. J. Horace McFarland and Mr. William Dana Orcutt, printers whose splendid knowledge of types and type-designing enabled them to offer helpful criticism and suggestions.

In the June issue the Monotype Company also announced that it is now making the style DD keyboard, or double D as it is called, not exactly as an improvement of the style D, for in reality it is two D keyboards in one.

Its June advertising insert shows some remarkable examples of the product of the new board, which enables the operator without changing or adjusting the machine in any way to compose any two sizes of type in any two measures, from a choice of no less than fourteen alphabets, figures, miscellaneous signs, accents, etc.

This board is not only achieving wonderful success in the newspaper composing-rooms on both straight matter and department-store advertisements, but is demonstrating in many of the big book and job offices that there is practically no kind of complicated or intricate composition which it can not handle profitably.

As a straight-matter machine, with the typewriter keybank, the new board is making records. The Richmond (Va.) *News-Leader* maintained a speed for one week of 7,300 ems per hour for each machine, and surprisingly big records for Monotype composition with low production cost have been reported by printers on all lines of work.

COTTRELL'S NEW BOOKLET.

The C. B. Cottrell & Sons Company, 25 Madison square, North, New York city, has recently issued a very interesting catalogue about the progress and success of its single-revolution press and what it is doing for the printers throughout the United States. This booklet is entitled "For They Themselves Have Said It," and it is worth the reading of any printer who is in search of information concerning the Cottrell press. It contains reproductions of letters from fifty printers who have used Cottrell presses from five to forty years. Printers interested in reviewing this attractive booklet can have it forwarded to their addresses for the asking. The C. B. Cottrell & Sons Company, of New York city, maintains offices in Chicago. The Keystone Type Foundry, Philadelphia, New York city, Chicago, Detroit, Atlanta and San Francisco, is selling agent. Catalogues and other literature will be supplied upon request.



MATRIX CATALOGUE OF THE THOMPSON TYPE-CASTER.

The Thompson Type Machine Company has just published its first matrix catalogue, which is now being sent to its customers and other interested parties. It is a handsome loose-leaf book, 6 by 9 inches in size, and contains about one hundred different faces and sizes of type which can be made from matrices furnished by the Thompson Type Machine Company. These matrices are carried in stock at the company's headquarters, 632 Sherman street, Chicago, and also at its branch library in New York city, Room 1729, Tribune building.

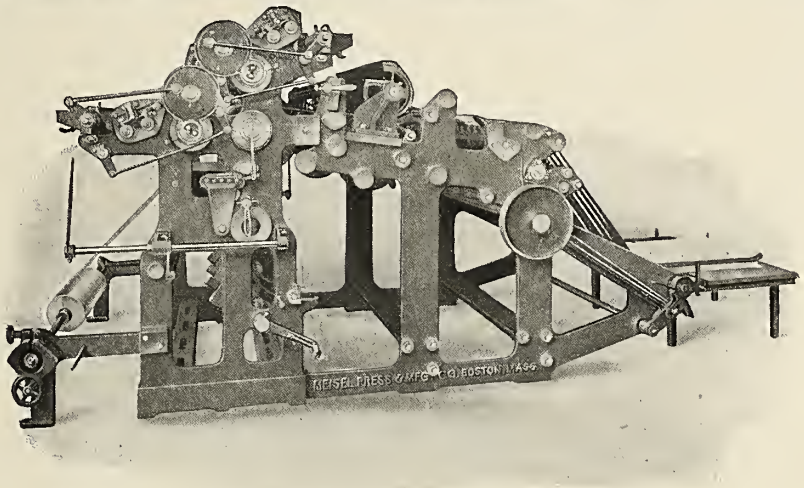
An important announcement in this connection is that

all linotype matrices can be used in the Thompson typecaster interchangeably with those of their own make, including the recently cut head-letter matrices in thirty-six and forty-two point. It is already known that the fine assortment of compositype matrices can also be used in the Thompson machine, and it seems to substantiate the claim made that the variety of faces which are obtainable with the Thompson typecaster is not approached by any other typecasting machine. The fonts are complete in all sizes up to and including forty-eight point, and comprise such popular series as Caslon, Caslon Medium and Caslon Bold, with their italics to match, Caslon Condensed, Cheltenham, Cheltenham Bold, Cheltenham Wide, with corresponding italics, texts, gothics and antiques — all comprising the faces most used by up-to-date printers.

A copy of this catalogue will be sent on request by the Thompson Type Machine Company, 624-632 Sherman street, Chicago.

IMPROVED MEISEL COMBINATION PRESS.

The Meisel Press & Manufacturing Company, of Boston, Massachusetts, has recently constructed a new and improved combination roll and sheet wrapping-paper press for printing one or more colors on one or both sides of the web as ordered. This company also manufactures the well-known Meisel slitters and rewinders for all classes of roll products, toilet-roll machinery, and presses for printing one or both sides of the web, with automatic attachments for numbering, perforating, folding or interleaving, according to requirements. Large savings in labor, floor-space and power can be effected through these presses, which are adjustable for turning out finished products in one operation of the press. Manufacturing printers will do well to secure a description of these machines from the Meisel Press & Manufacturing Company, 944-948 Dorchester avenue, Boston, Massachusetts.



IMPROVED COMBINATION ROLL AND SHEET WRAPPING-PAPER PRESS.

MANY NEW HOE ROTARY, MAGAZINE AND PERIODICAL PRESSES.

The Curtis Publishing Company has ordered from R. Hoe & Co. two more forty-eight-page rotary presses, which will give this well-known publishing house a plant of eleven large Hoe rotary presses for printing the *Saturday Evening Post*.

The Butterick Publishing Company is putting in three ninety-six page Hoe presses for printing *Everybody's* Magazine.

The Crowell Publishing Company is getting another thirty-two-page Hoe press, with color cylinders. The Simmons Publishing Company recently installed a Hoe rotary machine for printing the *Woman's Home Companion*, and the Canton Magazine Company started off with two Hoe rotary presses.

The Vickery & Hill Publishing Company has just installed a forty-eight page Hoe Electrotype Web, and the Home Pattern Company another six-cylinder multicolor Hoe press with imprinting device, as well as cover-feeding and wire-stapling attachments.

Other recent orders for Hoe rotary presses for printing magazines and periodicals include a machine for the *Farm News*, of Springfield, Ohio, a forty-eight-page for the Henneberry Company, of Chicago, a large machine for the Sprague Publishing Company, with automatic cover-feeding attachment and wire-stapling devices, a sixty-four-page color machine for the *Twentieth Century Farmer*, of Omaha, a third ninety-six-page machine for Street & Smith, besides a number of presses for printing establishments in different parts of the country for almanacs, trading-stamp books, etc.

Messrs. P. F. Collier & Sons recently installed three more 128-page Hoe rotary machines for book printing, giving that house a plant of eleven Hoe rotaries.

Frank A. Munsey Company has nine Hoe rotaries; William Green seven, and similar machines can now be seen running in nearly all the large printing establishments of the country.

GERMAN FIRM CHANGES ITS NAME.

In a general meeting held on May 20, the firm Koenig & Bauer, Limited, manufacturers, Kloster Oberzell, Wurzburg, changed its name to Rapid Press Factory, Koenig & Bauer, Limited, Wurzburg, in order to simplify the line of business and the address.

BELOVED.

He was very bashful and she tried to make it easy for him. They were driving along the seashore and she became silent for a time.

"What's the matter?" he asked.

"Oh, I feel blue," she replied. "Nobody loves me and my hands are cold."

"You should not say that," was his word of consolation, "for God loves you, and your mother loves you, and you can sit on your hands." — *Success.*

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

PAPER PURCHASERS' GUIDE, by Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY, Chicago.

PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. $1 by mail. THE INLAND PRINTER COMPANY, Chicago.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Montype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khâyyâm; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of books, 7¾ by 9¾ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

TO LOVERS OF ART PRINTING — A limited edition of 200 numbered copies of Gray's "Elegy Written in a Country Churchyard," designed, hand-lettered and illuminated in water-colors by F. J. Trezise. Printed from plates on imported hand-made paper and durably and artistically bound. Price, boxed, $2 postpaid. THE INLAND PRINTER CO., Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

FOR SALE — All or part of an over 50-year established $100,000 thoroughly modern printing plant within 120 miles of Chicago; good railroad center; owning own building, 60 by 120 feet, 3 floors, mill construction, brick; 5 cylinder and 3 job presses, Monotype, Linotype, own electric generating plant, with individual motors throughout, complete electrotype foundry and bindery; death in firm requires change; no agents. G 362.

FOR SALE — First-class printing plant doing very profitable business in large southern city; reason for selling — ill-health. G 366.

FOR SALE — Thriving weekly newspaper and job office serving northern interior of British Columbia; capable of great development; $6,000 cash and $6,500 easy payments. C. STACKHOUSE, Asberoft, B. C.

JOB-PRINTING PLANT FOR SALE — Situated in manufacturing city in central New York; 50,000 people to draw from; very complete equipment, including 4 jobbers and power cutter; established 7 years and will clear from $2,000 to $3,000 yearly above all personal and business expenses; will dispose of same for $5,000; best investment in country; business growing daily; if you want a good-paying business, long past experimental stage, it will pay you to investigate; books will be opened and every statement substantiated; best of reasons for selling. G 388.

WANTED — A practical printer who has some money and experience in mail-order business; I have the plant. D. B. CROPSEY, Fairbury, Neb.

Publishing.

IF YOU WANT to SELL or BUY a newspaper property, write to HOLLIS CORBIN, Metropolitan bldg., New York city.

$35,000 WILL BUY half interest in monthly trade-paper business, sporting field, making good profit. HARRIS-DIBBLE COMPANY, Masonic bldg., New York.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs at any drug store about 75 cents. Write for circulars and specimens. THOMAS M. DAY, Box 12, Windfall, Ind.

FOR SALE.

BOOKBINDERS' MACHINERY; rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 634 Federal st., Chicago.

FOR SALE — Cases, news and italic cases; in good condition; will sell cheap. THE H. O. SHEPARD CO., 632 Sherman st., Chicago, Ill.

FOR SALE — Linotype (No. 3 Model), 2 magazines, 4 fonts matrices, motor; guaranteed first-class condition; cheap for cash or on easy terms. E. GREENEBAUM, 157 William st., New York. Tel. Beekman 5430.

FOR SALE — 24 by 29 Hoe drum, 2-roller, tapeless; 27 by 31 Whitlock 2-revolution, 2-roller, air, front delivery; 29 by 43 Huber, 2-revolution, 4-roller, table, front delivery; 32 by 47 Optimus, 4-roller, air, front delivery; 37 by 52 Campbell, 2-revolution, 4-roller, table, front delivery; 43 by 56 Cottrell, 2-revolution, 4-roller, air, rear delivery; many others; none better. Ask for our list. BRONSON'S, 703 S. Dearborn st., Chicago.

LINOTYPE FOR SALE, Model No. 5, complete with 2 extra fonts of 2-letter matrices and alternating-current motor; only reason for selling — have replaced with Monotype. Address ROGERS PRINTING COMPANY, Dixon, Ill.

HELP WANTED.

Artists.

ARTIST WANTED for pictorial advertising; highest artistic skill in figure drawing and color positively essential; must possess bright ideas for modern advertising. Apply STONE, LIMITED, Toronto, Can.

Bookbinders.

FINISHER of highest standard, with ability to act as instructor in trade school; best salary to right man. F. GAILER, 141-143 West 24th st., New York city.

WANTED — Bindery foreman; man capable of taking charge of bindery employing 30 people; blank-book and loose-leaf work; man must be sober and reliable, with ability to handle men; shop is non-union, 9 hours per day; steady position, good wages and a good shop to work in, in one of the best cities in the Middle West. Address, with references, wages expected, etc., G 224.

Foremen, Managers and Superintendents.

WANTED — A competent all-around printer as working foreman in a New England job and newspaper office in a town of about 7,000; one who learned his trade in a country office preferred; must be capable of handling help; wages, $18 per week. G 360.

WANTED — Composing-room foreman; union; must be able to handle men and get results; shop employs 25 printers, monotype and linotype machines; commercial, bank, county and catalogue work; southern city 75,000. G 364.

WANTED — Thoroughly capable composing-room foreman; to have full charge; class of work — catalogue and publication, requiring quick action and satisfactory results; state fully experience, etc. G 368.

Pressmen.

CYLINDER PRESSMAN — High-grade printing concern centrally located in New York city, having desirable, light floor space for 4 cylinder presses, will contract to supply fine half-tone and color work to keep same running; satisfactory arrangements will be made for financing capable pressman having some capital to start in business. G 365.

GORDON PRESSMAN WANTED — One capable of handling 3 Chandler & Price presses. Write KINGSBURY PRINTING CO., Twin Falls, Idaho.

WANTED — First-class pressman to work on Optimus and 3 jobbers; must be able to do good color and half-tone work; steady job to party who can make good. WILLARD PRESS, Boonville, N. Y.

GOLD INK—At Last a Success!

"OROTYP" combines perfect working qualities with a brilliant, smooth, finished appearance. We shall be glad to demonstrate this fact to any interested printer by shipping a one-pound can ***on approval.*** Light Gold, Deep Gold, Copper and Aluminum — $3.00 per pound. Liberal discounts to jobbers.

Manufactured by THE CANADIAN BRONZE POWDER WORKS
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Sole Agent and Distributor in the United States: **JAS. H. FURMAN,** **186 N. La Salle Street, Chicago**
100 William Street, New York

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PROOREADER WANTED — We want an experienced proofreader — one who has successfully read proof in a general job office; he will also have to look over lithograph proofs and sketches; a fair wage will be paid for the right man; union composing-room; please give full references, state salary wanted and something of personal habits. BRANDON PRINTING CO., Nashville, Tenn.

Salesmen.

WANTED — Strictly first-class salesman for Chicago trade, with good knowledge of paper or printing; state experience, age, salary and references. Address reply to LOCK BOX P. O. 461, Chicago, Ill.

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A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering, state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $4.

BEFORE PURCHASING A LINOTYPE KEYBOARD send for descriptive circular regarding the Eclipse Keyboard, at $3, complete with instruction book, copyholder and diagrams of 12 different keyboard layouts; best value on market. ECLIPSE KEYBOARD COMPANY, 117 S. Bonner st., Dayton, Ohio.

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N. E. LINOTYPE SCHOOL, 7 Dix place, Boston, Mass. Four-machine plant, run solely as school; liberal hours, thorough instruction; our graduates succeed. Write for particulars before deciding.

SITUATIONS WANTED.

Artists.

ARTIST of versatile experience — catalogues, lettering decorative design, wash, line and color, bird's-eye views, machine perspectives, the better class photo-retouching on mechanical and artistic subjects, etc.— desires correspondence with reliable house. G 382.

Compositors.

FIRST-CLASS job and ad. compositor wants position; West preferred; A-No. 1 man, married. ELI SWITZER, Webb City, Mo.

Engravers.

WANTED — Position as coarse-screen operator; am willing to do line photographing. G 389.

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GOOD ALL-AROUND PRINTER wants position as foreman or manager of reliable job shop, where, after a year's service, opportunity would be afforded to buy an interest in firm; object — a permanent position where ability and hard work will secure advancement; young man, 27, of good moral character. G 384.

PRINTING SUPERINTENDENT — High-grade experience, including costs, estimating, sales, efficiency; write us. G 222.

WANTED — Position as foreman; experienced in the best grades of book and catalogue work; age, 35; union. G 378.

WANTED — Position as working foreman; A-1 man, sober, reliable, hard worker; foremanship experience, 8 years; present foreman of large shop; reason for change — wife's ill-health; union; good advertising and lay-out man; 33 years old; would consider buying an interest. G 375.

Operators and Machinists.

MONOTYPE CASTER-OPERATOR desires change; reliable, union; 8 years' experience; South or West preferred; versed with keyboard and caster improvements. G 363.

SITUATION WANTED by lady linotype operator. E., 359 S. Jefferson st., Coldwater, Mich.

Pressmen.

A JOB PRESSMAN would like to take care of 2 or 3 jobbers; have 8 years' experience; steady job wanted. G 371.

POSITION — Cylinder pressman; union; references; state wages, etc. G 390.

PRESSMAN, age 27, 14 years' experience in best half-tone and color work, Miehles, etc. G 386.

SITUATION WANTED — A-1 cylinder pressman; 18 years' experience on high-class work; sober and reliable. G 342.

Proofreaders.

A THOROUGHLY TRAINED, reliable, expert proofreader seeks position; satisfactory services assured; excellent references; non-union; $22. G 323.

Salesmen.

SALES MANAGER printing and engraving plant; thoroughly experienced, well posted of users of high-class work throughout the country; want position with modern, progressive concern who will make liberal offer of interest in the company as the business develops; was in charge of sales 2 years with one house and 5 years with another, both high-grade, large, well-known houses; worked at the trade 10 years prior to taking the sales end; am in touch with capable superintendent, artists and pressmen; can unquestionably deliver the business with the proper backing. G 287.

WANTED TO PURCHASE.

WANTED — A secondhand steel and copper plate engravers' ruling machine; must be in perfect condition; give description and price. G 370.

WANTED — Secondhand Lanston Monotype machine; must be in good condition and late model; state price and full particulars. G 380.

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DEXTER FOLDER COMPANY, Pearl River, N. Y. Folding machines, automatic feeders for presses, folders and ruling machines. 2-12

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BRASS BOOK STAMPS and embossing dies of all descriptions. CHICAGO EMBOSSING CO., 126 N. Union st., Chicago. tf

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COMPLETE AND ARTISTIC LINES of high-embossed calendar subjects, German make excelled, with prices that insure business. CHICAGO EMBOSSING CO., 126 N. Union st., Chicago, Ill. tf

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SHEPARD, THE H. O., CO., 632 Sherman st., Chicago. Write for estimates. 1-12

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EMBOSSERS of quality. Calendar backs, catalogue covers, menu tablets, announcement covers, etc. CHICAGO EMBOSSING CO., 126 N. Union st., Chicago. tf

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COST SYSTEMS designed and installed to meet every condition in the graphic trades. Write for booklet, "The Science of Cost Finding." THE ROBERT S. DENHAM CO., 342 Caxton bldg., Cleveland, Ohio. 10-11

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BARNHART BROTHERS & SPINDLER, 168 W. Monroe st., Chicago. Babcock drums, two-revolution and fast new presses. Also rebuilt machines. 7-11

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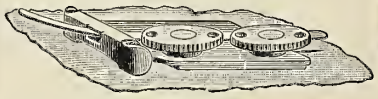
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There are scores of half-tone papers—there is just one Cameo. Think of that when doing some job which you want to be so "classy" that it will clinch your hold on your customer.

A man need not be an expert judge of the fine points in the printer's art to recognize the individuality and superiority of a Cameo job. The soft, velvety surface of Cameo Plate gives a richness and depth to half-tones that can be obtained in no other way.



CAMEO PLATE

Coated Book

White or Sepia



To get the very best results with Cameo, note these few suggestions.

HALF-TONE PLATES. The plates should be deeply etched. The screen best adapted is 150 lines to the inch, although the surface is receptive to any ordinary half-tones.

OVERLAYS. Should be cut on slightly thicker paper than required for regular coated.

MAKE READY. Build up an even grading from high lights to solids.

INK. Should be of fairly heavy body, one which will not run too freely, and a greater amount of ordinary cut ink must be carried than for glossy papers. The richest effect that can be obtained in one printing comes from the use of double-tone ink on Cameo Plate. Of this ink less is required than for glossy paper. There is no trouble from "picking." Impression should be heavy, but only such as will ensure an unbroken screen and even contact.

Cameo is the best stock for all half-tones except those intended to show polished and mechanical subjects in microscopic detail.

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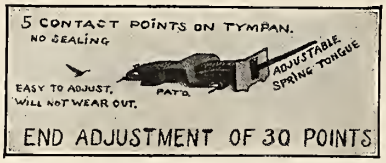
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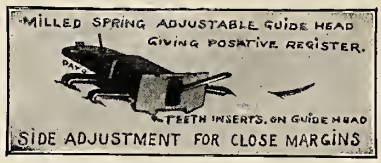
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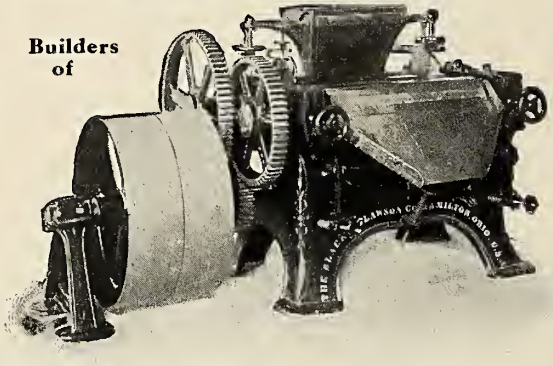
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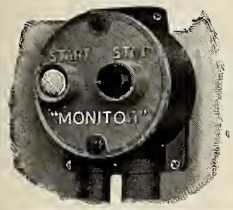
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Fills All Requirements of Most Exacting Printers.

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KEYBOARD PAPER with Round Perforations
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We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color halftone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

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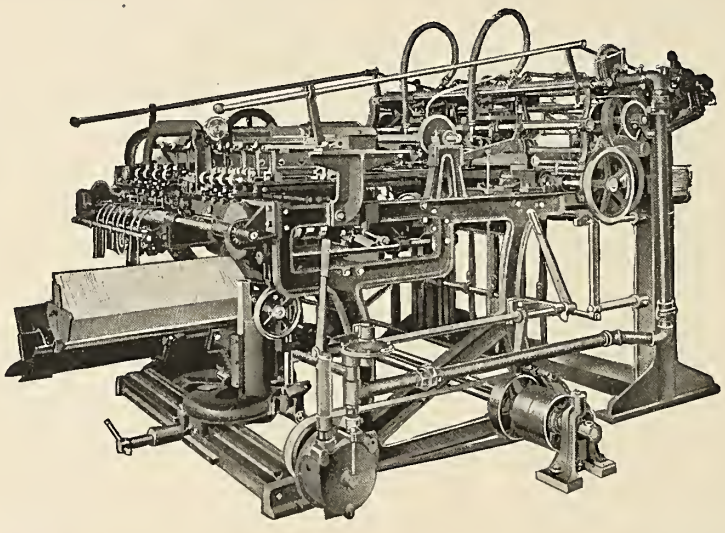
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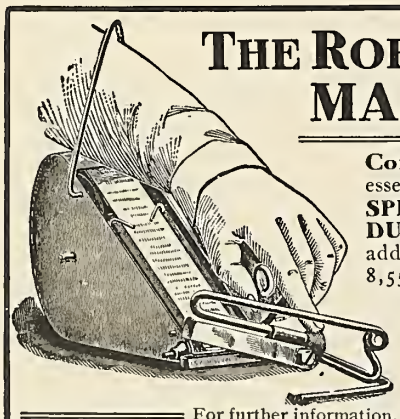
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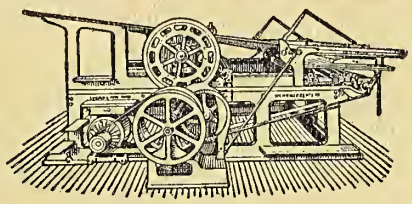
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The following is a list of Miehle Presses shipped during the month of *May 1911*



THIS LIST SHOWS THE CONTINUED DEMAND FOR MIEHLE PRESSES.

United States Printing Co.....Cincinnati, Ohio 4
Previously purchased for this and other branches forty-seven Miehles
Metropolitan Church Association..Waukesha, Wis. 1
Previously purchased one Miehle.
J. H. Harris & Co.....Cleveland Ohio 1
Previously purchased one Miehle.
The Arakelyan Press.....Boston, Mass. 2
Previously purchased four Miehles.
Charles R. Kemble.....Greenville, Ohio 1
Lacey Print Shop.....Indianapolis, Ind. ... 1
Schulman Brothers .....Chicago, Ill. 1
Pratt's Practical Printery.....Aurora, Ill. 1
Fox Printing House.....New York city 2
Previously purchased four Miehles.
China National Press.....Shanghai, China 1
J. & B. Crawford Mfg. Co.....Chicago, Ill. 1
Previously purchased two Miehles.
Griswold Press Printing Co.....Detroit, Mich. 1
Previously purchased two Miehles.
The Publishers Press.....Chicago, Ill. 1
Previously purchased two Miehles.
The Ames-Kiebler Co.....Toledo, Ohio 1
A. A. Paryski.....Toledo, Ohio 1
Van de Kamp & Lorberter.....Milwaukee, Wis 1
Previously purchased one Miehle.
A. C. Henschel & Co.....Chicago, Ill. 1
News Publishing Co.....Sacramento, Cal. ... 1
Previously purchased two Miehles.
Charles Francis Press.....New York city 1
Previously purchased seven Miehles.
Hommes, Wilson & Trave.....Oklahoma City, Okla. 1
Elander-Krey Co. .....Minneapolis, Minn. . 1
The Robert Duncan Co.....Hamilton, Ont. 1
Previously purchased one Miehle.
R. J. Kittredge & Co.....Chicago, Ill. 1
Previously purchased twenty-six Miehles.
Curtis Advertising Co.....Detroit, Mich. 1
Previously purchased four Miehles.
The Hall Lithographing Co.....Topeka, Kan. 1
Previously purchased eight Miehles.
Colgate & Co.....Jersey City, N. J.... 1
Althof & Bahls.....San Francisco, Cal. . 1
Previously purchased four Miehles.
James H. Barry Co.....San Francisco, Cal. . 1
Previously purchased six Miehles.
Thompson-White Co. .....Chicago, Ill. 1
The West Canada Publishing Co..Winnipeg, Man. 1
Previously purchased one Miehle.

R. B. Spencer.....Ft. Morgan, Colo. .. 1
Wedlansky-Clark Printing Co. ....Kansas City, Mo..... 1
Dwyer Brothers Co.....New Orleans, La.... 1
Western Bank Note & Engr. Co..Chicago, Ill. 1
Previously purchased one Miehle.
Linotype & Machinery Co.....London, England ... 7
Previously purchased thirty-five Miehles.
J. & A. MacMillan.....St. John, N. B..... 1
Moll & Co.....Louisville, Ky. 1
Previously purchased one Miehle.
Harry S. Banta.....Kansas City, Mo..... 1
Previously purchased three Miehles.
St. Petersburg Typographie Actien-Ges. .....St. Petersburg, Russia 1
Previously purchased one Miehle.
The Hillside Press.....Philadelphia, Pa. 1
Previously purchased three Miehles.
The Neuner Co. .....Los Angeles, Cal. .. 1
Previously purchased one Miehle.
Frank C. Afferton.....New York city 2
Previously purchased one Miehle.
Geo. Gale & Sons.....Waterville, Que. 1
Mercantile Printing Co.....Wilmington, Del. ... 2
B. J. Cannon.....Milwaukee, Wis. 1
Previously purchased four Miehles.
Commercial Ptg. & Binding Co....Dayton, Ohio 1
Desaulniers & Co.....Moline, Ill. 1
Previously purchased seven Miehles.
C. O. Owen & Co.....Chicago, Ill. 1
Previously purchased eighteen Miehles.
Gumaelius & Komp.....Stockholm, Sweden.. 2
Previously purchased sixty Miehles.
Greer Printing Co.....Duluth, Minn. 1
Manz Engraving Co.....Chicago, Ill. 1
Previously purchased twenty-four Miehles.
Monroe Drug Co.....Quincy, Ill. 1
Regensteiner Colortype Co.....Chicago, Ill. 2
Previously purchased twenty-seven Miehles.
Philadelphia Ptg. & Pub. Co.....Philadelphia, Pa. 1
Phila. Evening Trade School.....Philadelphia, Pa. 1
Aetna Insurance Co. .....Hartford, Conn. 1
Previously purchased two Miehles.
The Business Printing Co.....Toronto, Ont. 1
Dana T. Bennett Co.....New York city 2
Ontario Press .....Toronto, Ont. 2
C. Shenkberg Co. .....Sioux City, Iowa 1

Shipments for May, 1911, **77** Miehle Presses

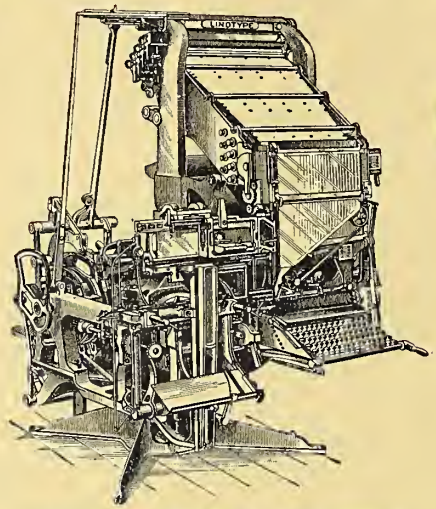
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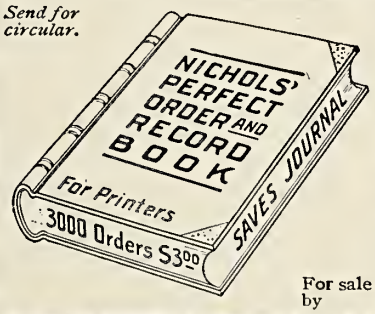
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FOR PHOTO-ENGRAVING AND ETCHING
MANUFACTURED BY
THE AMERICAN STEEL & COPPER PLATE CO.
116 NASSAU STREET, NEW YORK, N. Y.

We cater to the Printing Trade in making the most up-to-date line of

Pencil and Pen Carbons
for any *Carbon Copy* work.
Also all Supplies for Printing Form Letters.

MITTAG & VOLGER, Inc.
PARK RIDGE, NEW JERSEY
MANUFACTURERS FOR THE TRADE ONLY

Send for circular.



For sale by
The INLAND PRINTER CO., Chicago and New York.



OUR NEW IMPROVED
Shading Films
Are Guaranteed to Remain Transparent, are Deep and Do Not Smudge.

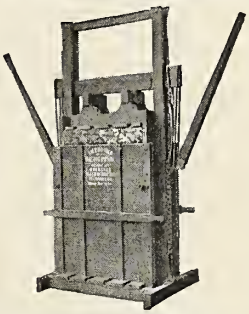
Write for Catalogue

The American Shading Machine Co.
164-168 Rano St., Buffalo, N.Y., U.S.A.

METALS
Linotype, Monotype, Stereotype
Special Mixtures
QUALITY
First, Last and All the Time.

E. W. Blatchford Co.
230 N. Clinton St. Chicago — 5 Beekman St. New York

A SULLIVAN PRESS
will increase the income from your waste paper, by packing it in neat, tight bales for storage or shipment. *Circular 64-F*



SULLIVAN MACHINERY COMPANY
122 South Michigan Avenue, CHICAGO

CARBON BLACK
MADE BY
GODFREY L. CABOT
940-941 OLD SOUTH BUILDING
BOSTON, MASS.
ELF. ECLIPSE (PN).
B. B. B. DIAMOND. ACME.

Star Engravers' Supply Co.
TRADE MARK REGISTERED
GLOSSOID BRAND
POLISHED ZINC AND COPPER PLATES.
81-83 FULTON ST., NEW YORK CITY. U.S.A.

EASY MONEY
for Clever Compositors

THE PRINTING ART offers 24 prizes for the best typographic designs of a catalogue title-page, the first prize being $25. Here is an opportunity for a clever typographer to pick up $25 without much effort. Perhaps your design will be the winner. Even if you don't win, the knowledge you will gain will be of great help.

Send for circular giving full details. Mention The Inland Printer and receive free a copy of THE PRINTING ART SAMPLE BOOK, which tells all about papers.

THE PRINTING ART, *Cambridge, Mass.*

You have an unusual opportunity to reach the Office Appliance Dealer, Retail Stationer, and Purchasing Agent, through only ONE medium — the

Inland Stationer

Business Equipment Journal

¶ An examination of the magazine itself shows you why.

¶ The Office Appliance Dealer and the Retail Stationer subscribe for it because it handles the selling end of their lines in a business-like manner. Every issue contains articles of sales plans of real practical value.

¶ The Purchasing Agent subscribes for it because it keeps him in close touch at all times with the latest and best developments in business equipment.

¶ You can reach all three with *one* advertisement and at *one* price by using *only* INLAND STATIONER—**BUSINESS EQUIPMENT JOURNAL.** Let us send you some important facts.

Inland Stationer
Business Equipment Journal
624-632 Sherman Street
Chicago

THE AMERICAN PRINTER

A magazine that epitomizes American Printing Progress. The foremost journal in its field—ably edited by experts in every branch of the "Art Preservative," its own pages an object lesson in correct typography, illustration and presswork—each number containing inserts and exhibits from America's most gifted commercial artists, engravers and printers.

Read It—Advertise in It

THE AMERICAN PRINTER should be on the desk of every man who appreciates the value of good printing. It will mold the shopman's taste, show him new kinks and short cuts, help him to perfect himself in the mastery of his craft. Men who buy printing find its pages fascinating —men who sell printing profit by its wealth of practical suggestions on their own peculiar problems.

To manufacturers and dealers in printers' supplies, THE AMERICAN PRINTER is an indispensable advertising medium—for it is read by the men who have the "say" on purchases for printshops, and its every page carries weight. The careful attention paid to typography in its advertising pages adds to the pulling power of this splendid publication. Advertising rates on application.



Send $2.00 for one year trial subscription and find out how much good you can get out of THE AMERICAN PRINTER. Canadian subscription $2.50; Foreign $3.00.

Oswald Publishing Co.
25 City Hall Place
New York

12 COMPOSING RULES AND LEATHER CASE FREE

(Retail Price $1.50)

VALUABLE TO EVERY PRINTER

With every new yearly paid-in-advance subscription to the NATIONAL PRINTER-JOURNALIST we are giving away one of these pocket rule cases, containing twelve steel composing rules.



The case is made of strong brown leather, with patent clasps, and contains twelve fine rules of the following sizes — 10, 12, 13, 14, 15, 16, 18, 21, 24, 26½, 28 and 30 ems.

If you want to accept this offer, write at once, enclosing $2.00.

The NATIONAL PRINTER-JOURNALIST is now in its 24th year. One subscriber says, "Every printer and publisher with Brains Should Take It." That means *YOU.*

NATIONAL PRINTER-JOURNALIST
4618 W. Ravenswood Park
CHICAGO

The BEST and LARGEST GERMAN TRADE JOURNAL for the PRINTING TRADES on the EUROPEAN CONTINENT

Deutscher Buch- und Steindrucker MONTHLY PUBLICATION

Devoted to the interests of Printers, Lithographers and kindred trades, with many artistic supplements. ¶ Yearly Subscription for Foreign Countries, 14s. 9d.—post free. Sample Copy, 1s.

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ERNST MORGENSTERN
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The American Pressman

A MONTHLY TECHNICAL TRADE JOURNAL WITH 20,000 SUBSCRIBERS

Best medium for direct communication with the user and purchaser of Pressroom Machinery and Materials

ONE DOLLAR PER YEAR

Second National Bank Building, CINCINNATI, OHIO

Bishop's Order Book and Record of Cost

¶ The simplest and most accurate book for keeping track of all items of cost of every job done. Each book contains 100 leaves, 10x16, printed and ruled, and provides room for entering 3,000 jobs. Strongly bound, price $3.00. Fourth edition.

SOLD BY

The Inland Printer Company
Chicago

METALOGRAPHY

HOW TO PRINT FROM METALS
By Chas. Harrap

Treats of the nature and properties of zinc and aluminum and their treatment as printing surfaces. Thoroughly practical and invaluable alike to the expert and to those taking up metal-plate printing for the first time. Full particulars of rotary litho and offset litho methods and machines; details of special processes, plates and solutions. The price is 3/- or $2.00, post free.

To be obtained from
THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago

Metal Plate Printing

Price, $2.00 Postpaid.

A text-book covering the entire subject of Printing in the Lithographic manner from Zinc and Aluminum Plates. Complete from graining the plates to producing the printed sheet.

PUBLISHED BY
THE NATIONAL LITHOGRAPHER
150 Nassau Street, New York City

The Only Lithographic Trade Paper Published in America.
Subscriptions, $2.00 per year. Foreign Subscriptions, $2.50 per year.
Single copies, twenty cents.

The Best Special Works for Lithographers, Etc.

ARE THE

ALBUM LITHO—26 parts in stock, 20 plates in black and color, **$1.50** each part.
AMERICAN COMMERCIAL SPECIMENS—three series, 24 plates in color, **$3.50** each series.
TREASURE OF GRAPHIC ARTS—24 folio plates in color, **$4.50.**
TREASURE OF LABELS—*the newest of labels*—15 plates in color, **$3.00.**
"FIGURE STUDIES"—by Ferd Wüst—second series, 24 plates, **$3.00.**

AND THE

FREIE KÜNSTE
—SEMI-MONTHLY PUBLICATION—

This Journal is *the best Technical Book for Printers, Lithographers and all Kindred Trades.* Artistic supplements. Yearly subscription, **$3.00,** post free; sample copy, **25 cents.**

PUBLISHED BY
JOSEF HEIM - - - - - - Vienna VI./i Austria



PRIOR'S AUTOMATIC
Photo Scale
SHOWS PROPORTION AT A GLANCE

No figuring—no chance for error. Will show exact proportion of any size photo or drawing—any size plate.

SIMPLE—ACCURATE.

Being transparent, may be placed upon proofs of cuts, etc., and number of square inches determined without figuring. **Price, $2.00.**
Sent postpaid, on receipt of price, by

The Inland Printer Co.
632 Sherman Street . . . . CHICAGO
1729 Tribune Building, NEW YORK

Established January, 1894.

THE PROCESS ENGRAVER'S MONTHLY
THE PROCESS & PHOTOGRAM ESTABLISHED JAN 1894

Deals only with the Illustration side of Printing, but deals with that side thoroughly. Post free, $2 per annum.

GEO. ROUTLEDGE & SONS, LTD. { 68-74 Carter Lane / Ludgate Hill } LONDON, E. C.

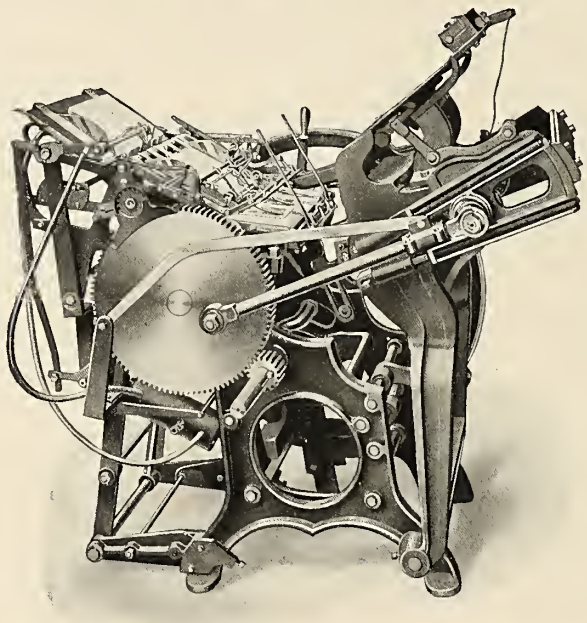
AMERICAN AGENTS:
SPON & CHAMBERLAIN, 123 Liberty Street, NEW YORK

JOB PRINTING MADE AUTOMATIC

By Attaching the

HUMANA

To Your Own Press



Above cut represents a 10x15 inch Gordon Press
with HUMANA attachment

WHAT IT DOES

Attached or detached with no injury to your press.

Your press works the same as if hand fed—only twice as fast.

Make-ready same as before, with the same ease.

Perfect register — multicolor work uniform first to last copy.

Cardboard to tissue paper fed with simple adjustments.

Envelopes run with great speed, 2,500 per hour easily.

HOW TO GET IT

Give a trial order for a period of 30 days.

Factory will fill your order in its proper rotation.

Machine delivered and attached without cost to you.

Your pressman will be thoroughly instructed in a few runs.

You pay cash, less liberal discount, or monthly out of increased profits.

Guaranteed against defective parts, upkeep practically nothing.

MANUFACTURED AND GUARANTEED BY

MATTHIAS PLUM

CUDWORTH BEYE, *Western Manager*
30 N. LaSalle Street
Chicago, Illinois

OFFICE AND SALESROOM
Clinton and Beaver Streets
NEWARK, N. J.

Boosting the Buyer's Taste for Good Printing

That's what THE GRAPHIC ARTS is doing

WHETTING the consumer's appetite for work well done — showing by example that there *is* a market for cleverness. That there is an enormous opportunity open to the printer who recognizes the commercial value of Good Taste.

¶ *The Graphic Arts* is carrying its examples of the highest efficiency in printing *direct* to the Advertising Man — to the man who buys, and buys without quibbling over price when he can be shown a reason.

¶ What the printing business really needs is appreciation on the *buyer's* part of what constitutes good work.

¶ Get acquainted with *The Graphic Arts* — take an interest in its big purpose — become intimate with its contributors and absorb a direct benefit from what they have to offer you.

SPECIAL OFFER

¶ The first six issues of *The Graphic Arts* are now complete. These comprise Vol. I, and contain a beautiful collection of exhibits — the notable series of articles on type-faces by Henry Lewis Bullen, and many other articles you ought to have in your library.

¶ To those who subscribe *now*, we will send twelve new issues of *The Graphic Arts* and the six additional numbers comprising Vol. I, for the lump sum of $3.00 — making eighteen copies for little more than one year's subscription. We'll send you the bill after your copies have been shipped — so just fill out and mail this coupon.

NATIONAL ARTS PUBLISHING COMPANY
200 SUMMER STREET, BOSTON

National Arts Publishing Company
Publishers, *The Graphic Arts*
200 Summer Street
Boston

Date_____

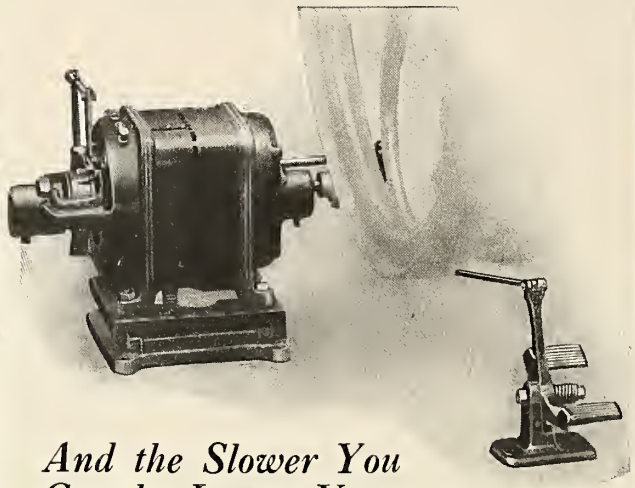
Gentlemen : —

Please enter _____ subscription to *The Graphic Arts* for one year, rendering bill after you have mailed the first number and the six additional copies of Vol. I.

Name _____

Street and number_____ City and State_____

"A Touch of the Toe to Go Fast or Slow"



And the Slower You Go, the Lower Your Power Bill

In other words, with the

KIMBLE

**Alternating Current,
Variable Speed, Reversible
Printing Press**

MOTOR

all the power metered is put to actual *work*, and none of it wasted in resistance coils, or other sinful juice-eaters.

This is true of no other A. C. Motor in the world.

Built for Printing Presses

and other machinery calling for variable speeds, for instant reversing, and having a fairly uniform or constant load.

¼ h. p to ½ h. p. friction drive for job presses

¾ h. p. to 7½ h. p. belt drive for ponies and cylinders

A. C. Motors for Your Linotypes, Folders, Cutters, Stitchers, etc.

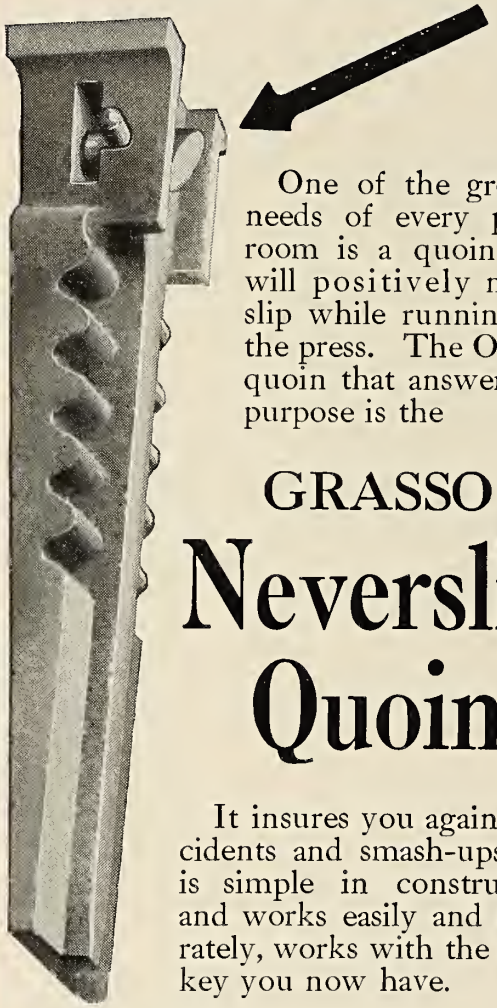
Single phase or polyphase. Constant speed or variable speed. Alternating current only.

Kimbleize Your Shop and Paralyze Your Power Bill

Send for full information, and tell us size and make of machines on which you wish us to figure up the power cost.

Kimble Electric Company
1125 Washington Boulevard *Chicago*

The Watch Dog *of* the Press

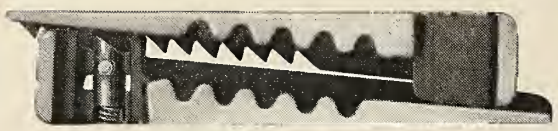


One of the greatest needs of every press-room is a quoin that will positively never slip while running on the press. The ONLY quoin that answers the purpose is the

GRASSO
Neverslip Quoin

It insures you against accidents and smash-ups. It is simple in construction and works easily and accurately, works with the same key you now have.

Only the best materials are used



This view shows the dog engaged in the ratchet teeth and illustrates why it is impossible for the Quoin to slip.

The largest shops in the country are putting them in. Get a dozen and try them out.

Sold by all dealers

AMENT & WEEKS

MANUFACTURERS

World Building, New York



Danish Ledger

WRITES WELL
RULES WELL
ERASES WELL

To those who desire a high-grade ledger at a moderate price, we recommend DANISH LEDGER. Send for new sample-book.

LIST OF AGENTS

Miller & Wright Paper Co., New York city
Hudson Valley Paper Co., Albany, N. Y.
Wilkinson Bros. & Co., Philadelphia, Pa.
B. F. Bond Paper Co., Baltimore, Md., and Washington, D. C.
Tileston & Livermore Co., Boston, Mass.
R. H. Thompson Co., Buffalo, N. Y.
Donaldson Paper Co., Harrisburg, Pa.
Chope Stevens Paper Co., Detroit, Mich.
Crescent Paper Co., Indianapolis, Ind.
O. W. Bradley Paper Co., St. Louis, Mo.

MANUFACTURED BY

B. D. RISING PAPER CO.

HOUSATONIC, BERKSHIRE COUNTY,
MASSACHUSETTS.

WANNER MACHINERY CO.

(Not Inc.)

A. F. WANNER, *Proprietor*

215-223 W. Congress St., near 5th Ave., Chicago, Ill.

Phones, Harrison 6889, Automatic 52-889

Printers' and Binders' Machinery

PRESSES

Falcon Golding Chandler & Price Challenge
Gally Universal

CUTTERS

Diamond Chandler & Price Advance Reliance

STITCHERS AND PUNCHES

Monitor Southworth

PERFORATORS

National Monitor Burton

PROOF PRESSES

Shniedewend Vandercook Potter Challenge

BLOCKS

Rouse Wilson Wesel Challenge Meisel

COMPOSING-ROOM FURNITURE

Hamilton Composing-room Furniture

CYLINDERS

Swink Diamond Stonemetz Rebuilt

VIBRATOR

Allen Job Press Vibrator

Largest Dealers of Rebuilt Standard and Special Printers' and Bookbinders' Machinery

The Function of an Overlay

is to distribute the impression on the half-tone plate *just* where it belongs.

The Mechanical Chalk Relief Overlay

places the *main* impression on the solid portions of the plate, *partly* relieves the impression on the half-tones and entirely relieves the impression on the high-light portions.

FOR SAMPLES, SHOPRIGHT-TO-MANUFACTURE CHARGE, ETC. ADDRESS:

WATZELHAN & SPEYER

183 William Street, New York

How We Are Advertising *for* Printers

SYSTEM for JUNE—ADVERTISING SECTION

THE CROCKER-McELWAIN COMPANY OF HOLYOKE

Offer

A Bond Paper for Business Use that Looks Like the Most Expensive, but Costs Less than Half as Much

TOKYO BOND

Made in 7 Distinct Colors
Every Sheet Water-marked

Extensive advertising has created a wide-spread demand for attractive Bond Papers for Business Correspondence.

Bond Papers carefully made from the very highest grades of stock have been so expensive that few business houses could use them exclusively, many for only a small portion of their work, and the majority, not at all—despite a thorough appreciation of the value of an attractive Correspondence Paper.

Anticipating this situation we began to experiment in the production of a Bond of similar character, similarly loft-dried, cockle-surfaced, etc., that to any but an expert papermaker would bear all the earmarks of these very costly bonds—but that could be produced to sell at *less than half* their price. After years of work we have succeeded in making such a paper—TOKYO BOND.

Business firms using expensive Correspondence Paper can cut their paper bills in half by using TOKYO BOND. Those using any but the most expensive paper can greatly increase the attractiveness, and hence the effectiveness, of their letters by using TOKYO BOND.

We will gladly send samples of this Paper for comparison with any other Bond Paper made.

If you are interested in seeing a Business Correspondence Paper that you can not detect from the most expensive Bond, and that can be bought for *less than half* the price, simply write for samples.

Crocker-McElwain Company

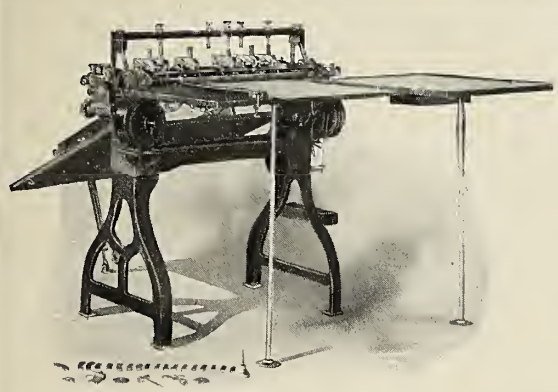
Holyoke, Mass.

This advertisement alone in the June issue of SYSTEM is telling 100,000 Business Firms—possibly 500,000 probable purchasers of business stationery—the advantages of Tokyo Bond.

An examination of samples instantly convinces every practical printer of the worth, possibilities and economy of Tokyo Bond. You can give your customers better letter-heads, do a larger business, and make greater profits without increasing your prices, by using Tokyo Bond.

If your jobber can not supply you, a note to us on your letter-head brings samples and trade prices. Just dictate a request *now*—it will pay you.

Crocker-McElwain Company 104 Cabot Street, Holyoke, Mass.



These Special Features

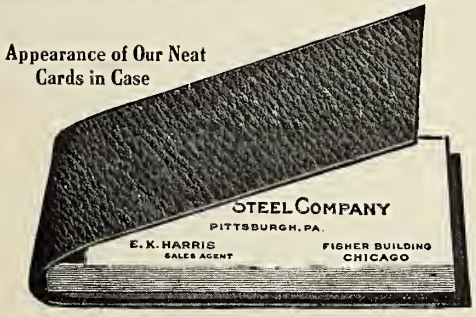
are worth your investigation and careful study, for they go to make a satisfactory perforator.

No strings, no tapes, no bands, no burr, no ragged edges, no pounding of stock, mechanically perfect, simple to operate, low cost of maintenance, knives practically indestructible, rapid feed, all parts interchangeable, fully guaranteed, special attachments, make many machines in one, saves floor space; takes stock up to full width of machine, handles all grades and weights of paper—dry or dampened, gummed or glazed; speed: 4,000 to 6,000 sheets on straight and 2,400 on stub (or strike) work per hour; perforates, trims and cuts at one operation, keeping edge of sheet in perfect alignment with perforation; printing can be done after perforation. *Send for particulars.*

NATIONAL PRINTING MACHINERY CO., Inc.
(Formerly National Perforating Machine Company, Kansas City, Mo.)
Athol, Massachusetts

A Case of Efficiency

A neatly printed card may be just as effective as an engraved card. It is the condition of the card when it is presented that makes for or against its usefulness.



Peerless Patent Book Form Cards

may be printed or engraved, and in either case be highly effective. They always have the essential features in cards, namely: **CLEANLINESS** — because they are bound in books of twenty-five, with tissue paper between each card, and the book carried in a neat leather case; **CONVENIENCE** — because being in a case by themselves you do not have to fumble through half a dozen pockets before finding one; **SMOOTHNESS** — because being bound, they can not crumple or break, and our patent process permits detachment without having a rough edge; **ECONOMY** — because every card is available for use, and none need be thrown away for any cause.

A request will bring you a sample tab of the cards, together with information as to how you can furnish these cards to your present customers, and get the patronage of the best of the new ones. Write to-day.

The John B. Wiggins Company
Established 1857
Engravers, Plate Printers, Die Embossers
52-54 East Adams Street Chicago

New Train to Colorado

The Centennial State Special

SCHEDULES EFFECTIVE JUNE 18

Westbound		*Eastbound*
10.00 a. m. Lv.	. . . Chicago . . .	Ar. 1.30 p. m.
1.15 p. m. Ar.	. . . Denver . . .	Ar. 9.00 a. m.
3.51 p. m. Ar.	. Colorado Springs .	Lv. 4.58 a. m.

Convenient Schedules

Other first-class trains via Chicago, Union Pacific and North Western Line leave Chicago daily. The Denver Special, 6.05 p. m., arrives Denver 8.59 p. m., and the Colorado Express, 10.45 p. m., arrives Denver 7.35 a. m.

Fast Trains

More than 900 miles of double track — automatic safety signals all the way.

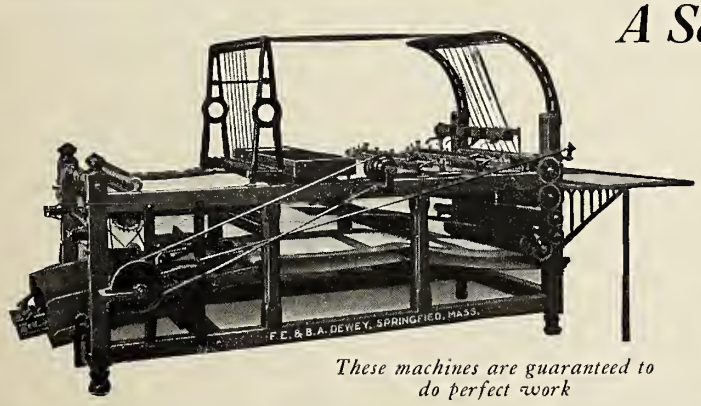
Perfect Equipment

$30.00 Round Trip
Denver, Colorado Springs and Pueblo from Chicago Daily

THE BEST OF EVERYTHING

Ticket Offices

Chicago and North Western Ry.
148 S. Clark St. (Tel. Randolph 4221)
Passenger Terminal (Bureau of Information)
(Tel. Main 965 and 966) and 226 W. Jackson Blvd.



These machines are guaranteed to do perfect work

A Satisfactory Ruling Machine

Must come up to present-day requirements and stand all fair competition and tests; its mechanical principle and construction must be correct and embody all the up-to-the-minute improvements—such features stand for durability, accuracy, economy and convenience. One of the main features—the slack of cloth always at bottom, making top perfectly tight. Any user of Piper ruling machine can add this improvement at little cost.

Before you buy, do yourself justice by investigating the reliable Dewey Ruling Machine.

Manufactured since 1863, but with improvements since 1910

WRITE FOR CATALOGUE

F. E. AND B. A. DEWEY
SPRINGFIELD, MASS.

BUCKEYE COVERS

have raised the standard of trade literature efficiency — and have increased the profits of every printer who has learned how to take advantage of their unrivaled *economical effectiveness*. An unusual collection of "Buckeye Proofs" will be sent to you free by prepaid express, if you will ask for them on your business letter-head.



THE BECKETT PAPER CO.

MAKERS OF GOOD PAPER
in HAMILTON, OHIO, since 1848

AGENCIES IN ALL PRINCIPAL CITIES

A Vacuum Cleaner for the Printer

Dust, the great destroyer, is nowhere more destructive than in the print-shop, and all printers know that they must fight it endlessly, as *cleanliness is an essential to high-class printing*.



A good vacuum cleaner should not be considered by any printer as an *expense*, but rather as a wise and profitable *investment* on account of the waste and damage which it saves.

You can remove all dust from floors, walls, machinery, type cases and stock, and keep your shop clean, healthful, sanitary and at its *highest efficiency* with a

Regina Pneumatic Cleaner

the first and only high-grade vacuum cleaner which has been *especially* adapted for the printing trade. The Regina is made by people who know what printers need. It produces a powerful and continuous suction by means of double diaphragm pumps. Special tools are provided for all purposes. It thoroughly cleans type cases without picking up or injuring the type. Bronzing powder can be collected and saved instead of being scattered in the air and wasted. Reasonable in price and fully guaranteed. The best investment any printer can make. Send for particulars or call on us at any time for a demonstration.

MANUFACTURED AND SOLD BY

THE REGINA CO.

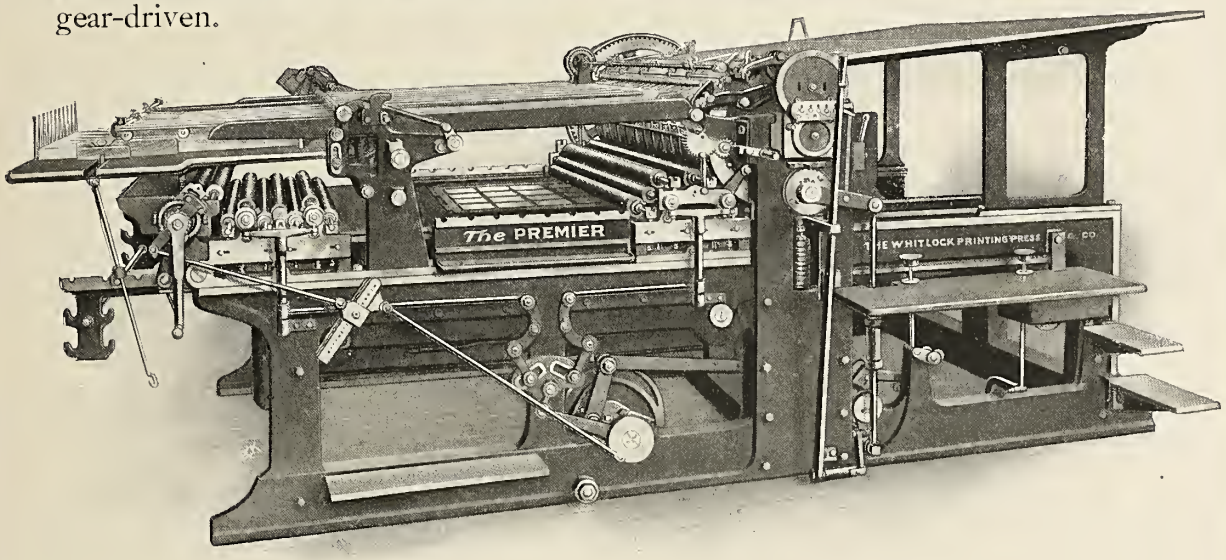
Manufacturers of the New Era Press

217 Marbridge Bldg., 34th St. and Broadway, New York
218 S. Wabash Ave., Chicago

OUR ads. of the past few months have described those features of the Premier which make for *Speed*, *Durability*, *Register* and *Impression*.

We Would Now Call Attention to the *Distribution*

Whereas the fountain on every other Two-Revolution press is fixedly bolted to the press frames, the Premier fountain is arranged to swing at any angle merely by loosening one bolt and tightening it again. The fountain is placed above the ink plate. The ductor roller carries the ink, not to the ink table, but to the first table vibrator roller, and as the ink table is then at the other end of the press (when the press is running), the ink is cut up to some extent already when first laid on the plate. Over the table and form rollers there are three vibrators besides two top vibrators over the form roller vibrators. These form and table vibrating rollers are independent one of the other, so that while those over the form rollers may be set to vibrate a great deal, but little, or not at all, those over the table rollers can be set to vibrate as desired, whether much or little. There are two fountain pawls, permitting of a supplemental half nick movement of the fountain ratchet. All rollers are interchangeable and gear-driven.



It is needless to state what, from the foregoing description, must be obvious to the veriest layman who will compare the Premier distribution with that on any or all other Two-Revolution presses, that

The Premier Distribution is the Best

LET US TELL YOU ABOUT IT

AGENCIES

Chicago, St. Louis, Cleveland, Cincinnati, Detroit, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Spokane, Seattle, Dallas—AMERICAN TYPE FOUNDERS CO.

Atlanta, Ga.—Messrs. J. H. SCHROETER & BRO., 133 Central Ave.

Toronto, Ont.—Messrs. MANTON BROS., 105 Elizabeth St.

Halifax, N. S.—PRINTERS' SUPPLIES, Ltd., 27 Bedford Row.

London, Eng.—Messrs. T. W. & C. B. SHERIDAN, 65-69 Mt. Pleasant, E. C.

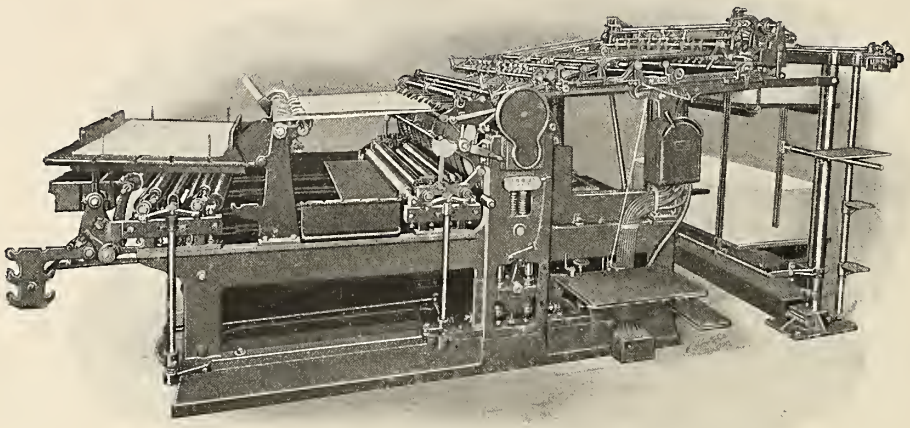
Sydney, N. S. W.—Messrs. PARSONS & WHITMORE, Challis House, Martin Place.

The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY

DERBY, CONN.

NEW YORK, 23d Street and Broadway
Fuller (Flatiron) Building

BOSTON, 510 Weld Building, 176 Federal Street



U. P. M.
CONTINUOUS PILE FEEDER

The principles involved in the U. P. M. Continuous Pile Feeder are reliability, simplicity and adaptability to work of the general printing office.

Keeps your labor costs proportionate to your production.

The double elevator eliminates loss of time for reloading, admits of a level combing surface and makes possible economy of a feeding machine for short runs.

We shall be pleased to send you our catalogue upon request.

UNITED PRINTING MACHINERY CO.

246 Summer Street, Boston — 12-14 Spruce Street, New York

Western Agent

WILLIAMS LLOYD MACHINERY CO.

638 Federal Street, Chicago

Business Men and Printers

who have received our new specimen letter-head catalog (see June advt.) pronounce it a marvel and well worth a conspicuous place on any business desk.

You Should Have a Copy —It's Free

This Specimen Book shows what can be accomplished by the use of

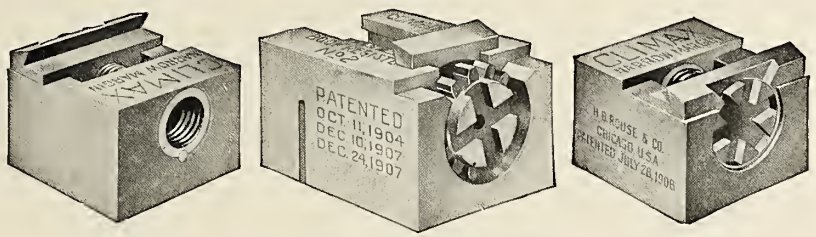
MARQUETTE BOND

which is a Bond paper now being made famous because of its radical departure from the ordinary. MARQUETTE BOND is an honest quality —not the kind that will turn color and crumble —but a true product having the snap, crackle and finish found in some Bonds sold at almost double our price.

We carry a full line in all sizes and weights, white and eight colors, for immediate shipment, including a 13-lb. folio, also white and in eight colors

SWIGART PAPER COMPANY

653-655 S. FIFTH AVENUE CHICAGO, ILL.



A FEW OF THE MANY

As a Safeguard and Real Protection

to determine the genuine—look for our name on every "unit."

You do not buy Metal Unit Systems frequently—therefore be careful and certain of your purchase.

The Rouse Unit System

when fully installed means increased efficiency and composing-room economy and an increased output on a standard basis of cost.

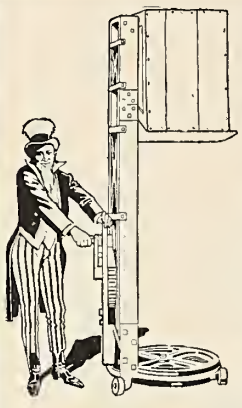
Buy the Genuine and Enjoy the Full Realization of What Constitutes a Real Unit System

SOLD BY DEALERS EVERYWHERE—MADE ONLY BY

H. B. ROUSE & COMPANY, CHICAGO

2214-2216 WARD STREET

"THE REGISTER HOOK PEOPLE"



Uncle Sam Uses the Revolvator

The REVOLVATOR has been adopted by the U. S. Printing Office and Navy Yards, as standard.

A REVOLVATOR is a portable tiering machine with a revolving base; the latter feature increasing its efficiency 100% over the old type rigid base machine we formerly built.

It increases warehouse capacity by 25-50% and cuts the labor bill in half. It enables you to stack rolls or reams of paper and heavy cases with the least effort and in minimum time.

Write for our booklet "I" on "Saving Time, Money and Space," and find out why the U. S. Government bought these machines.

New York Revolving Portable Elevator Company

351 Garfield Avenue — Jersey City, N. J.

You Can Face Competition

if you will meet the "efficiency-conditions" of your competitors.

The printer who captures the big, profitable orders is the one who *wisely* is equipped with *special machinery* for the business. We design and build such machines. We make presses — all kinds, that

Will Complete the Job in One Operation

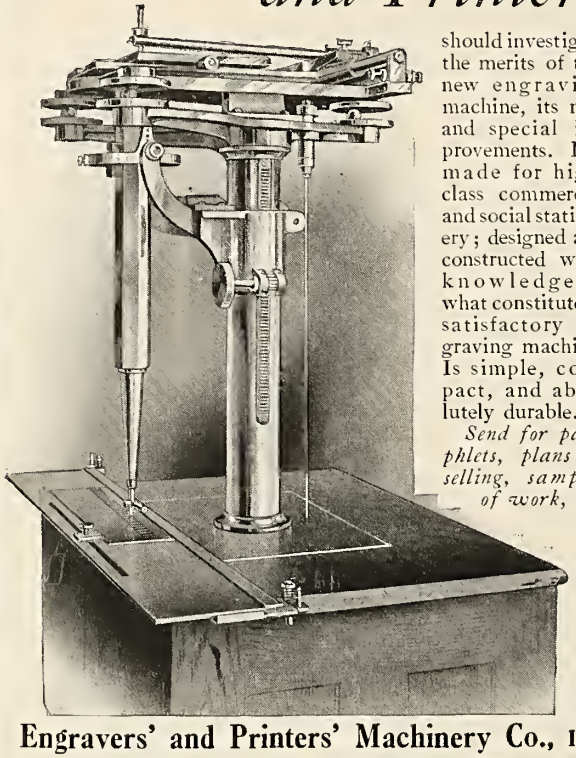
with highest speed, perfect work, and best of all — our prices are easily within your reach. Tell us the character of the big special printing *you* are having trouble in landing and we will put you on the track.

Meisel Press & Mfg. Co.

OFFICE:

944-948 Dorchester Avenue — *Boston, Mass.*

Engravers, Stationers and Printers



should investigate the merits of this new engraving machine, its new and special improvements. It is made for high-class commercial and social stationery; designed and constructed with knowledge of what constitutes a satisfactory engraving machine. Is simple, compact, and absolutely durable.

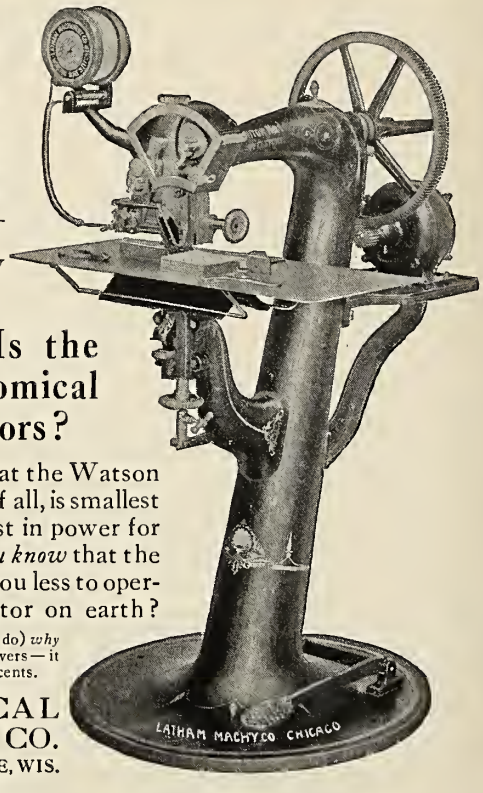
Send for pamphlets, plans of selling, samples of work, etc.

Engravers' and Printers' Machinery Co., Inc.

108 Fulton Street, New York City, N. Y.

WATSON MOTORS ARE MONEY SAVERS

You, like all other intelligent printers, know the economy and convenience of individual motors for each machine in your shop, but—



Do You Know That the WATSON Is the Most Economical of All Motors?

Do you know that the Watson is most compact of all, is smallest in size and greatest in power for its rating? *Do you know* that the Watson will cost you less to operate than any motor on earth?

Ask us today (a postal will do) *why* Watson motors are money savers — it will pay you in dollars and cents.

MECHANICAL APPLIANCE CO.

Dept. B MILWAUKEE, WIS.

—And Now for the Big Convention

Go!

MAKE your vacation plans embrace a trip to the West during the several conventions—a season of pleasure not to be forgotten. Let this occasion be the one pleasant period of your life, and the SANTA FE will make it their business to provide every passenger with all the comforts and care to be desired.

The International Typographical Union Convention

At San Francisco, Cal., August 14 to 19, 1911

For this occasion we solicit the patronage of delegates, their families and friends, to use one of the four famous transcontinental trains, Chicago to California and back.



ALL THE WAY

From	Chicago	to	San Francisco	and return	$62.50
"	Kansas City	"	"	"	50.00
"	St. Louis	"	"	"	57.50
"	Denver	"	"	"	45.00

Liberal stop-over and side-ride privileges allowed. These tickets will be sold with return limit good until September 15, for final return. Tickets can be purchased August 7 to 11.

Another Point

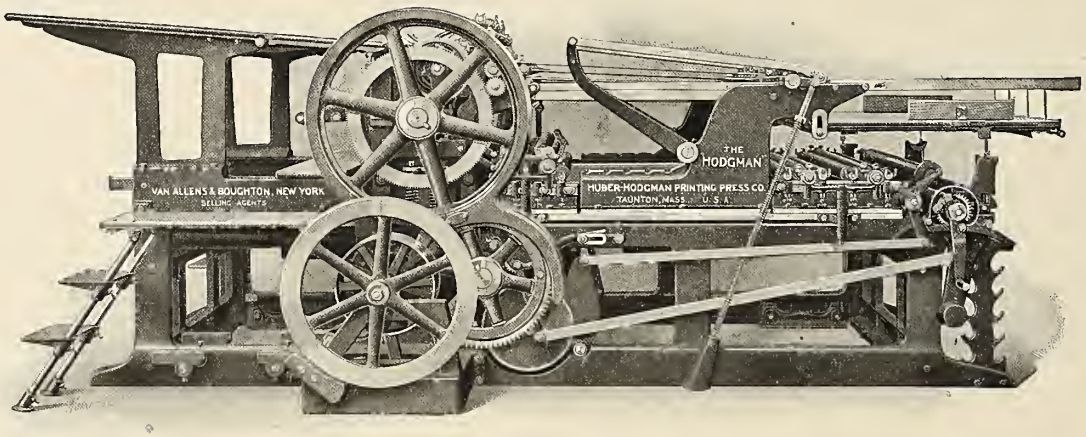
The SANTA FE ROUTE gives to its patrons the finest dining car and dining station facilities of any railroad in the world. Meal service managed by FRED HARVEY, and this feature alone is worth careful consideration; and best of all, you will have the opportunity of viewing the Grand Canyon of Arizona, the world's greatest scenic wonder.

Ask any local ticket agent, or address

W. J. BLACK, Pass. Traffic Manager

A. T. & S. F. Railway System, Railway Exchange, Chicago

THE HUBER-HODGMAN PRINTING PRESS



THE HODGMAN

ENTIRELY new—new design, new movement. Bed only 34 inches from the floor, all sizes. No shoes, no rack-hangers, no jar or vibration. Highest speed known in flat-bed presses. Five tracks, rigid impression, trip the cylinder, also trips the fountain roller. Does this strike you as an improvement in flat-bed presses? The Hodgman has a number of other radical improvements. All users claim it is the leader. Will you look at it in operation? Takes very little time to prove our claims. Simplest, most durable. More new features. Guaranteed the fastest speed, lightest running, most rigid, best register—these are our claims. Will you see it?

VAN ALLENS & BOUGHTON

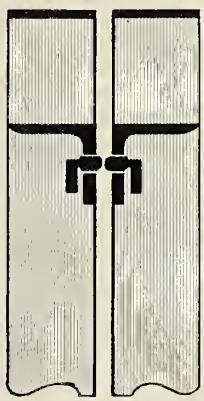
17 to 23 Rose St. and 135 William St., New York.

FACTORY—TAUNTON, MASS.

AGENT, ENGLAND,
P. LAWRENCE PRINTING MACHINERY CO., Ltd.
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WESTERN OFFICE, 277 Dearborn Street,
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Telephone, Harrison 801. CHICAGO

The Compositor's Art



is a combination of theory and practice. Each is necessary to the other. In the composing-room there is not enough theory; when learning from books, there is not enough practice.

The apprentice or journeyman who has been surfeited with practice or theory, without the necessary reason-why explanation, can get well-balanced trade education by taking

THE I. T. U. COURSE

Given by correspondence, each student receives individual attention, as he learns the principles underlying typography, and applies the knowledge to exactly the class of composition the display compositor does in his daily work.

This Course is lauded by all the expert typographers who know it.

You will secure full information by sending name and address to

THE I. T. U. COMMISSION

632 South Sherman Street, Chicago, Ill.

SOLD BELOW ACTUAL COST

Terms—$23 cash in advance; $25 if taken on instalments of $2 down and $1 a week till paid

JAENECKE'S PRINTING INKS



are known the world over as a reliable product. The works in Newark are celebrated for the skill used in the laboratory, the care exercised in the purchase and preparation of the raw materials, and for the judgment and conscientious effort put into the making of the finished product.

ASK FOR OUR SPECIMEN-BOOK

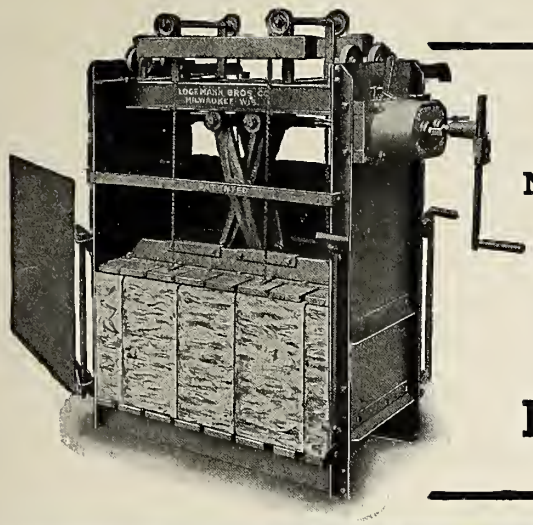
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THE JAENECKE PRINTING INK CO.

CHICAGO OFFICE: New Number, 531 S. Dearborn Street

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NEW YORK PHILADELPHIA ST. LOUIS DETROIT PITTSBURG



YOU NEED ONE

NO PRINTING PLANT COMPLETE WITHOUT A BALING PRESS

¶ Every printer knows the value of a Baling Press, but many have not installed one, possibly imagining the price of a steel-constructed machine somewhat high. We build an all steel, powerful and rapid Baler at a price practically no higher than the wooden press. They will decrease your fire risk and earn money for you. *SEND FOR CATALOGUE*

LOGEMANN BROTHERS CO.
290 Oregon Street, MILWAUKEE, WIS.

The Standard Road of the West

Union Pacific

"Standard — A criterion of excellence."
— *Standard Dictionary.*

The Union Pacific Railroad has spent, in the last ten years, $111,000,000 for improvements alone.

It is block-signaled.
Its roadbed is unequaled.
Its rails are of 90-pound steel.
Its bridges are of steel.
Its equipment is the best that money can buy.
It has excellent dining cars on *all* through trains

The Union Pacific is ballasted with Sherman gravel, which makes a practically dustless roadbed. It has fewer curves and lower grades than any other transcontinental line — is laid out in long, easy tangents. In one 90-mile stretch there is only one half-degree curve.

Its station buildings and grounds are well built and well kept — its roadbed likewise; in fact, the statement was made by a party of Eastern capitalists. who went over the road recently, that "its roadbed looked as though it were swept daily by the Jap section men, and it appeared to be as clean as a parlor floor."

To secure the highest grade of service — in other words, "Quality," which is the basis of all success — the Union Pacific educates its employees, and the sons of its employees living along its lines, to become competent railroad men (a correspondence school being maintained at Omaha for that purpose); and the majority of its telegraph operators are trained in its methods in a telegraph school at Omaha.

The people of the country traversed by the Union Pacific are proud of their "Standard Road of the West"; and the Union Pacific is proud of the people who, by their patronage and support, have made it possible to bring the road up to its present high state of efficiency, and to so maintain it.

Write to me for a copy of the illustrated, interesting and instructive booklet, "Making Travel Safe."

W. G. Neimyer, General Agent
73 W. Jackson Boulevard
Chicago, Ill.

EMBLEMATIC CARDS—INVITATIONS AND FOLDERS



We can supply you with a complete line of steel die Embossed Emblematic Cards, etc. Any combination of emblems, from the Blue Lodge to the Shrine in the Masonic orders, also of various other Lodges, stamped in a rich gold and illuminated in the correct colors.

COMMENCEMENT PROGRAMS AND INVITATIONS

Our largest and most complete line of COMMENCEMENT SAMPLES is now ready. If you have not sent for it DO IT NOW; it will assist you in securing the order from your local schools.

Makers of Embossed Commercial Stationery, Wedding Invitations, Announcements, Business and Visiting Cards, Fancy Stationery, Menu and Party Cards, Dance Programs.

A. STAUDER & CO., Trade Engravers and Stationers
231 N. Fifth Avenue, Chicago, Ill.

Latest

Balance Feature
Platen Dwell
Clutch Drive
Motor Attachment

(Unexcelled)

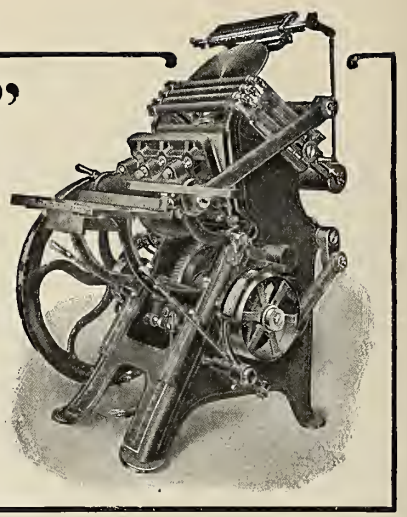
"Prouty"

Obtainable through any Reliable Dealer.

MANUFACTURED ONLY BY

Boston Printing Press & Machinery Co.

OFFICE AND FACTORY
EAST BRIDGEWATER, MASS.



IF YOU WANT TO BUILD A TRADE WITH THE FRENCH PRINTERS

SEND YOUR CATALOGUES AND TERMS TO THE

FONDERIE CASLON
(PARIS BRANCH)

THE LEADING IMPORTERS OF

AMERICAN MACHINERY

FOR THE FRENCH PRINTING TRADE.

(Shipping Agents: The American Express Company.)

FONDERIE CASLON, 13, Rue Sainte Cecile, PARIS

James White Paper Co.



TRADE-MARK
REGISTERED U. S. PATENT OFFICE.

COVER AND BOOK PAPERS

219 W. MONROE ST. - - - CHICAGO

To the Printers' Supply Houses of the United States:

¶ If you are selling directly or indirectly to the printers and publishers of Canada you can make the advertising columns of *Printer and Publisher* a powerful adjunct to your present selling plans. *Printer and Publisher* is essentially a *master* printers' paper—it reaches every month the buying heads of 80% of the printing and publishing plants of Canada.

¶ Will you allow our advertising manager to prove *by what it has done for other United States supply houses* that advertising in *Printer and Publisher* will be a profitable investment for you? He can do it and gladly will if you will ask him in a letter addressed to

The Printer and Publisher of Canada
143-149 University Avenue, Toronto, Canada

The Inland Printer

August 1911

Vol 47
No. 5

Smithsonian Institution,
AUG 3 1911
National Museum

Price 30c

If wishes were horses
Any one could make Inks.
The market for raw materials
Is open to all alike.
But judgment, ability and knowledge
Based upon the experience and research
Of over 40 years
Can not be bought at any price.
That's what you get, plus,
When you
Buy Ullman's Inks.



Sigmund Ullman Co.

New York
Chicago
Philadelphia
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Every sheet of "Snowflake" *is inspected under natural light*

BUTLER·BRANDS PAPER THE BEST

BUTLER·BRANDS PAPER THE BEST

The demand for Snowflake

"The Perfect Printing Paper"
is increasing by leaps and bounds.

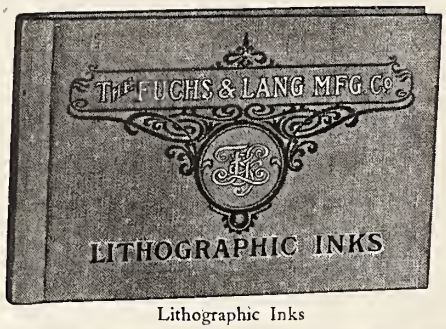
A recent census of large users of printed matter in a certain territory disclosed the following: Thirty per cent were using Snowflake Enameled Book Paper. Seventy-five per cent of this number have used Snowflake for three years or more. Let us show you what Snowflake can do for *your* business.

Distributors of "Butler Brands"

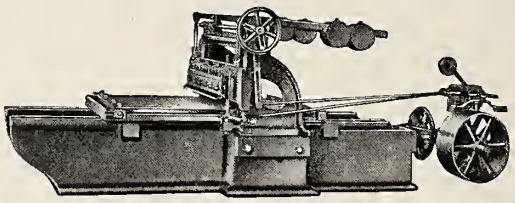
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INTERSTATE PAPER COMPANY	Kansas City, Missouri	MUTUAL PAPER COMPANY	Seattle, Washington
SOUTHWESTERN PAPER COMPANY	Dallas, Texas	AMERICAN TYPE FOUNDERS COMPANY	Spokane, Washington
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PACIFIC PAPER COMPANY	San Francisco, California	NATIONAL PAPER & TYPE COMPANY	City of Mexico, Mexico
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J.W. Butler Paper Company, Chicago.

Established 1844



Lithographic Inks

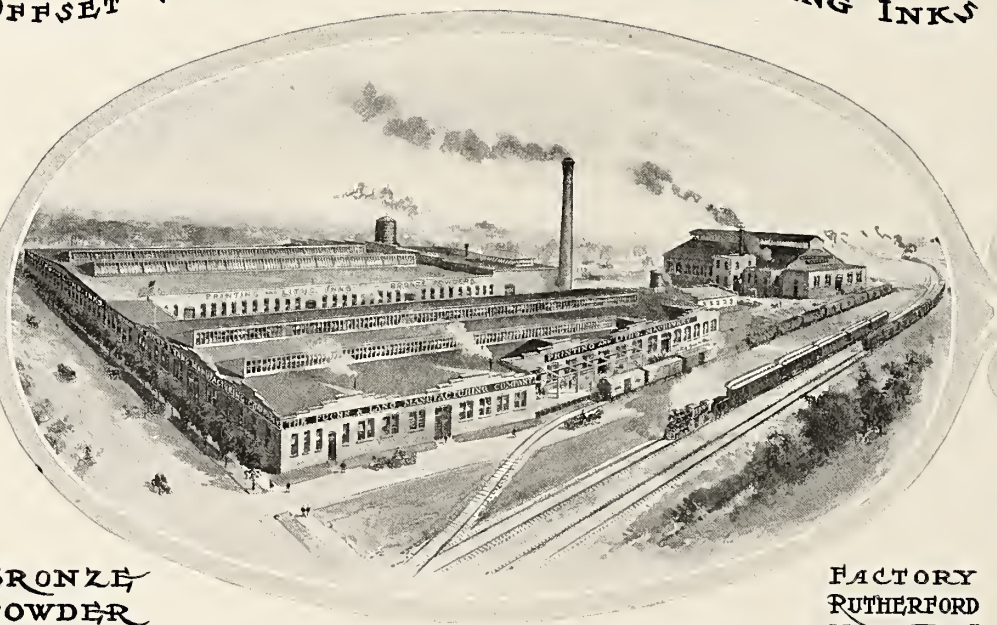


Litho Stone Planer

LITHOGRAPHIC SUPPLIES AND INKS

OFFSET SUPPLIES

PRINTING INKS



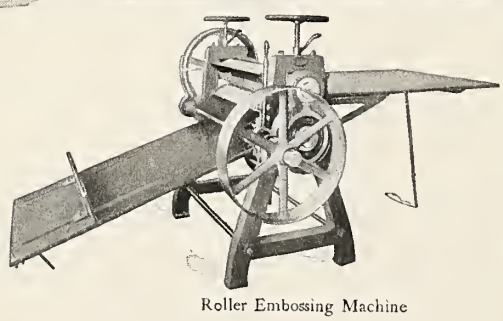
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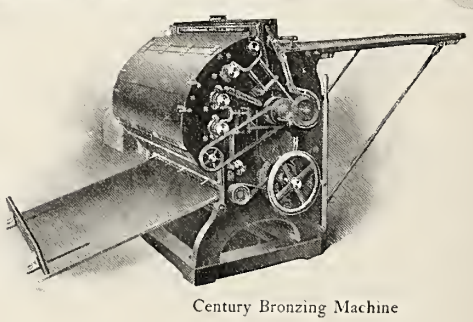
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The FUCHS & LANG M'F'G Co.

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Roller Embossing Machine



Century Bronzing Machine

3500 Machines in Daily Use

Advertisers and Printers

use

The Monotype on Quality Printing

Monotype composition is just as good as hand composition from new foundry type. All type is new type for every job and all corrections are made by hand and not by machine.

No other composing machine can cast type or slugs and obtain Monotype quality in printing.

900 fonts of new and attractive faces in our matrix library include all of the good advertising faces—some of these are exclusively Monotype—and the variety is equal to any type foundry equipment.

Monotype composition saves electrotyping expense. Quantities in excess of half a million copies on high grade catalogues have been printed directly from type with no perceptible showing of wear.

Monotype composition costs less by comparison, speed, flexibility and quality considered, than the product of any other machine. It will compose and cast automatically any kind of work, straight matter, on books and newspapers, tabular forms, catalogues and department store ads.

THE MONOTYPE

Sets Type all sizes 5 to 14 point, any measure up to 84 picas. Casts Type, Borders, Spaces and Quads, 5 point to 36 point.

Lanston Monotype Machine Company

Philadelphia

Clearface

72 Point — 3 A $7 00 4 a $4 15 $11 15

RIGHT Material

60 Point — 3 A $5 45 5 a $3 ℰ0 $9 25

Dangerous GAMES

48 Point — 4 A $4 15 7 a $3 55 $7 70

PRINTING Department

42 Point — 5 A $3 60 8 a $2 95 $6 55

Superior KINGS

36 Point — 5 A $2 85 8 a $2 40 $5 25

NICER Beautyland

30 Point — 6 A $2 25 10 a $2 05 $1 30

MODERN DREAMER
Extraordinary Invention

24 Point — 7 A $1 85 12 a $1 65 $3 50

CHARMING REMINDERS
Magnificent Clearface Family

18 Point — 10 A $1 60 20 a $1 65 $3 25

ENERGETIC MECHANIC HIRED
Meritorious Workmanship Submitted

14 Point — 14 A $1 45 28 a $1 55 $3 00

DETERMINED STUDENT
Enthusiastic Maid Returning
Charming Girl Receives Book

12 Point — 17 A $1 35 35 a $1 40 $2 75

MODERNIZED CONCEPTIONS
Wonderful Kingdom Uncultivated
Leading Men $1234567890 Retire

10 Point — 19 A $1 20 38 a $1 30 $2 50

NUMEROUS REMARKS IGNORED
Adventuresome Reporter Disconcerted
Handsome Amateur Detectives Sought

8 Point — 24 A $1 10 47 a $1 15 $2 25

HONORING ENTERPRISING CONTRACTOR
Building Association Presents Strong Resolution
Magnanimous Citizens Warmly Welcome Soldier

6 Point — 25 A $0 95 50 a $1 05 $2 00

GORGEOUS COSTUMES RECENTLY INTRODUCED
Theatrical Performances Produce Tremenduous Sensation
Clever Managers Become Rich $1234567890 and Influential

5 Point — 24 A $0 95 48 a $1 05 $2 00

SIXTH ANNUAL EXHIBITION OF HIGH-GRADE MACHINERY
Largest and Most Wonderful Collection Ever Shown in This Country
Meritorious Inventions Receive Generous Awards From the Officials

The Clearface Italic is made in the sizes corresponding to the Clearface. This paragraph is set in 10 Point Clearface Italic

American Type Founders Company

ORIGINATOR OF THE POPULAR CLEARFACE FAMILY

The Feeder Question Solved

THE KAVMOR

High-speed Automatic Platen Press

Built in Two Sizes, 11 x 17 and 14 x 20.

FEEDS, PRINTS and DELIVERS all grades of paper from French Folio to Boxboard at speeds up to

5,000 Impressions per Hour!

Flat Type Forms

—

Electros not necessary

—

Ordinary Flat Electros when desired (not curved)

—

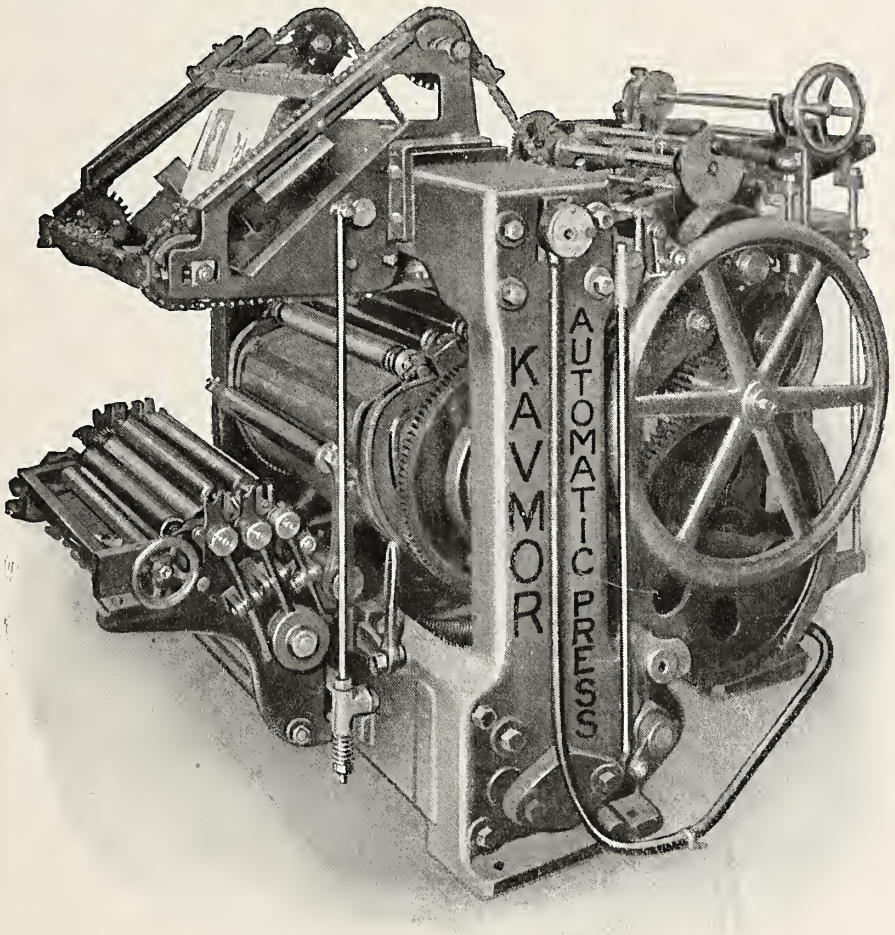
Perfect Registry

—

Requires only two horse-power.

—

Requires no machinist



Short runs handled quickly

—

Self-Feeding

—

Self-Delivering

—

Less Wages

—

Less Waste

—

Inking Distribution unsurpassed

—

Costs no more to operate.

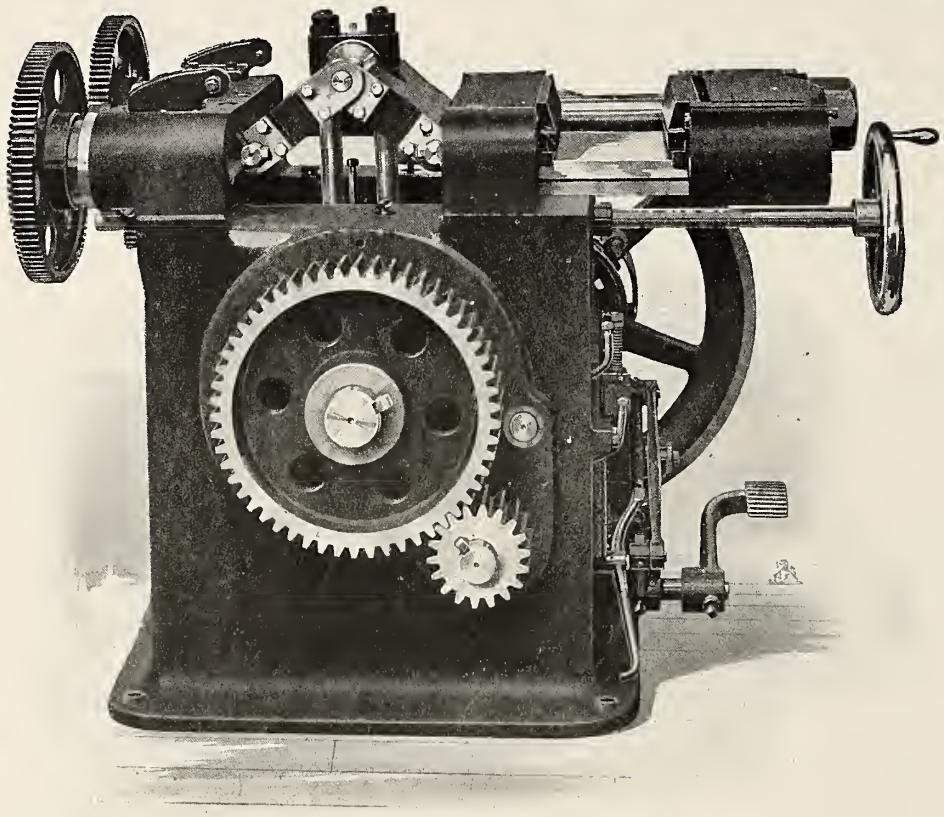
PRODUCES MORE WORK THAN FIVE JOBBERS.

The Kavmor Automatic Press Company

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Southern and Southwestern Agency — DODSON PRINTERS' SUPPLY CO., Atlanta, Ga.
Canadian Agents — MILLER & RICHARD, Toronto, Can. Pacific Coast Agents — BRINTNALL & BICKFORD, San Francisco, Cal.

The Seybold Book Compressor



Protected by Seybold Patents
With parts removed to show construction of machine

Especially designed for smashing or compressing thick books or a number of smaller books having a heavy swell at the back.

Impossible for signatures to become disarranged before or while under pressure.

Eliminates entirely the old slow method of hammering the backs by hand and adds immensely to the production of trimming and backing machines.

The *even* movement and *long* dwell insures the books remaining in the compressed form after the jaws are released.

The Seybold Compressor having horizontal jaws, accidents so common on the old style smashing machines are avoided.

THE SEYBOLD MACHINE CO.

Makers of Highest Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Houses, Paper-Box Makers, etc.

Embracing — Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

Home Office and Factory, DAYTON, OHIO, U.S.A.

BRANCHES: NEW YORK, 70 Duane Street; CHICAGO, 426 South Dearborn Street.
AGENCIES: J. H. SCHROETER & BRO., Atlanta, Ga.; J. L. MORRISON CO., Toronto, Ont.; TORONTO TYPE FOUNDRY CO., LTD., Winnipeg, Man.; KEYSTONE TYPE FOUNDRY OF CALIFORNIA, 638 Mission St., San Francisco, Cal.
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530 South Dearborn Street
Chicago.

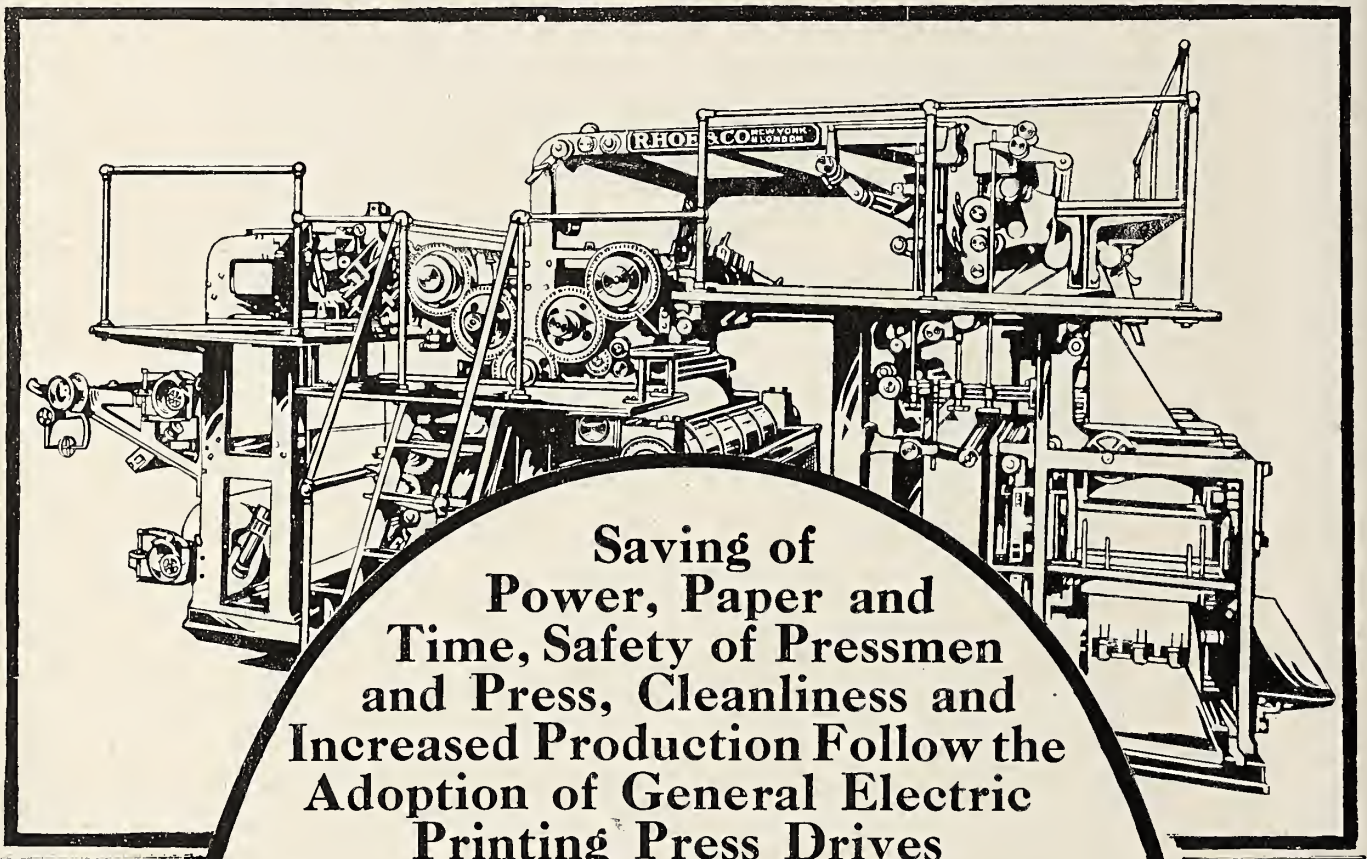
MAGAZINE SECTION.

THE KNICKERBOCKER PRESS

THIRD SECTION

ALBANY, N. Y., SUNDAY, APRIL 2, 1911.

The Knickerbocker Press Installs Most Perfect Printing Press That Invention Has Produced.



Saving of Power, Paper and Time, Safety of Pressmen and Press, Cleanliness and Increased Production Follow the Adoption of General Electric Printing Press Drives

An X pattern quadruple high-speed Hoe press is driven by the new General Electric Company alternating current control system. This drive is equally as efficient as the well known direct current systems of the same company, and gives a perfectly smooth acceleration at all speeds.

There are eight push button control stations located about press, each of which have four buttons marked "fast," "slow," "safe-stop" and "run," each station giving operator full control of press. Depressing "fast" button and releasing it starts press and runs it at threading-in speed. Continued pressing of fast button speeds up press to full speed. Pressing "slow" button reduces fast to threading-in speed. "Safe" button prevents press from being started or makes it impossible to change speed at which press is operating, rendering all other control stations inoperative. "Stop" button when pressed stops the press quickly, a solenoid brake being used for this purpose. A movement of 1/8-inch of printing cylinder is possible when threading-in.

Two motors are controlled by these panels—a small constant speed motor for threading and plating, which is geared to main driving shaft of press through a worm and spur gear reduction and a large variable speed motor which is geared direct.

Our expert engineers have the largest variety of printing-press drives in the world to select just the one best suited to your conditions. Write for literature

General Electric Company

Largest Electrical Manufacturer in the World

Principal Office: Schenectady, N. Y.

Sales Offices in All Large Cities

SPEEDLIMIT

BLACK-INK

(MEANS ALL THE NAME IMPLIES)

A MARVELOUS QUEEN CITY PRINTING INK CO. PRODUCT

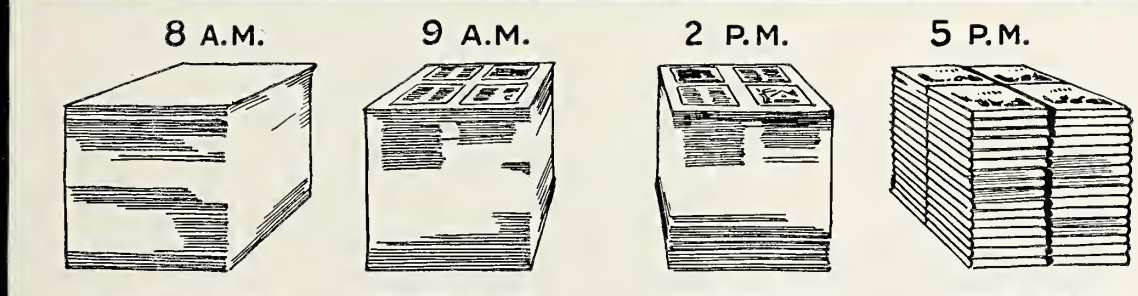
FOR USE ON ENAMELED AND COATED PAPERS

SETS ALMOST INSTANTLY

DOES NOT REQUIRE SLIP SHEETING

DOES NOT DRY HARD ON THE PRESS

PERMITS OF PRINTING, TURNING, PRINTING AND BINDING — ALL THE SAME DAY.



THE QUEEN CITY PRINTING INK CO.

CINCINNATI CHICAGO BOSTON PHILADELPHIA
KANSAS CITY MINNEAPOLIS DALLAS

BEST FOUNDATION POSSIBLE *for a* SUCCESSFUL PRINTING HOUSE



The Queen City Printing Ink Co.
BUILDERS
Cincinnati Chicago Boston
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There is a certain rustle in the true Bond Paper---Something that makes you realize that you have found what you are after---*you find it in*

Old Hampshire Bond

A rustle with a *call* in it----to the man who buys his own stationery----to the man who buys the firm's----to the printer who buys for somebody else----

a *call* to *own* our new sample-book containing the fourteen colors and white of Old Hampshire, showing fine examples of Modern Business Stationery, lithographed, printed and engraved----

and a *call* to *buy* Old Hampshire Bond when stationery is needed

Hampshire Paper Company

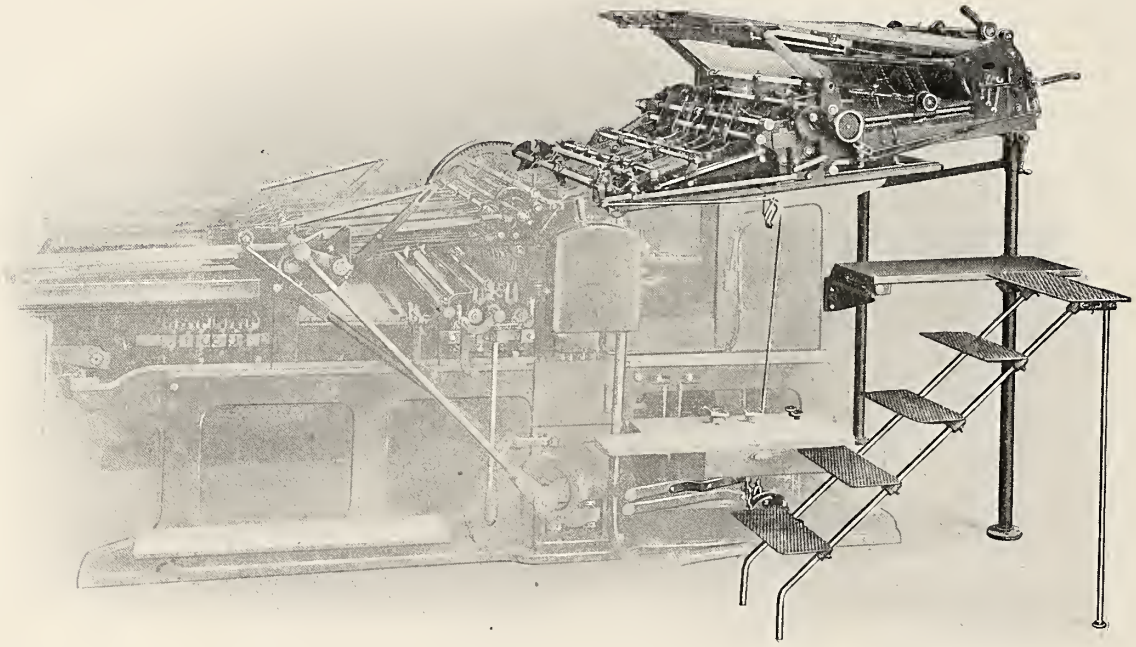
We are the only Paper Makers in the world making Bond Paper exclusively

South Hadley Falls, Massachusetts



CROSS
CONTINUOUS FEEDERS

They Run While You Load



The number of machines sold in 1910 was twice the record of sales in 1909 and sixty per cent. were REPEAT orders—from those who were already users and who *knew* their value. This tells the efficiency story.

Presses and folders are fed economically by Cross Continuous Feeders because of their ready adjustment to size changes and their adaptability to all kinds of stock.

Write us for Booklet

DEXTER FOLDER COMPANY

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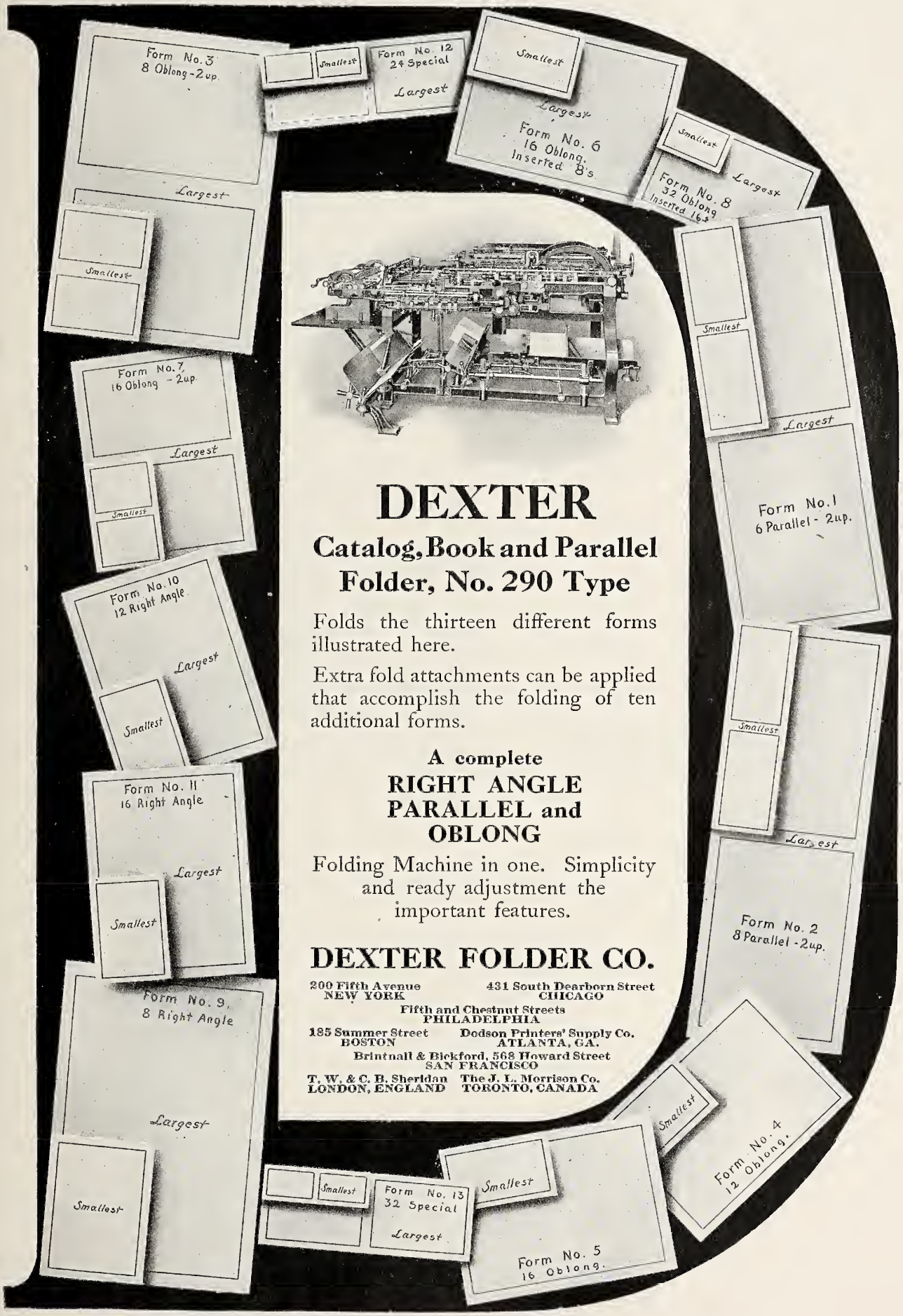
Fifth and Chestnut Streets
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Brintnall & Bickford, 568 Howard Street
SAN FRANCISCO

185 Summer Street
BOSTON

Dodson Printers' Supply Co.
ATLANTA, GA.

The J. L. Morrison Co.
TORONTO, CANADA



DEXTER

Catalog, Book and Parallel Folder, No. 290 Type

Folds the thirteen different forms illustrated here.

Extra fold attachments can be applied that accomplish the folding of ten additional forms.

A complete
RIGHT ANGLE PARALLEL and OBLONG

Folding Machine in one. Simplicity and ready adjustment the important features.

DEXTER FOLDER CO.

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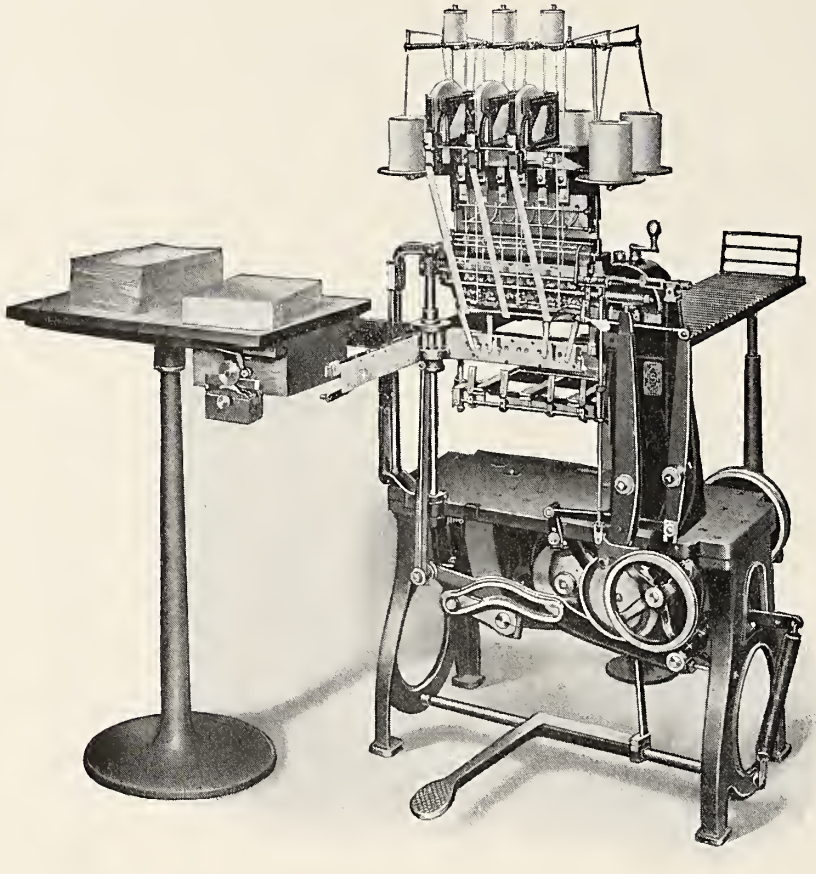
Dodson Printers' Supply Co.
ATLANTA, GA.

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SAN FRANCISCO

T. W. & C. B. Sheridan
LONDON, ENGLAND

The J. L. Morrison Co.
TORONTO, CANADA

New Model No. 3 Smyth
Book-Sewing Machine



THE popular machine for edition work, catalogues, school books, pamphlets, etc. Performs several styles of sewing — will braid over tape, sew through tape with or without braiding, or sew without tape or twine. No preparation of the work necessary before sewing.

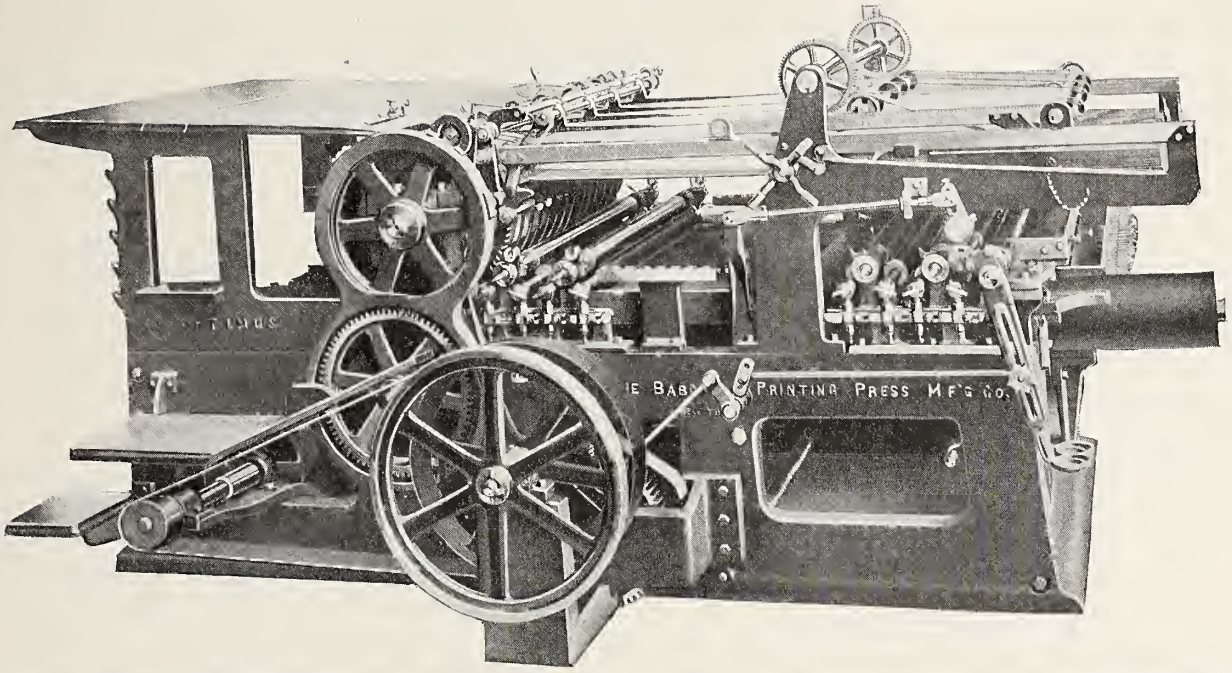
Its fine construction, interchangeable parts, simplicity and rapid operation, have made it the most popular machine for Bookbinders the world over. Will produce from 25 to 40 per cent more work than any other make of machines.

Other sizes to suit every requirement.

WRITE FOR PARTICULARS

E. C. FULLER COMPANY

FISHER BUILDING, CHICAGO — 28 READE STREET, NEW YORK



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario

BARNHART BROTHERS & SPINDLER, WESTERN AGENTS, 168-172 W. MONROE ST., CHICAGO
Great Western Type Foundry, Kansas City, Missouri; Great Western Type Foundry, Omana, Nebraska; Minnesota Type Foundry Co., St. Paul, Minnesota; St. Louis Printers Supply Co., St. Louis, Missouri; Southern Printers Supply Co., Washington, District Columbia; The Barnhart Type Foundry Co., Dallas, Texas; National Paper & Type Co , City of Mexico, Vera Cruz, Monterrey, and Havana, Cuba. On the Pacific Coast—Pacific Printers Supply Company, Seattle, Wash.

The Babcock Flat-Beds

The Babcock Flat-Beds

We have been making flat-bed presses and nothing else for two generations. From their study and improvement we have permitted nothing to divert us. What we have learned has been applied to the betterment of our machines. We have more than kept pace with the changing conditions.

Babcock flat-beds have not been neglected to push rotaries, webs, or offsets. We make a full line—three styles and ten sizes of the Optimus Two-Revolution, and seven styles and fourteen sizes of Drum Cylinders. As we make all classes of flat-beds in general use, and adapt these to special requirements, we unhesitatingly suggest just the right machine for the case, avoid the purchase of a higher priced press than really is needed, and save the buyer the extravagance and dissatisfaction of a misfit.

We have for small work machines making 3600 an hour, others printing a seven-column quarto at 2600, with no equals at moderate cost in speed or quality of production.

Our natural pride in them is a potent incentive to maintain our presses as leaders in the trade; but the fact that our success depends entirely upon them is an even greater force compelling their perfection. Their efficiency and reliability must be beyond question and accepted everywhere.

At times we have believed it impossible to build presses as good, yet they had to be better; and when we believed them the best possible, they had to be better. This is the progressive spirit actively controlling the construction of every Babcock press.

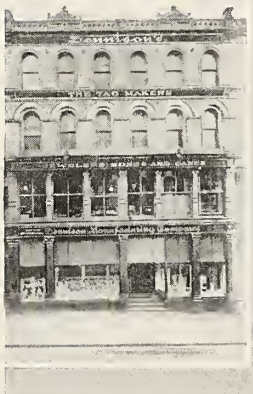
Our machines will satisfy you. This is more than a promise; it is a guaranty.

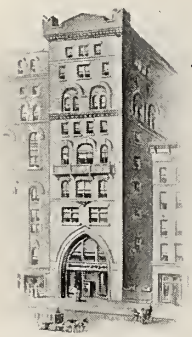
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Dennison
Gummed Paper

The Standard for Years





Extreme care in manufacture is a Dennison characteristic, particularly noticeable in the quality of Dennison Gummed Paper. Our experience as printers of Gummed Labels reminds us daily that a label to accomplish its purpose must stick **quickly** and **permanently.**



We offer for this purpose our three grades:

STANDARD—Heavily Gummed
CROWN—Medium Fish Gumming
EAGLE—Dextrine Gummed



Write us for Samples and Prices

Dennison Manufacturing Company

THE TAG MAKERS

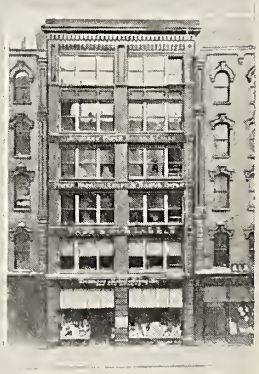


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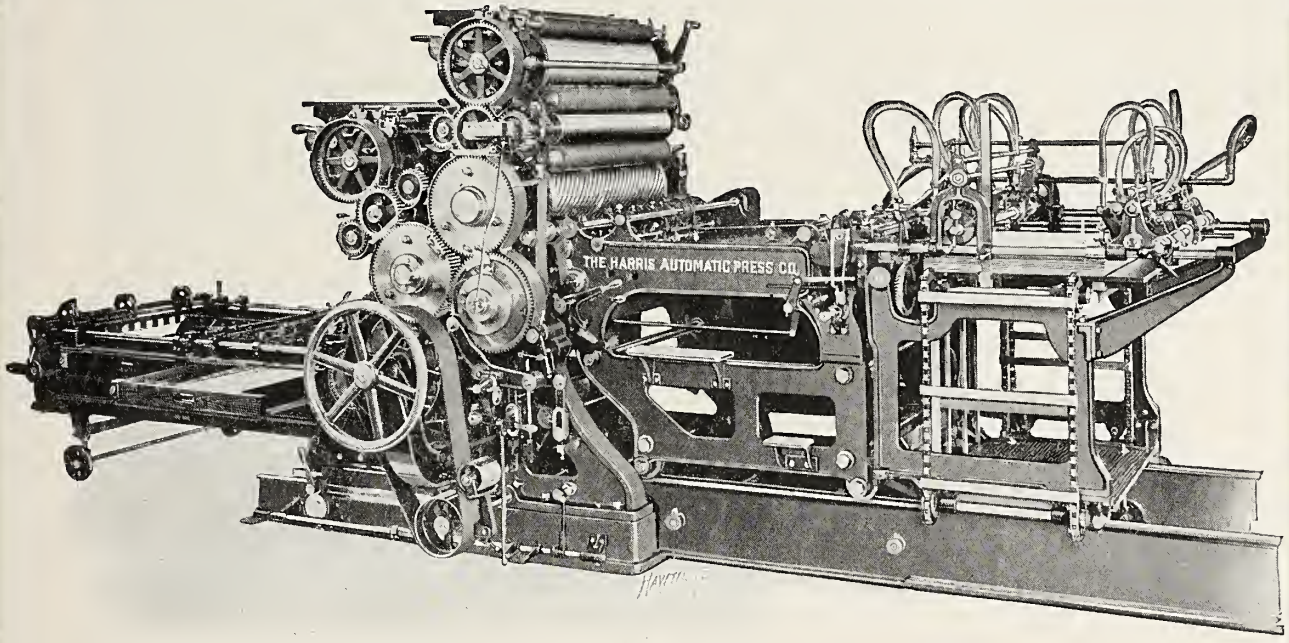
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The 28x42 Two-Color Harris



WHY buy a large single-color, fifteen hundred per hour flat-bed cylinder press, when you can buy a two-color Harris Automatic, four thousand per hour rotary press which will enable you to turn out as good a job of printing as you can get off of any printing press built and at more than double the speed, with four times the output?

Harris Automatic Printing Presses

Now Built in:

28x42 Two-color
28x42 Single-color
25x38 Two-color
25x38 Single-color
28x34 Two-color
28x34 Single-color
22x30 Two-color
22x30 Single-color
15x18 Two-color
15x18 Single-color

Thirty Other Models for Special Purposes

Write for Particulars to

THE HARRIS AUTOMATIC PRESS CO.

CHICAGO OFFICE
Manhattan Building

FACTORY
NILES, OHIO

NEW YORK OFFICE
1579 Fulton
Hudson Terminal Building



¶ "*Listen!*" When a competitor is nothing but an imitator he should be a "Jap" and steal name-plate and all.

¶ "*Listen!*" Those who imitate and never originate are simply back numbers. They are never up with the procession.

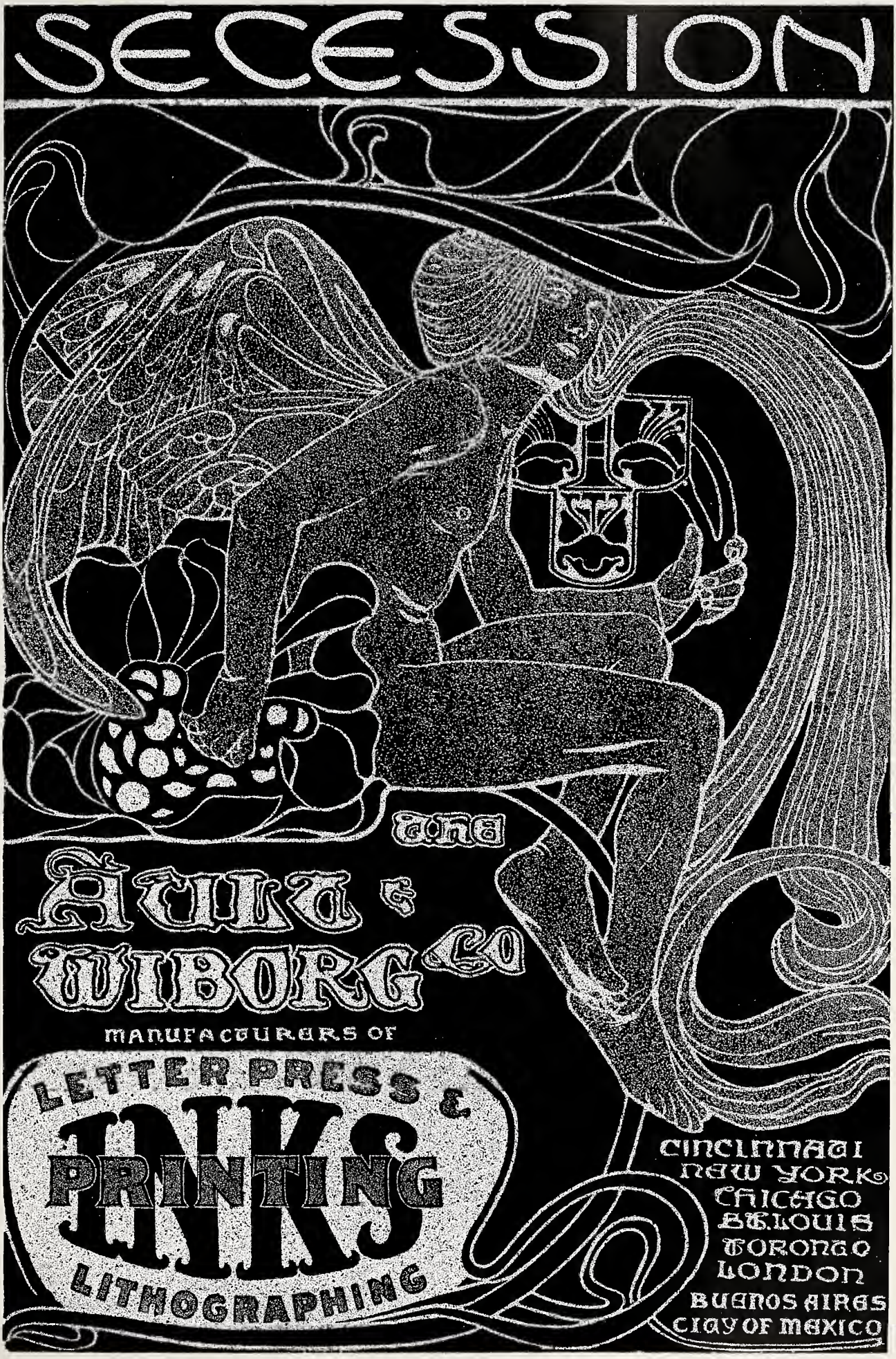
¶ "*Listen!*" We have *originated* all up-to-date improvements in paper-folding machinery during the past *thirty years.* It is our *one* and *only specialty.*

Brown Folding Machine Company

Erie, Pa.

NEW YORK, 38 Park Row CHICAGO, 345 Rand-McNally Bldg.

ATLANTA, GA., J. H. Schroeter & Bro.


SECESSION
and
AULT & WIBORG CO
MANUFACTURERS OF
LETTER PRESS &
LITHOGRAPHING
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CINCINNATI
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LONDON
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CITY OF MEXICO

Surprise Black

You have heard of, and tried and have been filled with wonder when using, our Wonder Black for fine Enameled paper Now we have a

"Surprise"

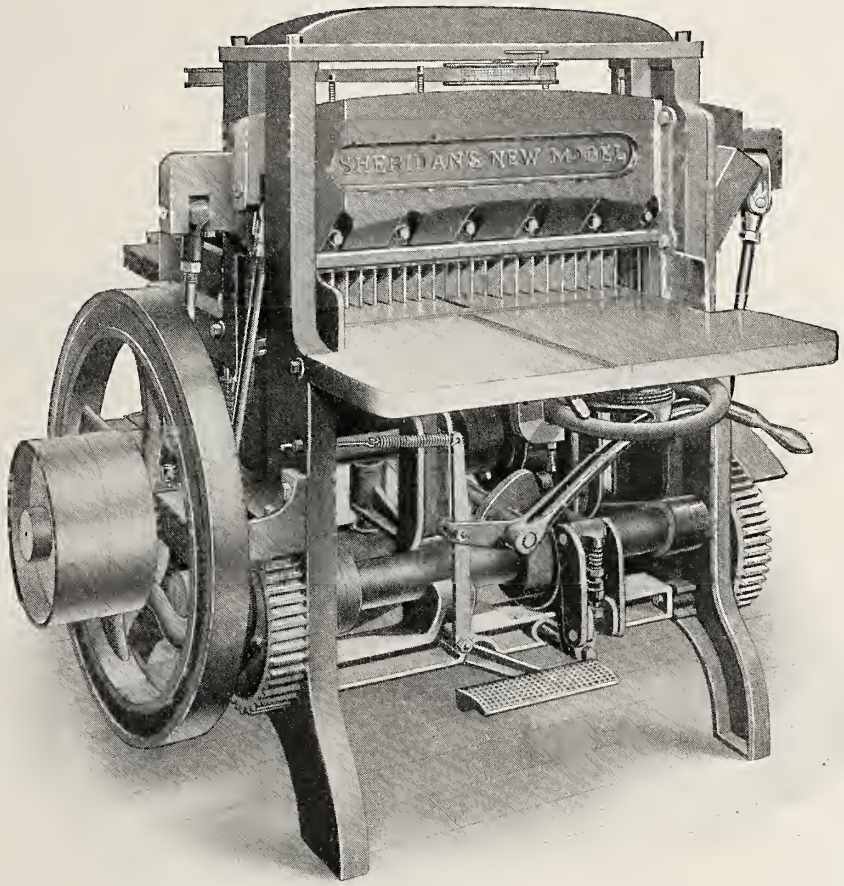
For you, doing all the marvelous work of "Wonder" on any and all classes of inferior papers, admitting of printing both sides and binding in an 8 hour day, and editing but a trifle comparatively.

Price in 500 lb lots 32¢ per lb
100 " " 35¢ " "
50 " " 40¢ " "

The Auk Niborg Co
Hic et Ubique

Sheridan's New Model

Automatic Clamp—Improved—Up to Date



Write for Particulars, Prices and Terms

T. W. & C. B. SHERIDAN CO.

Manufacturers of Paper Cutters, Book Trimmers, Die Presses, Embossers, Smashers, Inkers, and a complete line of Printers' and Bookbinders' Machinery

NEW YORK . . . 56 Duane Street
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Hamilton's MODERNIZED COMPOSING-ROOM FURNITURE

A Necessity In Cost Reduction

Labor and rent are large items in all estimates of cost. No other items are subject to such wide variations.

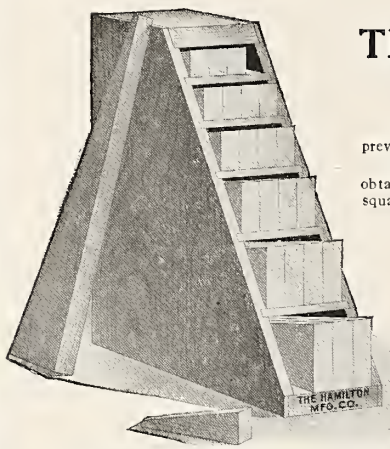
Efforts at cost reduction should, therefore, be largely concentrated in the composing-room equipment. In a plant equipped with old-style furniture, it is possible to save from 25 to 50% of floor space.

More work can be turned out without enlarging the floor area. At the same time the equipment will be concentrated within easy reach of the workmen.

Lost motion and interference of workmen will be reduced to the minimum. The saving in labor will be from 10 to 25%.

These results have been secured by hundreds of the leading printing concerns in the United States and Canada. Any plant with a composing-room not thoroughly equipped with modernized furniture can secure the same advantages





Sengbusch Beveled Furniture and Cabinet

THE SENGBUSCH BEVELED FURNITURE

A Time and Roller Economizer

The difficulty in locking up forms that contain long vertical rules and obtaining an even distribution of ink and preventing cutting of rollers will be a thing of the past.

The Sengbusch Beveled Furniture (illustration of which is here shown) suggests the possibilities that can be obtained by the use of this Furniture. It is a time-economizer in locking up a form on a slant and still maintaining a square lock-up in the chase.

In locking up with this Furniture, the form is inclined toward the left-hand lower corner of the platen. This arrangement does not make the delivery of the sheet more difficult; it can be made more readily and with greater accuracy, because the sheets will slide more easily to the edges of the feed guides.

The important feature of this Furniture is the saving in rollers. When the Sengbusch Beveled Furniture is used, there will be no more cutting of rollers, which is sure to occur in a long run with a form locked square with the chase and containing vertical rules, which continually strike the rollers at the same point of contact. The Sengbusch Lock-up Furniture throws the rules out of perpendicular; the point of contact is spread longitudinally, thus preventing cutting of the rollers and providing ample inking surface.

Each font of Sengbusch Beveled Furniture consists of 24 pieces, four pieces each of the following lengths: 20, 25, 30, 40, 50 and 60 picas. All pieces are two picas wide on the narrow end and of varying widths on the wide end, depending upon the length.

List price per font of 24 pieces, including Cabinet . $2.00

If you are interested in the question of cost reduction and cost finding, fill out the attached coupon and let an expert show you what can be accomplished in your composing-room.

We are interested in the question of Modernized Furniture and we would like to have your representative show us a floor plan of our composing-room as you would rearrange it, with a view to our installing such furniture as you can show us would soon be paid for in the saving accomplished.

Name .....

Street and No. .....

City.....State.....

Have you a copy of "Composing-room Economy"? .....

Let us send you a copy of "COMPOSING-ROOM ECONOMY," showing floor plans in thirty modernized offices.

THE HAMILTON MFG. CO.

Main Office and Factories . . TWO RIVERS, WIS.
Eastern Office and Warehouse . . RAHWAY, N. J.

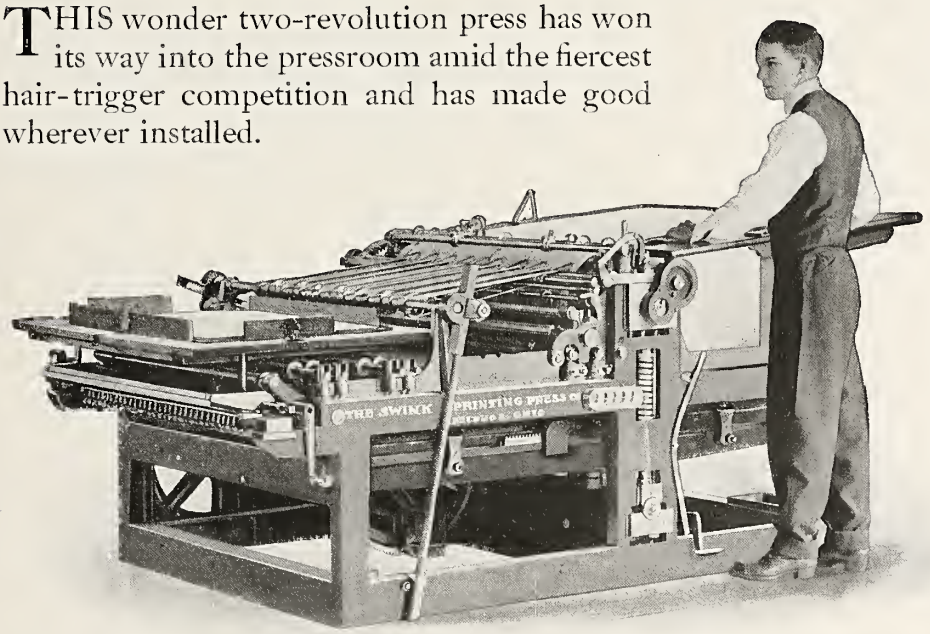
ALL PROMINENT DEALERS SELL HAMILTON GOODS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

OUR NEW CATALOG OF SPECIAL FURNITURE IS NOW READY

Consider What You Get and What You Pay

THIS wonder two-revolution press has won its way into the pressroom amid the fiercest hair-trigger competition and has made good wherever installed.



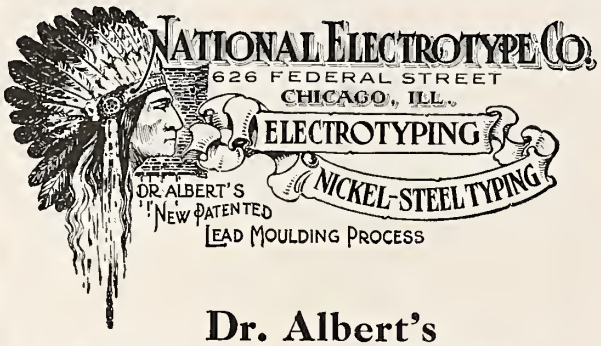
The Swink High-Grade Press

was made to fill the requirements and lackings of the successful press of yesterday. **The Swink Two-Revolution Press** by reason of its compactness, general efficiency, durability, adaptability, and its speed of an average 2,400 impressions per hour *is pre-eminently* the press of to-day, to-morrow and the future. Built for hard service; entire structure free from technical or complicated parts; its register is absolute, the impression certain.

Investigate This Press Before Buying New Equipment

The Swink Printing Press Company

Factory and General Offices, DELPHOS, OHIO



Dr. Albert's Patented Lead Moulding Process

is the one perfect and satisfactory method of ELECTROTYPING

especially adapted to half-tone and high-grade color-work, and can be safely relied upon to reproduce the original without loss in sharpness and detail.

We call for your work and execute it with the greatest care, and deliveries are made promptly.

Telephone Harrison 765, or call and examine specimens of our work.

NATIONAL ELECTROTYPE COMP'Y
626 Federal Street CHICAGO, ILLINOIS

Fred'k H. Levey Co.

New York

Manufacturers of High Grade

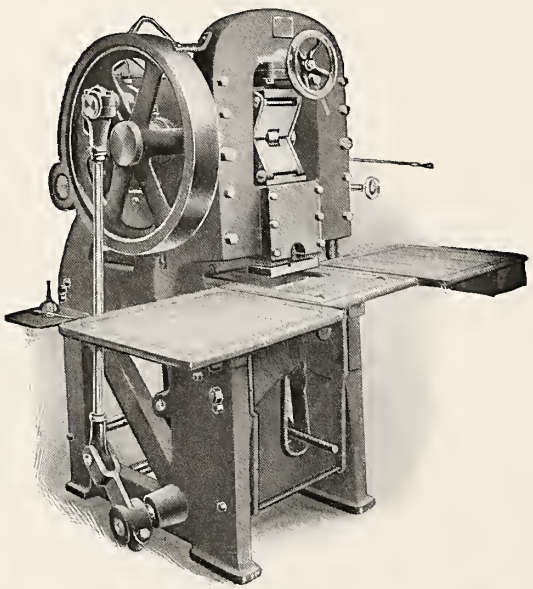
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WE make a specialty of Inks for Magazine and Catalogue work. *The Ladies' Home Journal*, *Saturday Evening Post*, *Scribner's*, *McClure's*, *Cosmopolitan*, *Woman's Home Companion*, *Strand*, *American*, *Frank Leslie's Publications*, *Review of Reviews*, and many others, are printed with Inks made by us. Our Colored Inks for Process Printing, both wet and dry, are pronounced by Expert Printers the best made.

FRED'K H. LEVEY, President CHAS. BISPHAM LEVEY, Treasurer
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NEW YORK, 59 Beekman St. CHICAGO, 357 Dearborn St.
SAN FRANCISCO, 653 Battery St. SEATTLE, 411 Occidental Ave.

If You Buy a Carver Automatic Die Press You Will Not Regret It



Size, 4½ x 9 inches.

Because it is the most efficient for the greatest variety of work.

Because it is the most economical to operate.

Because of its simplicity and durability of construction and small cost for repairs.

Because it has the best record where operated with presses of other makes.

Because it will stand investigation wherever used.

Because it is approved by all users and preferred.

Because it is unquestionably the best and cheapest in the end.

Because it is built on merit, sold on merit and bought for its merit.

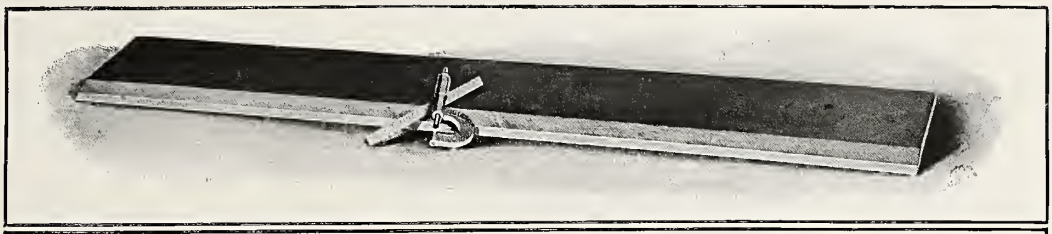
Manufactured in the following sizes:
4½ x 9, 3½ x 8, 2½ x 8, 2½ x 4 inches, *by*

C. R. Carver Company
N. W. Cor. Twentieth and Clearfield Streets
PHILADELPHIA, PA.

CANADIAN AGENTS:
MILLER & RICHARD, Toronto and Winnipeg.

EXPORT AGENT, EXCEPT CANADA:
PARSONS TRADING CO., Sydney, Mexico City and New York.

ESTABLISHED 1830



"COES"

MICRO-GROUND

TRADE-MARK REG. U. S. PAT. OFFICE.

Paper Knives

are just enough better to warrant inquiry if you do not already know about them.

"New Process" quality. New package.

"COES" warrant (that's different) better service and

No Price Advance!

In other words, our customers get the benefit of all improvements at no cost to them.

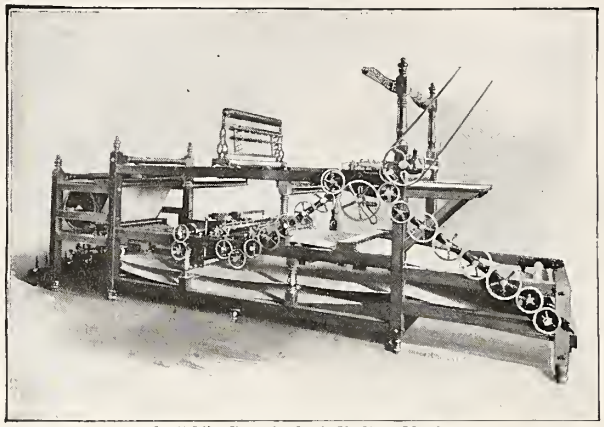
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WORCESTER, MASSACHUSETTS.

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Phone, 6866 Barclay

COES RECORDS

First to use Micrometer in Knife work	1890
First to absolutely refuse to join the Trust	1893
First to use special steels for paper work	1894
First to use a special package	1901
First to print and sell by a "printed in figures" Price-list	1904
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COES is Always Best!



Style "C"—Double-deck Ruling Machine.

HICKOK
Paper-Ruling Machines
AND
Ruling Pens
Bookbinders' Machinery

The W. O. HICKOK MFG. CO.
HARRISBURG, PA., U. S. A.
ESTABLISHED 1844 INCORPORATED 1886

A NEW LINE

Antique Vellum Bristol

White and India Tint

2 ply, $2.50 per C sheets 3 ply, $3.00 per C sheets

SEND FOR SAMPLES

Parker, Thomas & Tucker Paper Co.
514 to 522 Sherman Street, Chicago

Bookbinders *and* Printers

will be interested to know of our rapid mail order service and our ability to supply them with the highest grade of the following specials:

XXD Gold Leaf, Long Edge, Stamping Ledger Dark Usual, Dark Pale, Aluminum Leaf, and Composition Leaf

Gold and aluminum leaf sold in any quantities from one book up. Large facilities for smelting gold waste, rubber, rags and cotton *Send for Catalogue*

ESTABLISHED 1867

JULIUS HESS COMPANY
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PAY-ROLL RECORDS



You don't pay your workmen for "time-of-day."
You don't sell "time-of-day" to your customers.
You don't charge "time-of-day" to cost of product.

Since, then, you must determine the *working time* before your records can serve any useful purpose, why stick to *habit* and follow your century-old, crooked, roundabout path recording time of commencing, time of stopping, and then subtracting one record from the other?

THE CALCULAGRAPH

makes a printed record of *Elapsed Time* or actual working time. These records are indispensable for figuring the cost of your products. They are equally useful in making up pay-rolls.

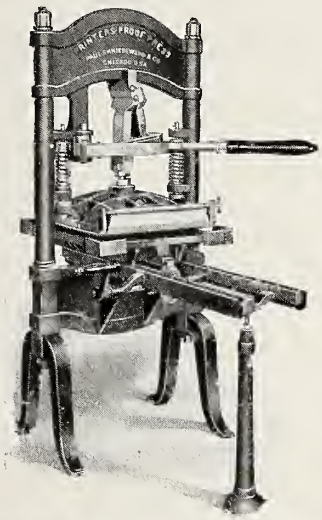
One set of Calculagraph records will serve both purposes.

Our booklet, "Accurate Cost Records," tells how; ask for it—it's free.

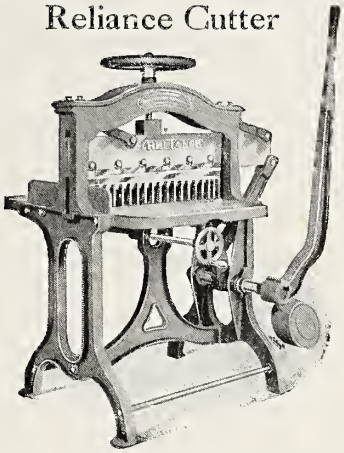
Calculagraph Company 1460 Jewelers Building New York City

Shniedewend "Printers'" Press

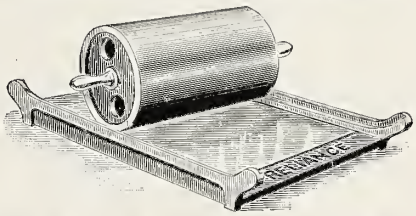
PROOFS
(of type forms, catalog pages, etc.)
ARE
FACSIMILES ALWAYS
(exact likenesses)
of the
COMPLETED WORK
"Shniedewend Proofs" increase orders and profits.



Reliance Cutter



Reliance Job-Galley Proof Press



Write for Circulars, giving prices and sizes of these machines, direct to the manufacturers

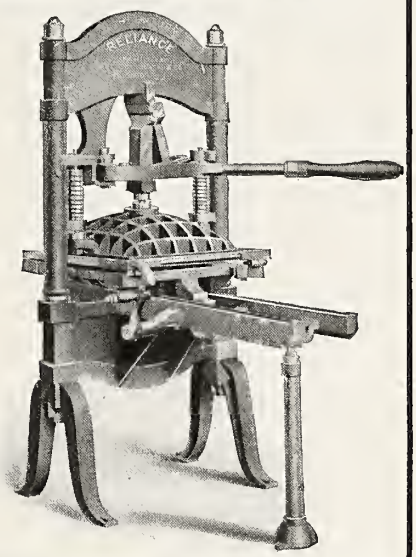
Paul Shniedewend & Co.
627 W. Jackson Blvd., Chicago, U. S. A.
OR TO YOUR DEALER

"PROOFS" of HALF-TONES
and
THREE-COLOR PLATES
produced on the

Reliance Photo-Engravers' Proof Press

ARE INCOMPARABLE.
Makes every Reliance user successful.

Also sold by Williams-Lloyd Machinery Co., Geo. Russell Reed Co., Toronto Type Foundry Co., N. Y. Machinery Co., A. W. Penrose & Co., London, Klimsch & Co., Frankfurt, Ger.



ACCURACY AND SPEED



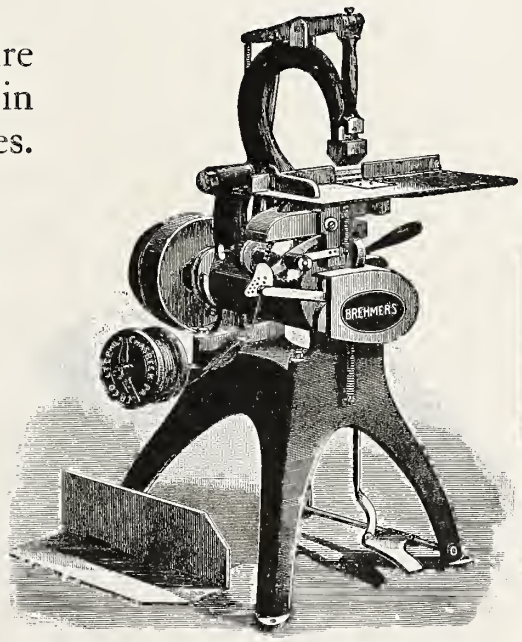
No. 33. For Booklet and other General Printers' Stitching.

is a combination in wire stitchers to be found only in "BREHMER" machines.

SIMPLICITY of construction explains the small cost of renewal parts.

Over 30,000 in use

WRITE OUR
"SERVICE
BUREAU"



No. 58. For heavier work up to ¾-inch. Can be fitted with special gauge for Calendar Work

CHARLES BECK COMPANY

609 CHESTNUT STREET PHILADELPHIA

Dinse, Page & Company

Electrotypes
Nickeltypes
AND
Stereotypes

725-733 S. LA SALLE ST.
CHICAGO, ILLINOIS

TELEPHONE, HARRISON 7185

Inks that are used in every country where printing is done.

Kast & Ehinger
Germany

Manufacturing Agents for the United States, Canada, Cuba, Mexico

Charles Hellmuth

Printing and Lithographic

INKS

DRY COLORS, VARNISHES

SPECIAL OFF-SET INKS

The World's Standard Three and Four Color Process Inks

Gold Ink worthy of the name

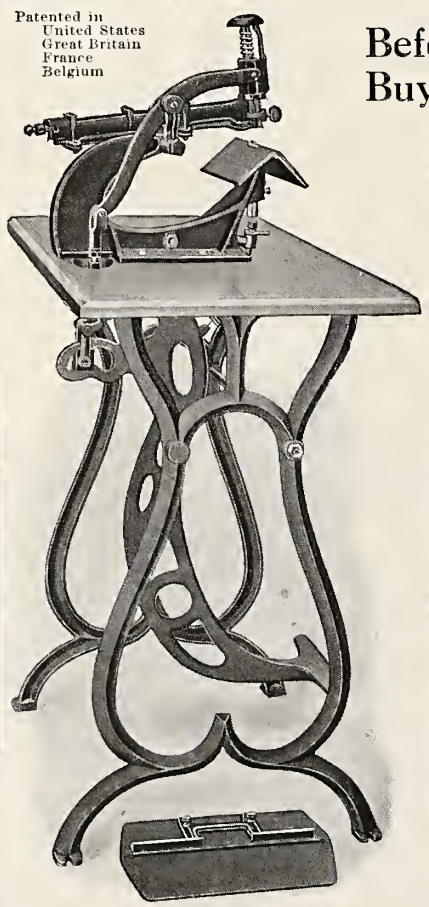
Originators of Solvine

Bi-Tones that work clean to the last sheet

New York
154-6-8 W. 18th Street
Hellmuth Building

Chicago
New No. 605-7-9 S. Clark St.
Poole Bros. Building

Patented in
United States
Great Britain
France
Belgium



Before You Buy Another—

Suppose you investigate the many *new* and *valuable improvements* found in

The Acme Binder No. 6

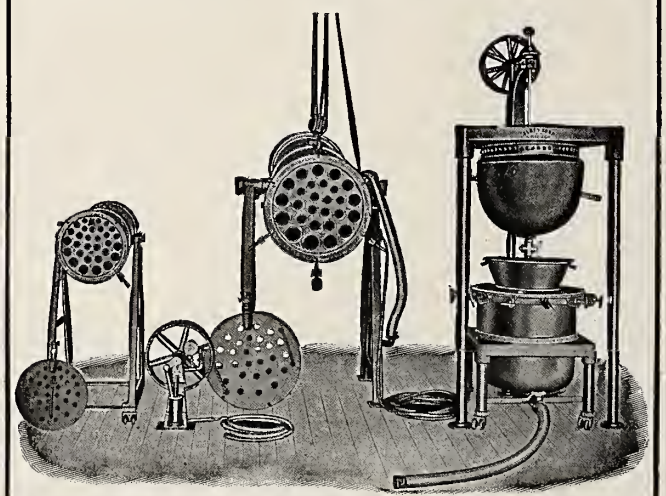
You want a Stapler that is accurate and dependable at the right price. The "Acme" keeps down your cost of production. It is equipped with all the up-to-the-minute advantages. For sale by printers' supply houses throughout the United States. Send for full particulars. Write

The Acme Staple Machine Co., Ltd.,
112 North Ninth St.,
Camden, N. J.

Full Equipments of the Latest and Most Improved

ROLLER-MAKING MACHINERY FURNISHED

ESTIMATES FOR LARGE OR SMALL OUTFITS



A MODERN OUTFIT FOR LARGE PRINTERS

JAMES ROWE
241-247 South Jefferson St., CHICAGO, ILL.

LINOTYPE & MACHINERY COMPANY, Ltd., European Agents,
189 FLEET STREET, LONDON, ENGLAND

¶ We offer a BLACK INK which will produce the best possible results on book papers, machine finish papers and coated papers, giving the life and color required without drying on the press, but which ***will dry*** on the sheet in time to get off that RUSH JOB.

¶ A BLACK INK of universal adaptability is the article long sought by the printer. WE HAVE IT. It is yours on your order, and is known as

Eneu Black

HERE IS THE PROOF

A. H. Sickler Company
Printers
514-520 Ludlow Street
Philadelphia

June 12, 1911.

Charles Eneu Johnson,
509 S. Tenth Street,
Philadelphia, Pa.

Gentlemen:

Your claims for Eneu Black are fully established by our experience.

Youre very truly,
A. H. SICKLER COMPANY.

EWA/B.

E. H. Alex.

NEW YORK [Jewelers' Bldg. 13 Maiden Lane] PROVIDENCE [Howard Bldg. 171 Westminster St.] CHICAGO [Heyworth Bldg. 42 Madison St.]

The KEYSTONE PUBLISHING COMPANY
Printers and Book Publishers
809-811-813 NORTH NINETEENTH STREET
"The Keystone" Philadelphia "The Keystone Magazine of Optometry"

June 21, 1911.

Chas. Eneu Johnson & Co.
Philadelphia, Pa.

Gentlemen:

It does not seem fair to you to let this opportunity slip by, without informing you of the success we have had with your "Eneu" black.

For the past two weeks we have had 6 presses running continually on heavy half-tone forms without slip sheeting the work, and without washing up during the day.

This is the third year that we have run this particular job, and never could get the color without an offset, which we have succeeded in getting on this last run with your "Eneu" black.

We want to thank you for bringing this ink to our attention.

Wishing you the success you deserve.

Yours very truly,
THE KEYSTONE PUBLISHING CO.
H. J. Brunner
SUPT.

HTS.HW

The Willett Press
Five West Twentieth Street
New York

May 27, 1911

Messrs. Charles E. Johnson Co.
#410 Pearl Street.
New York City.
ATTENTION OF MR. STEVENS.

Gentlemen:-

Replying to the shipment of your new "Eneu" black ink recently sent us, we wish to say that after a thorough trial we find this ink to be superior to any black ink we have ever used; it works cleaner, has a fine, dense black color, and the pressman can pile up the sheets without fear of offset.

Our future orders for black ink will be confined to your "Eneu" brand.

Youre very truly,
THE WILLETT PRESS.
G. D. Smallfield
Superintendent.

CHAS. ENEU JOHNSON & CO.

A PRINTING JOB IS AS GOOD AS THE INK THAT PRODUCED IT.

MORAL: FOR GOOD PRINTING GET GOOD INK.



For better printing get better ink.
For the best printing get

ENEU BLACK

WITH WHICH THIS INSERT WAS PRINTED

CHAS. ENEU JOHNSON & CO.

Philadelphia Cleveland St. Louis New York
San Francisco Baltimore Chicago Boston

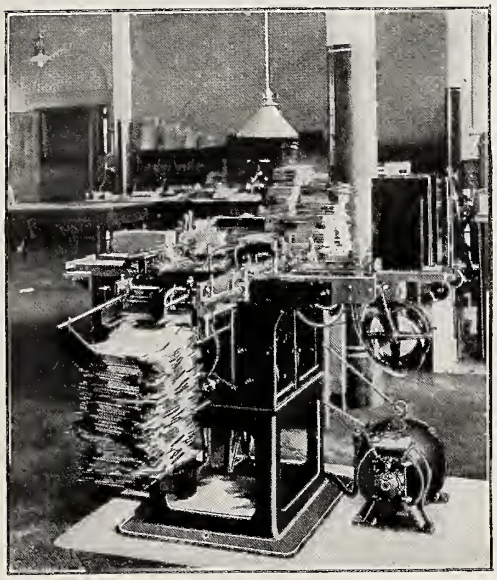
SPRAGUE ELECTRIC MOTORS

AND

CONTROLLERS

ALTERNATING AND DIRECT CURRENT

THE MOST EFFICIENT DRIVE
FOR
ALL PRESSES AND ALLIED MACHINES



ROUND TYPE MOTOR. Belted to Case-making Machines.

Foremen in print-shops or in any of the plants of the allied trades who have been trying to increase the efficiency of the equipment in their charge will find that an installation of Sprague Motors and Controllers will result in an increase of output at a decreased power expense. That is why Sprague Motors are driving a very large number of the plants in this country.

We will furnish equipment specifications free of obligation on your part.

Descriptive Bulletin No. 2104 free on request

SPRAGUE ELECTRIC WORKS

OF GENERAL ELECTRIC COMPANY

Main Offices: 527-531 West 34th Street, New York, N. Y.

Branch Offices: Chicago, Atlanta, Philadelphia, San Francisco, Boston, St. Louis, Baltimore, Milwaukee, Pittsburg, Seattle

"Globetypes"

Halftones and Electros From Halftones

The Best the World Has Ever Seen

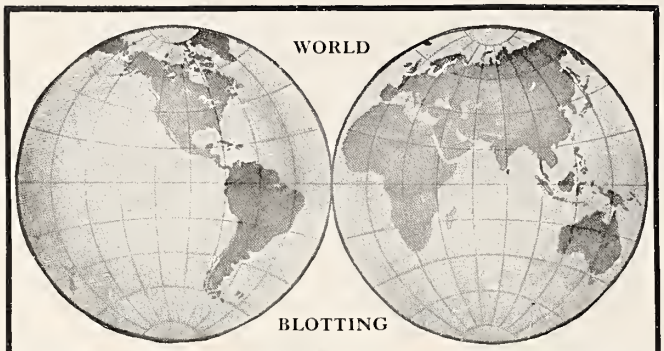
The evidence of a 400-line **"Globetype"** (160,000 dots to the square inch) the halftone and electro printed on the same sheet for comparison, is yours for the asking.

GLOBE ENGRAVING & ELECTROTYPE COMPANY

701-721 South Dearborn Street, - - CHICAGO

We make designs, drawings, halftones, zinc etchings, wood and wax engravings, copper, nickel and steel electrotypes—but we do no printing. Our scale of prices is the most complete, comprehensive and consistent ever issued. With it on your desk the necessity for correspondence is practically eliminated.

This advertisement is printed from a steel "GLOBETYPE."



New Ideas in Attractive Advertising

The printer should examine this big line of BLOTTING PAPERS.

The WORLD, HOLLYWOOD and RELIANCE suggest big advertising possibilities.

VIENNA MOIRE (in colors) and *Plate Finish*, the acme of art basis.

Our DIRECTOIRE, a novelty of exquisite patterns.

ALBEMARLE
HALF-TONE BLOTTING

a new creation, having surface for half-tone or color process printing and lithographing. Made in white and five colors.

Samples of our entire line will be mailed upon request.

The Albemarle Paper Mfg. Co.

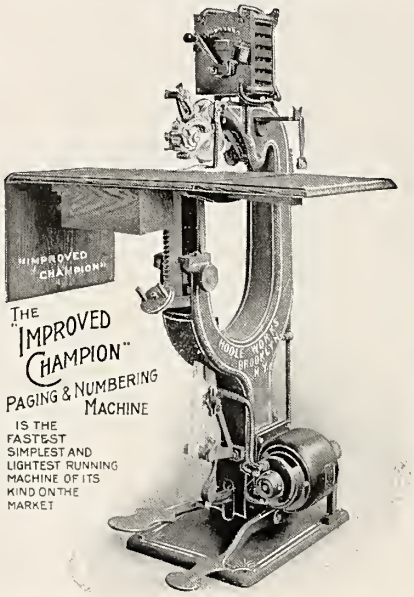
Makers of Blotting — Richmond, Virginia

Edwards, Dunlop & Co., Ltd., Sydney and Brisbane, Sole Agents for Australia

HOOLE MACHINE & ENGRAVING WORKS

29-33 Prospect Street — 111 Washington Street

BROOKLYN, N. Y.



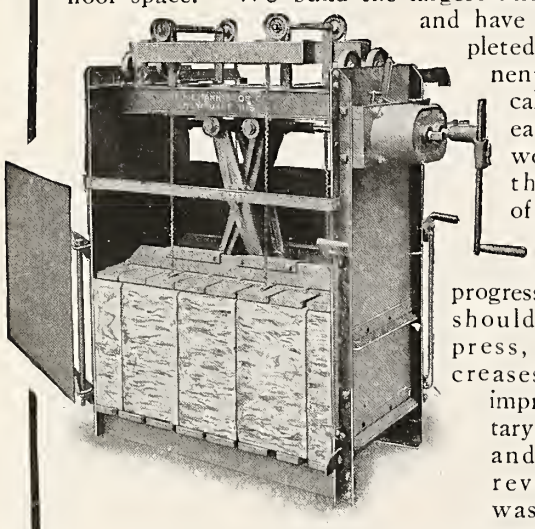
"HOOLE" Paging and Numbering Machine

Manufacturers of

End Name, Numbering, Paging and Bookbinders' Machinery and Finishing Tools of all kinds.

Only $50 All Steel Powerful and Rapid Baling Press

Produces 100 to 150 lb. bale. Only 21 x 25 inches floor space. We build the largest line of balers, and have now completed a permanent, economical and money earning press worth twice the amount of any wooden baler built. Every progressive printer should install a press, as it decreases fire-risk, improves sanitary conditions and brings a revenue for waste paper.



WRITE FOR DETAILS.

LOGEMANN BROTHERS CO.

290 Oregon Street — MILWAUKEE, WIS.

You Can Cut the Power Cost on Every Machine in Your Shop!

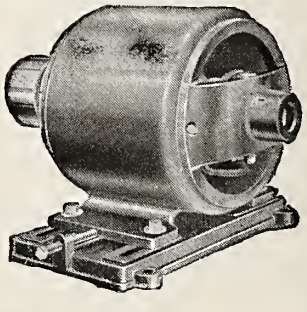
—by installing our small motors. No waste. No repair bills. No costly delays. You pay only for the actual power used.

We have specialized on small motors—$\frac{1}{30}$ to 15 horse-power—for more than 16 years and have won a world-wide reputation for our "STANDARD" Motors because of their reliability and high efficiency.

Robbins & Myers "STANDARD" Motors

Made especially for all kinds of printing machinery. We carry a big stock of motors for linotype machines, presses, paper cutters, staplers, etc., and can fill your rush orders with dispatch.

Let us help you solve your power problems. The service of our experts is yours for the asking. *Write Us.*



The Robbins & Myers Co.

Factory and General Offices:
1325 Lagonda Avenue
Springfield, Ohio

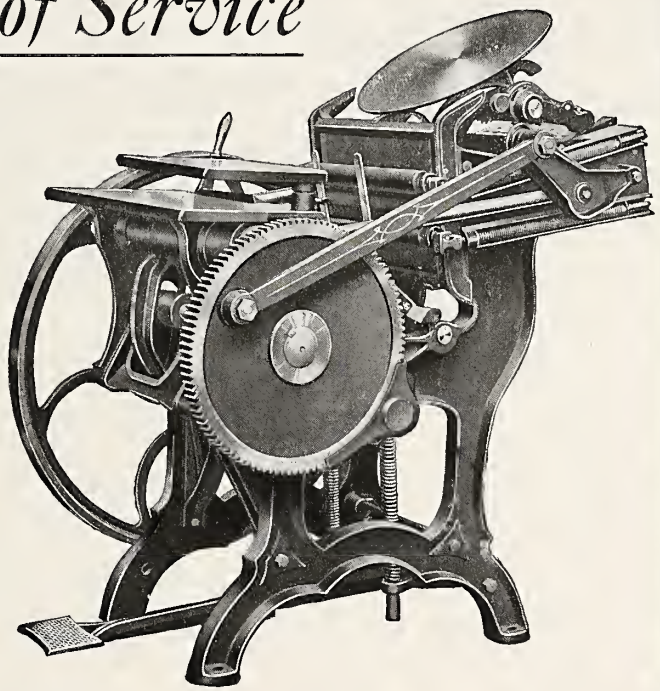
BRANCHES:

New York, 145 Chambers street; Chicago, 320 Monadnock block; Philadelphia, 1109 Arch street; Boston, 176 Federal street; Cleveland, 408 West Third street, N. W.; New Orleans, 312 Carondelet street; St. Louis, 1120 Pine street; Kansas City, 930 Wyandotte street.

Two Generations of Service

and Then Some

¶ On August 29, 1882, almost twenty-eight years ago, Marder, Luse & Co. sold an 8x12 Peerless Press to one of their good customers, and this press is to-day being replaced by another Peerless Press of the same size. We submit that our claims as to the durability of the Peerless Press are founded on facts.



Ask any of the principal dealers for catalogue giving further details. Carried in stock at most places

FOR SALE BY THE PRINCIPAL DEALERS IN THE UNITED STATES

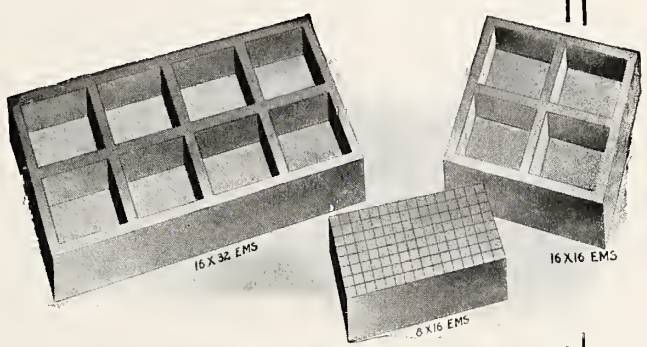
PEERLESS PRINTING PRESS COMPANY THE CRANSTON WORKS

70 Jackson Street, Palmyra, N. Y., U. S. A.

Put to the Test

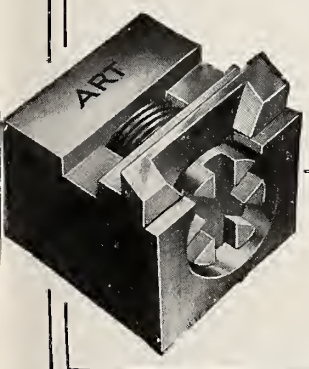
EXCLUSIVE time-saving and "quality-producing" features are the points upon which the Manz Engraving Co., of Chicago, decided in favor of the Expansion PLATE-MOUNTING SYSTEM. They say:

"We have put the EXPANSION SYSTEM to the severest possible test and take pleasure in stating that it has proven entirely satisfactory, and have no hesitancy in saying that it is all you claim for it."



CAST IRON SECTIONS
The bottom view of the two top sections show how weight is eliminated without sacrificing strength.

Give us the opportunity to tell you all the interesting details about our method of mounting and registering color plates. Take the time to write us to-day. Your request will have our prompt attention.



The Challenge Machinery Co.

Salesroom and Warehouse
124 So. Fifth Ave., Chicago

Grand Haven, Mich.

ATTENTION

is what you want as an advertiser when your catalog or announcement reaches your customer. Without attention your entire investment in printing is lost.

You can now obtain Imported Cover Papers in such attractive colors and interesting textures that they at once have the highest ATTENTION value. The use of these covers will add greatly to the efficiency of your advertising.

Write for particulars
about Imported Covers and other
novelties in papers

O. M. STEINMAN, *Importer*

96 BEEKMAN STREET, NEW YORK



A TRIAL ORDER WILL MAKE YOU A PERMANENT USER OF

PRINTING AND LITHOGRAPHIC

INKS

MANUFACTURED BY THE

Thalmann Printing Ink Co.

212 Olive Street, ST. LOUIS, MO.

DEPOTS

711 S. Dearborn Street	CHICAGO, ILL.
400 Broadway	KANSAS CITY, MO.
535 Magazine Street	NEW ORLEANS, LA.
1509 Jackson Street	OMAHA, NEB.
222 North Second Street	NASHVILLE, TENN.
73 Union Avenue	MEMPHIS, TENN.



See that this label is on each ream.

One of the latest additions to our list of water-marked "CARAVEL" QUALITIES is our

No. 585 TITANIC BOND

and it has already made its mark. You will profit by examining this quality.

It is a good Bond Paper at a price that will enable you to do big business.

We supply it in case lots of 500 lb. in stock sizes, weights and colors. Special sizes and weights in quantities of not less than 1,000 lb.

Write to us for sample book, stating your requirements.

PARSONS TRADING COMPANY

20 Vesey Street . . . . . NEW YORK

London, Sydney, Melbourne, Wellington, Havana, Mexico, D. F., Buenos Aires, Bombay, Cape Town.

Cable Address for all Offices—"PARTRACOM."

You Can Face Competition

if you will meet the "efficiency-conditions" of your competitors.

The printer who captures the big, profitable orders is the one who *wisely* is equipped with *special machinery* for the business. We design and build such machines. We make presses—all kinds, that

Will Complete the Job in One Operation

with highest speed, perfect work, and best of all—our prices are easily within your reach. Tell us the character of the big special printing *you* are having trouble in landing and we will put you on the track.

Meisel Press & Mfg. Co.

OFFICE:

944-948 Dorchester Avenue *Boston, Mass.*

Knowing the Actual Requirements

of to-day enables the buyer to install improved machinery for the manufacture of

Printers' Roller Machinery

Our New System will interest you, and, mark you — at the right prices.

Our machinery embraces improvements on weak features of others—therefore, the life and satisfactory service of *Roller-making Machinery* depends upon how built.

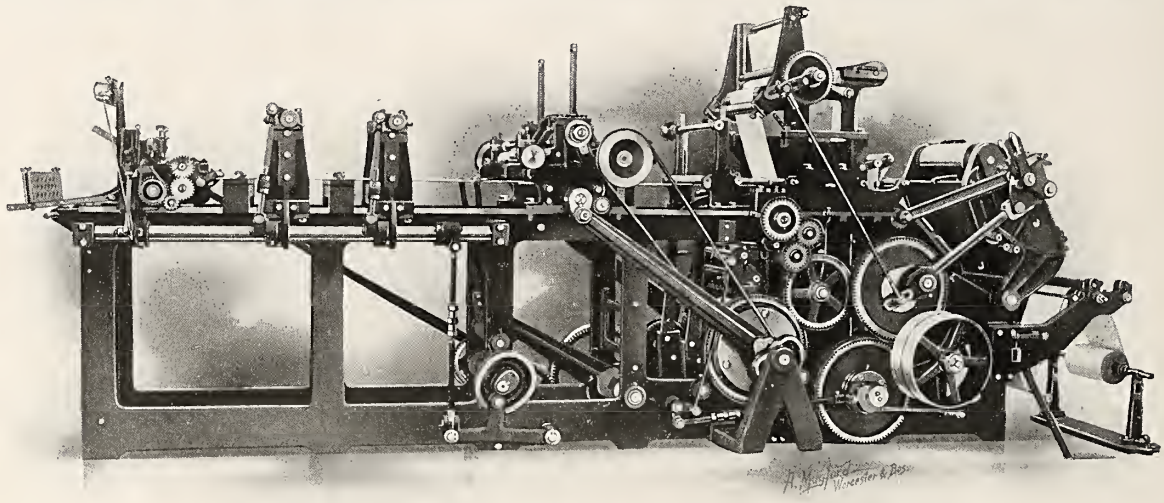
We also build and design special machinery. We carry, ready for quick shipment, repair parts for the Geo. P. Gordon Presses.

Louis Kreiter & Company

313 South Clinton Street : Chicago, Ill.

"Kidder" Self-Feed Bed and Platen Presses

They Print from the Roll. They Print from Plates. They Print on One or Both Sides of the Paper in One to Four Colors



ONE OF OUR STANDARD STYLES — BUILT IN FOUR SIZES — WRITE FOR INFORMATION

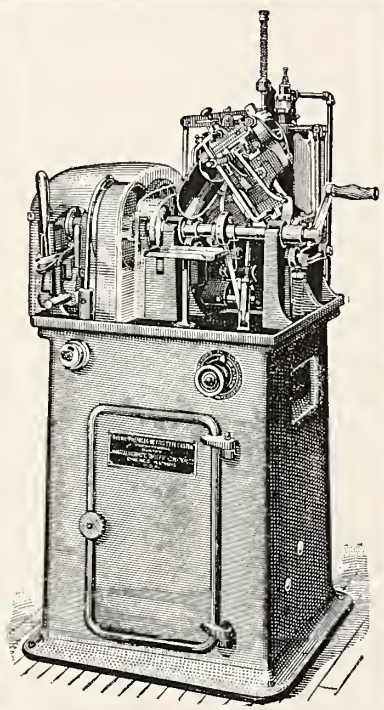
KIDDER PRESS COMPANY, *Main Office and Works:* DOVER, N. H.

NEW YORK OFFICE: 261 BROADWAY

CANADA: The J. L. Morrison Co., Toronto
GREAT BRITAIN: John Haddon & Co., London

GIBBS-BROWER Co., Agents

Thirty Thousand Pounds of Type



Nuernberger-Rettig Typecaster

For One Chicago Printery was cast by them on one NUERNBERGER-RETTIG TYPE-CASTING MACHINE. Most of the above was small sizes and was old foundry type recast.

What was it worth as old metal?
What is it worth as new usable type, equal to foundry quality?

WHY NOT RECAST YOUR DEAD TYPE INTO TYPE SPACES—QUADS—LOGOS—BORDERS
SIX TO FORTY-EIGHT POINT — **SEND FOR SAMPLES**

COMPOSITYPE MATS CAN BE USED

Universal Automatic Type-Casting Machine Company

321-323 North Sheldon Street :: :: CHICAGO

The Miller Saw-Trimmer

A Standardizing Machine for the Printer

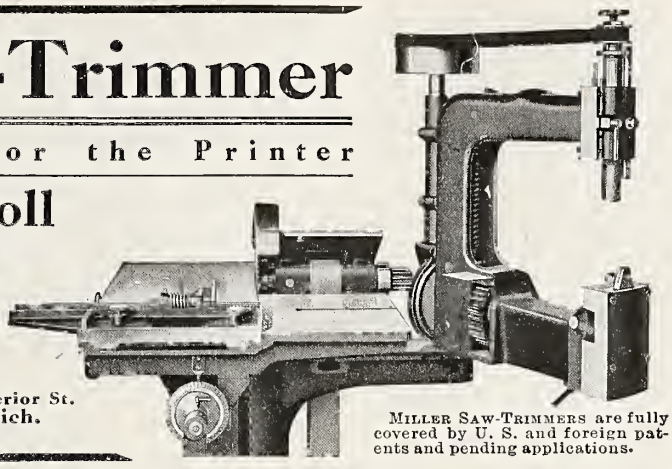
Why "Pad" Your Pay-Roll

By taking two men's time to get a one-man result?

Try out this marvelous standardizing machine and keep the pay-roll "padding" in the bank.

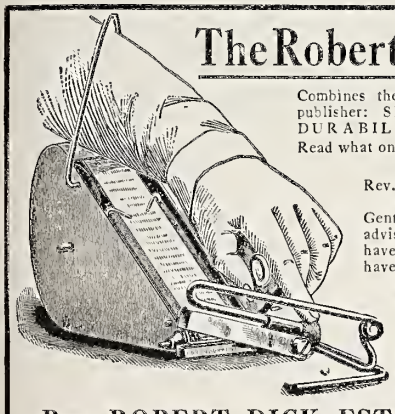
Easy to operate. Easy to buy. Easy to pay for.
Freight paid anywhere in U. S. A.

Miller Saw-Trimmer Co., 815 East Superior St. Alma, Mich.



MILLER SAW-TRIMMERS are fully covered by U. S. and foreign patents and pending applications.

The Robert Dick Mailer



Combines the three great essentials to the publisher: SPEED—SIMPLICITY—DURABILITY.

Read what one of the many users has to say:

Houston, Tex., Dec. 1, 1910.
Rev. Robert Dick Estate,
Buffalo, N. Y.

Gentlemen:—We take pleasure in advising that the Dick Mailers which have been in use here for a long time have given the best of satisfaction. They are without doubt the best mailer manufactured.

THE HOUSTON CHRONICLE.
Wm. Holland.

Manufactured in inch and half inch sizes from two to five inches.

For further information, address

Rev. ROBERT DICK ESTATE, 139 W. Tupper St., Buffalo, N. Y.

Stop The Leakage!



Let each press show its earning power. Don't guess at its output when you can be assured of an accurate count—meaning a saving of time and money.

GET A

Redington Counter

Model D for Gordon Presses
Model A for Cylinder Presses

PRICE $5, U. S. A.

Address your dealer or write direct

F. B. REDINGTON CO.
CHICAGO

Buying a Folder Costs Enough

to suggest that the buyer be extra careful about the kind he purchases.

Your Binding Costs Reduced

Any printer using our Folder realizes the lowest possible cost of production. It is intended to solve "Bindery Troubles"—and it *does*.



The Cleveland Folding Machine

No Tapes, Knives, Cams or Changeable Gears.

Has range from 19½ x 38 to 2 x 3 in parallel.
Folds and delivers 4s, 6s, 8s, 10s, 12s, 14s and 16s, single or in gangs.
Also regular 4s, 8s and 16s, book folds, from sheets 19½ x 27 down to where the last fold is not less than 2 x 2 in.
Makes accordion and a number of other—folds that can not be made on any other folder.
INSTALLED ON A THIRTY DAYS' TRIAL on an unconditional guarantee of absolute satisfaction.

Write for a complete set of sample folds

The Cleveland Folding Machine Company :: *Cleveland, Ohio*



Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

$15.50 a Week Increase in Wages

A Chicago hand compositor got tired of working for the then job scale of $19.50.

Within the last four years he made the plunge and became a student at

The Inland Printer Technical School

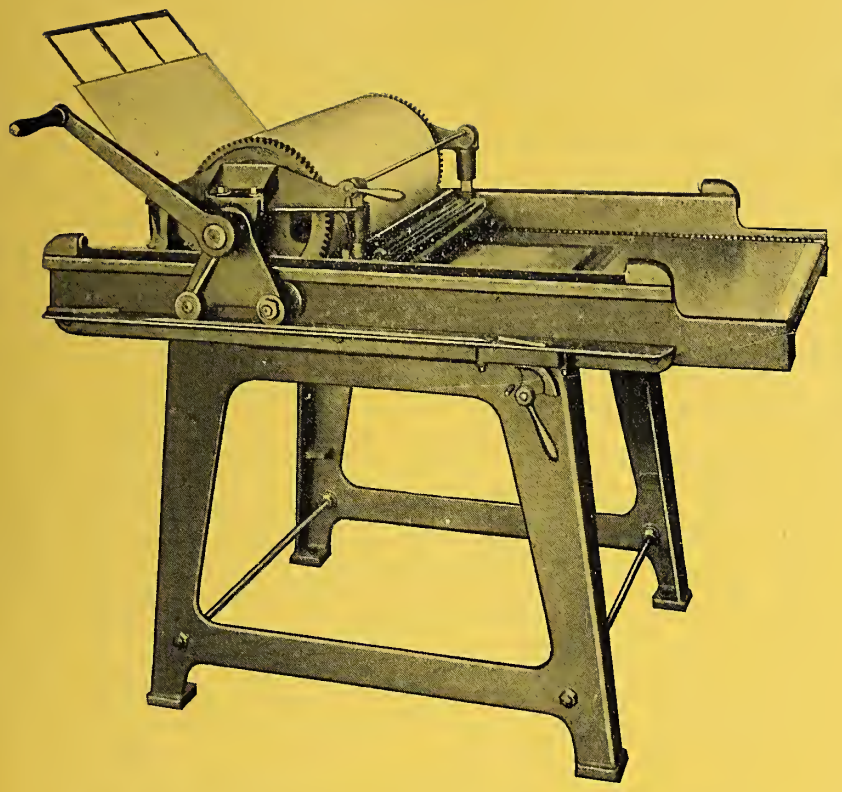
Since that time his wages have risen steadily until now he is earning $35 a week.

Not everybody can do so well. But any compositor can go part of the road this man has traveled. There will be more machines than ever. Make up your mind to catch on. This is the School that will show you how. It has the endorsement of the International Typographical Union.

Send Postal for Booklet "Machine Composition"
and learn all about the course and what the students say of it.
The Thompson Typecaster taught without extra charge.

Inland Printer Technical School

632 Sherman Street, Chicago, Ill.



This Insert was PRINTED on the Composing Room Cylinder, without make-ready.

REDUCE COMPOSING ROOM EXPENSE

A Proof Press that will proof a form 25x25½ inches—Produces work equal to a cylinder press—Feeds to grippers or sheets laid on form—Absolute register—Automatic inking, with vibrating distributor—Capacity over one thousand an hour.

Vandercook Composing Room Cylinder

A Proof Press that will materially increase the efficiency of all printing, publishing and newspaper plants. The best quality of work in the quickest time and with least expense of operation.

SAVES MONEY FOR ALL DEPARTMENTS. Better work by proof readers. Make-ready time on regular presses greatly reduced; you can make ready, with perfect register for color work, without stopping your running presses. Proof without make-ready or lock up. Defective material instantly detected.

IMPRESSION. There is no "give" to the machine under the heaviest impression. Large or small forms are proofed without change of tympan or adjustment. A single letter, alone and unsupported, can be inked and proofed without disturbing it, and with no more impression than on a large form.

REGISTER. Safety grippers prevent injury to forms by careless workmen. The gripper action is accurate and instantaneous. Halftones can be proofed twice on the same sheet and show absolute register. This is more accurate than is necessary for the average color iob.

EFFICIENCY. Composing Room Cylinders installed for the Government Printing Office at Washington, and The Curtis Publishing Company at Philadelphia, have proved to be the best quality-producing, labor-saving and cost-reducing machines ever installed in these two largest printing establishments in the world.

OPERATION. Any one can produce a perfect proof on this Cylinder Proof Press. You don't need an experienced proofer to get good results. Proofs may be pulled immediately on the stock selected for the job. The inevitable "small, hurry-up" job may be printed at once on the Composing Room Cylinder, without lock-up.

SIMPLICITY. It is the simplest and most durable printing press ever constructed. The bed may be filled with various forms and all proofed at once. Sheets may be fed to grippers or laid on each form separately, as the inking device may be tripped instantly at will of operator.

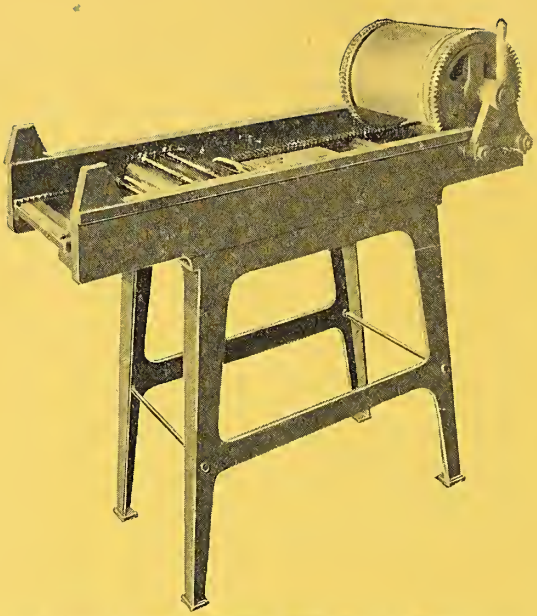
SAMPLE PROOFS AND CIRCULARS ON REQUEST. ASK YOUR DEALER OR WRITE US DIRECT.

See this Press demonstrated at the International Cost Congress at Denver.

EASTERN SALES COMPANY

MANUFACTURERS
1524 Peoples Gas Bldg., Chicago.

Set in Barnhart's Authors Roman



ROLLER SERIES—Designed especially for galley work
Furnished with or without Special Hand-operated
Inking Device shown.

PRESS PROOFS IMMEDIATELY

You know what that means with *all presses busy*--besides *locking up* and *making ready.*

Clear, attractive proofs help wonderfully in *getting* and *keeping* customers.

The Rapid Working

VANDERCOOK PROOF PRESS

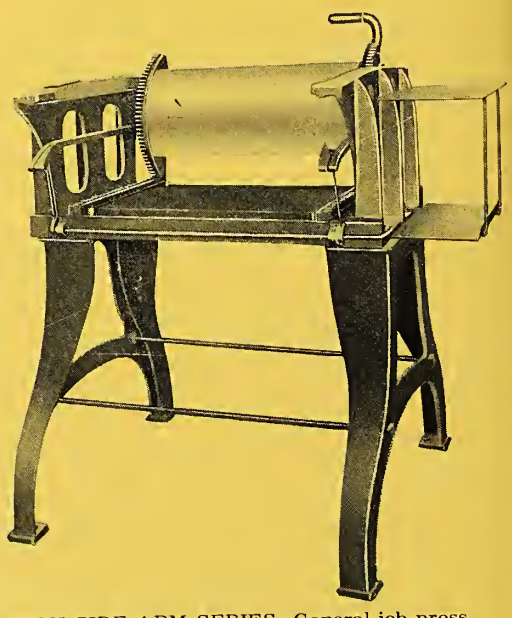
produces *cylinder press* proofs in a fraction of the time of any other method. *No heavy bed to move*--only the *easy running, curved platen,* held firmly down to its work by solid, true-running rollers. It can't give anything but a good proof, and a *boy* can *operate* it.

NO LOCK-UP - NO MAKE-READY

Simply slide the form onto the press--or proof in galley--ink, place stock and move the platen over the form. The result is a *perfect proof,* due to *heavy construction, hard tympan* and *accurate workmanship* of the VANDERCOOK.

A Time and Labor Saver that will pay for itself in a short time.

The Vandercook Proof Press was the *first* machine ever built to deliver "press proof immediately," without make-ready. It has *never* been *equalled* for *simplicity* of *construction,* durability, rapidity and ease of operation. Now in use in hundreds of leading plants. Proofs an *unsupported single letter* or a *full form* without change of tympan or adjustment.



HIGH SIDE-ARM SERIES—General job press, use with hand brayer.

Send for sample proofs and descriptive circulars.

EASTERN SALES COMPANY

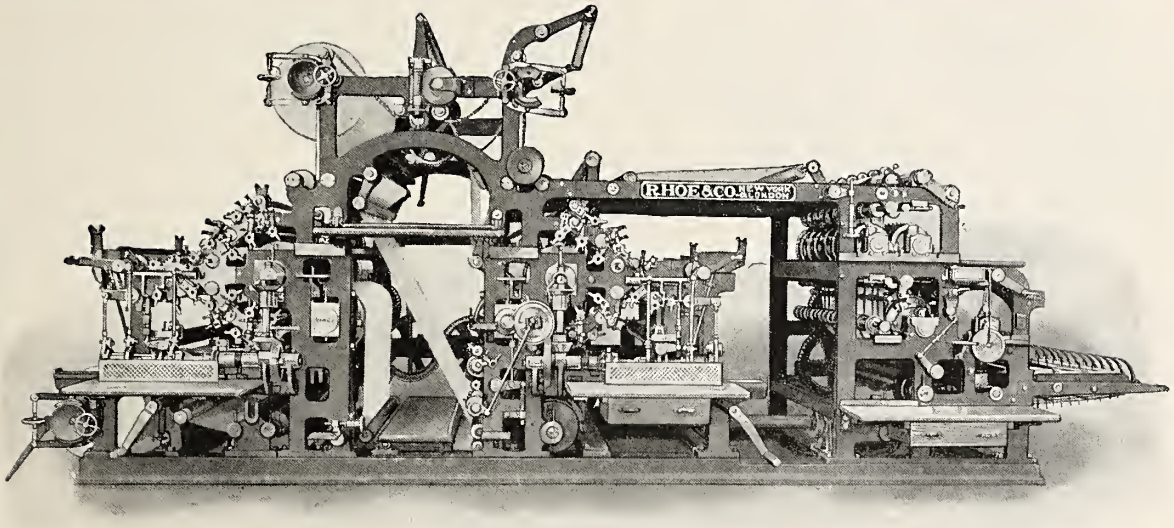
Manufacturers

1524 Peoples Gas Building, CHICAGO

Set in Barnhart's Authors Roman Wide.

EVERYBODY'S MAGAZINE

Is printed by The Butterick Publishing Co. on three of these 96-page Hoe Rotary Presses, and a fourth machine of similar capacity, but for printing in two colors, has been ordered for the same publication



The Latest Development in

Rotary Web Perfecting Presses

For Magazine and Periodical Printing

THESE machines have the best Six-Roller Ink Distribution, Oil Offset Device, Improved Automatic Offset-Roll Mechanism, Shear-Cutting Devices, Movable Roller Carriages, and every desirable improvement up to date. Each has a capacity of

27,000 to 36,000 16-PAGE SIGNATURES PER HOUR
or 54,000 to 72,000 8-PAGE SIGNATURES PER HOUR

governed by the quality of the form, all folded to page size, cut open at the top, bottom and side, and delivered ready for the gathering machine.

These presses are capable of a high grade of printing, and will print and deliver separately six different signatures of 16 pages each, or six different signatures of 8 pages each in duplicate.

Send us samples of your work and we will show you how to produce it economically

R. HOE & CO., 504-520 Grand St., New York, N. Y.

7 Water St. Boston, Mass.	7 South Dearborn St. Chicago, Ill.	109-112 Borough Road London, S. E., Eng.	8 Rue de Chateaudun Paris, France

We are also making for The Butterick Publishing Co. two 64-page Rotary Machines for Printing Fashion Sheets



Danish Ledger

WRITES WELL
RULES WELL
ERASES WELL

To those who desire a high-grade ledger at a moderate price, we recommend DANISH LEDGER. Send for new sample-book.

LIST OF AGENTS

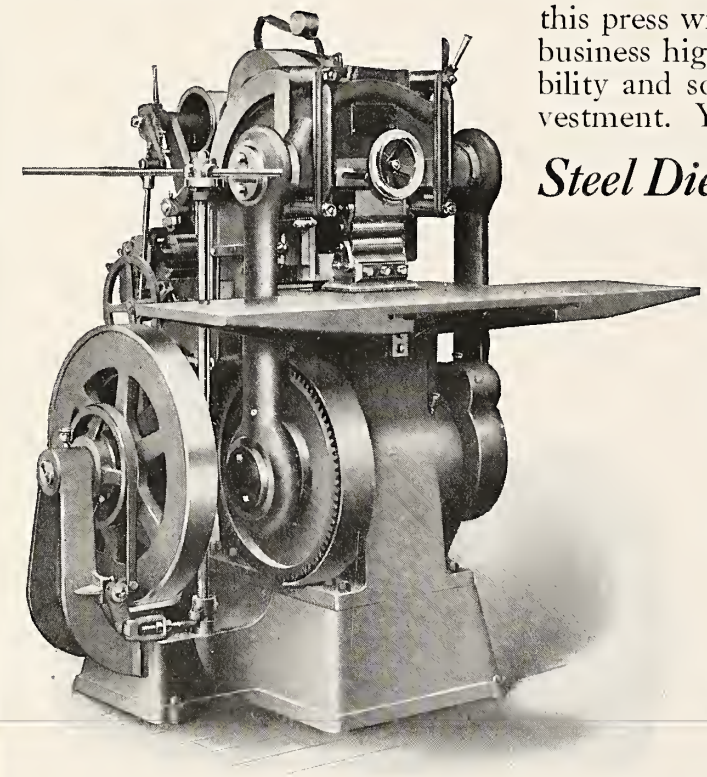
Miller & Wright Paper Co., New York city
Hudson Valley Paper Co., Albany, N. Y.
Wilkinson Bros. & Co., Philadelphia, Pa.
B. F. Bond Paper Co., Baltimore, Md., and Washington, D. C.
Tileston & Livermore Co., Boston, Mass.
R. H. Thompson Co., Buffalo, N. Y.
Donaldson Paper Co., Harrisburg, Pa.
Chope Stevens Paper Co., Detroit, Mich.
Crescent Paper Co., Indianapolis, Ind.
O. W. Bradley Paper Co., St. Louis, Mo.

MANUFACTURED BY

B. D. RISING PAPER CO.

HOUSATONIC, BERKSHIRE COUNTY,
MASSACHUSETTS.

Regardless of the Size of Your Business



this press will quickly pay for itself and build up a business highly profitable to the printer. Its durability and sound construction insure a lasting investment. You should investigate the merits of this

Steel Die and Plate Stamping Press

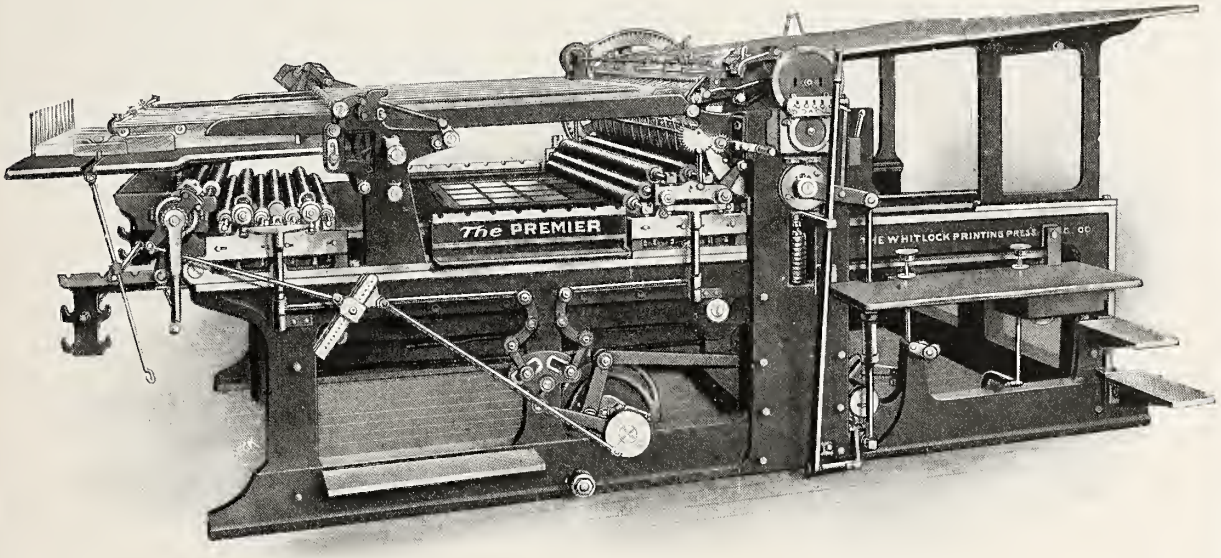
The mechanical principles and construction are absolutely correct, nothing skipped or overlooked—the main object being to create a thoroughly dependable press. Speed, accuracy and character of its output are features worth investigating.

It inks, wipes, polishes and prints at one operation from a die or plate, 5 x 9 inches, at a speed of 1,500 impressions per hour. We emboss center of a sheet 18 x 27 inches.

Write for full particulars, prices, terms, etc.
We manufacture two smaller sizes of press.
Also hand-stamping and copperplate presses.

The Modern Machine Company
Belleville, Illinois

SAID a pressroom superintendent to one of our representatives recently: "I have critically compared every part of your Premier with the same parts on the other popular Two-Revolution presses; I have compared the devices made up of these parts; I have compared the way these devices perform their functions; and I have noted the results obtained—in speed, smoothness of running, register, impression, convenience of operation and evidence of durability. *The PREMIER excels in every way any and all other Two-Revolution presses*, and if it gets just a little of the appreciation it deserves, you will have to build addition after addition to your shops to accommodate your orders." Our advertisements in *The Inland Printer* of the past few months show some of the comparisons made by the gentleman whom we quote.



The PREMIER

Is the Best of All the Two-Revolution Presses

LET US TELL YOU ABOUT IT

AGENCIES

Chicago, St. Louis, Cleveland, Cincinnati, Detroit, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Spokane, Seattle, Dallas—AMERICAN TYPE FOUNDERS CO.

Atlanta, Ga.—Messrs. J. H. SCHROETER & BRO., 133 Central Ave.

Toronto, Ont.—Messrs. MANTON BROS., 105 Elizabeth St.

Halifax, N. S.—PRINTERS' SUPPLIES, Ltd., 27 Bedford Row.

London, Eng.—Messrs. T. W. & C. B. SHERIDAN, 65-69 Mt. Pleasant, E. C.

Sydney, N. S. W.—Messrs. PARSONS & WHITMORE, Challis House, Martin Place.

The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY

DERBY, CONN.

NEW YORK, 23d Street and Broadway
Fuller (Flatiron) Building

BOSTON, 510 Weld Building, 176 Federal Street

Your Opportunity Now

WHY STICK to the mechanical end of the business when the education of the business end of the business is open to you?

AS A SUPERINTENDENT OR FOREMAN, you reach the end and a standing salary.

AS AN ESTIMATOR, you can command a salary and become absolutely indispensable to your firm.

LEARN ESTIMATING BY MAIL

THERE are thousands of firms looking for competent estimators.

ORGANIZATIONS in every part of the country are trying to find men to supply the demand.

ANY fairly intelligent employee of a printing house can school himself in the art of estimating with our Simplified Method by mail.

SOLD on the Installment Plan, $10.00 down, $5.00 per month for three months following—$25.00 entire cost. Twelve lessons in six months. Key sheet and general information on costs, etc.

YOU do not neglect your work while completing your course.

SUBSCRIBE NOW

THE MASTER PRINTER PUBLISHING CO.

1001 Chestnut Street

Department 11 PHILADELPHIA, PA.

OSWEGO CUTTING MACHINES

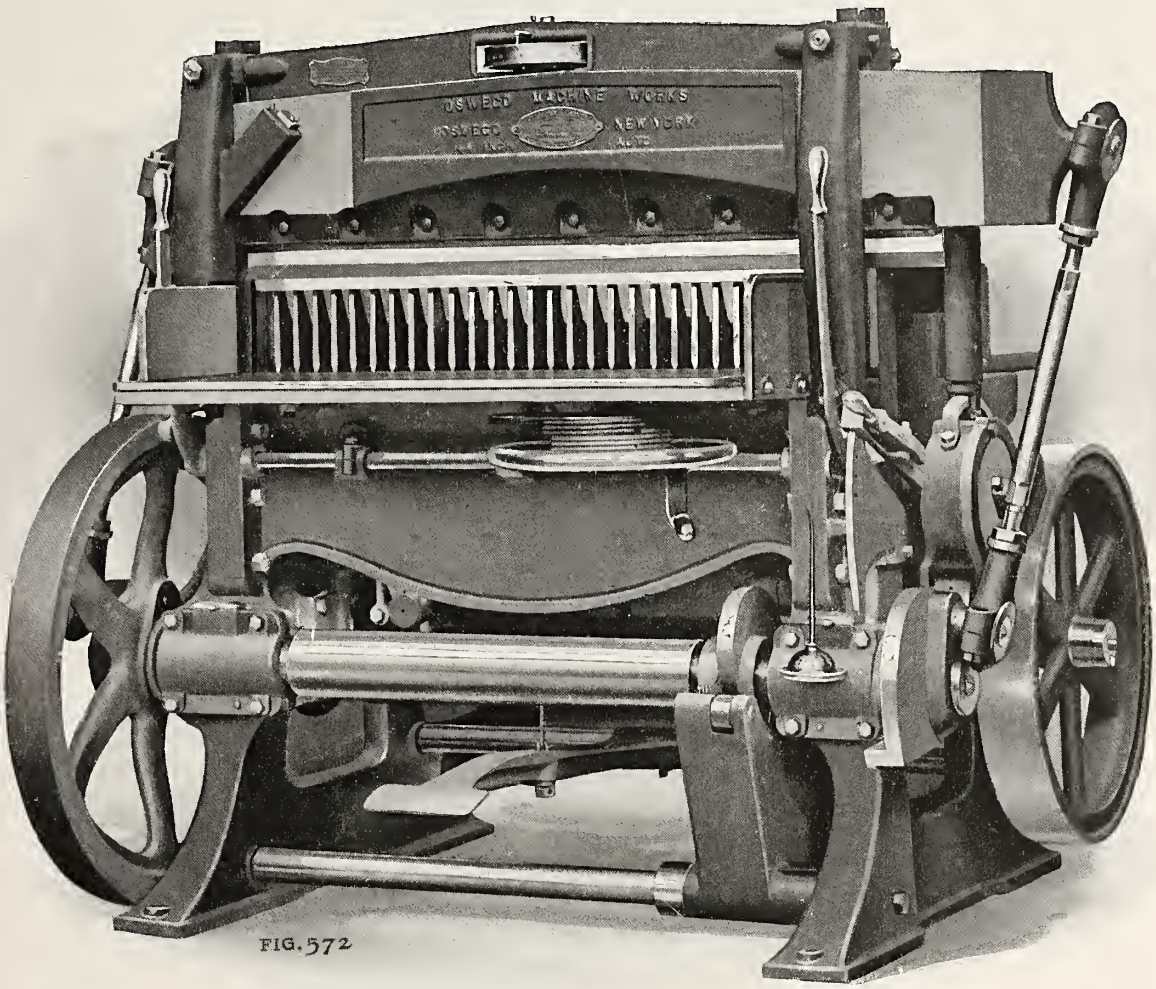


FIG. 572

THE BROWN & CARVER AUTO

TRIPLES PRODUCTION

And cuts work as accurately as the reliable BROWN & CARVER Hand Clamp Cutter. It has the new double-shear motion

---

This pictures only one of the *ninety* sizes and styles of cutters that are made at Oswego as a specialty. Each Oswego-made Cutter, from the little 16-inch Oswego Bench Cutter up to the large 7-ton Brown & Carver Automatic Clamp Cutter, has at least three points of excellence on Oswego Cutters only. Ask about the Vertical Stroke Attachments for cutting shapes.

It will give us pleasure to receive your request for our new book No. 8, containing valuable suggestions derived from over a third of a century's experience making cutting machines exclusively. Won't you give us that pleasure?

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

OSWEGO, N. Y.

CUTTING MACHINES EXCLUSIVELY

The Hard-to-Suit Printer



Will experience—once for all—complete satisfaction when once using

JAENECKE'S PRINTING INKS

Known the world over as a reliable product. The works in Newark are celebrated for the skill used in the laboratory, the care exercised in the purchase and preparation of the raw materials, and for the judgment and conscientious effort put into the making of the finished product.

ASK FOR OUR SPECIMEN-BOOK

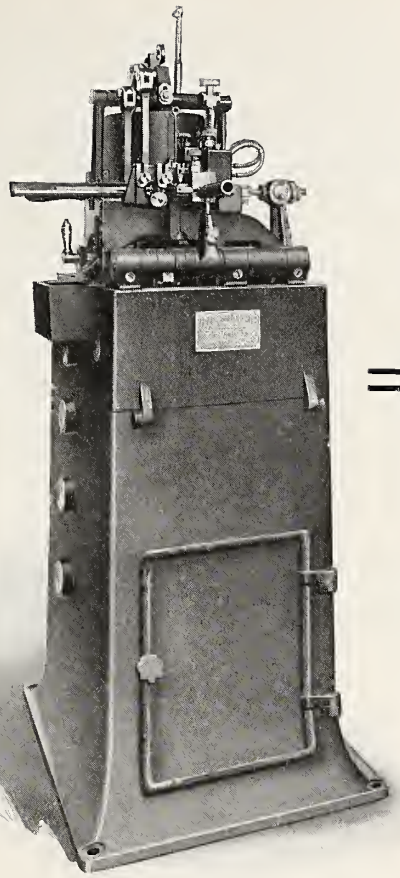
Main Office and Works—NEWARK, N. J.

THE JAENECKE PRINTING INK CO.

CHICAGO OFFICE: New Number, 531 S. Dearborn Street

Old Number, 351 Dearborn Street

NEW YORK PHILADELPHIA ST. LOUIS DETROIT PITTSBURG



The Printer's Typefoundry

WITH a Thompson Typecaster in your plant you are independent of typefoundries. Makes all sizes, from 5 to 48 point, from Linotype, Compositype and Special Electrotype Matrices, borders, low quads and spaces—hair spaces or 3-em quads. The only machine which can use Linotype Matrices

Entire Equipment Costs Only Fifteen Hundred Dollars

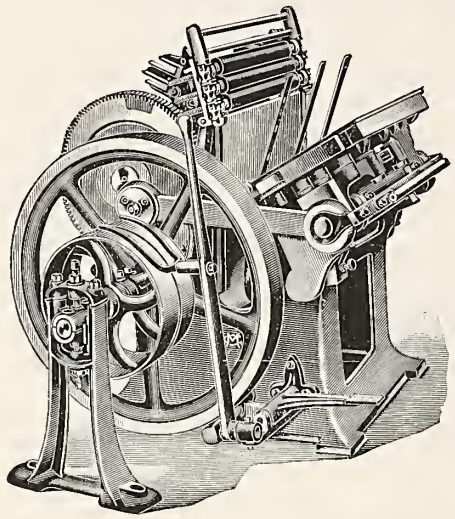
Write for Matrix Catalogue and Trial Proposition

Thompson Type Machine Company

624-632 South Sherman Street, Chicago

Set in Cheltenham Series, made by the Thompson Typecaster

The Distinguishing Features



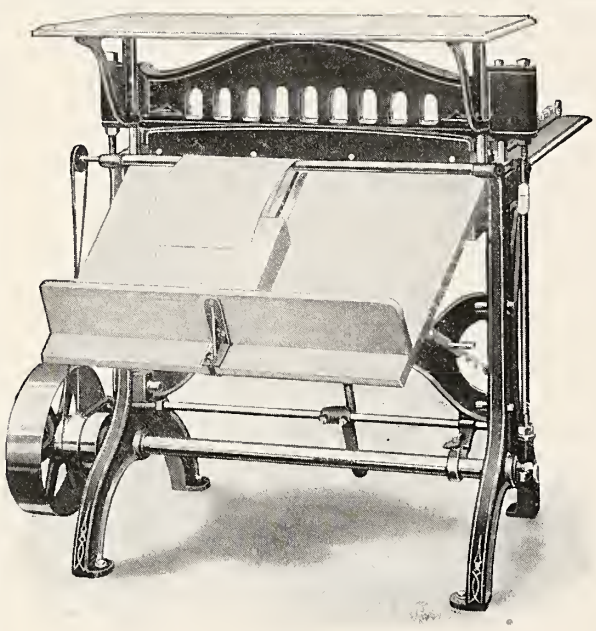
of our presses are *efficiency* and *durability*. Printers can best determine the true character and serviceable qualifications of our presses when they have carefully examined and impartially compared other printing presses in competition with ours. You can better estimate merit by such caution. Cost of production is an important item to the printer — therefore study closely all features.

The Improved Universal Press

was designed to give to the printer the fullest measure of satisfaction, and its purpose has been recognized and fully accomplished. Is specially adapted to high-class work — such as half-tone, four-color work, embossing, cutting and creasing.

The National Machine Co., *Manufacturers,* ***Hartford, Connecticut***

Sole Canadian Agents—MILLER & RICHARD, Toronto and Winnipeg



TATUM 28-INCH POWER PERFORATOR (Rear View)

THE LINE OF TRUE MERIT
ESTABLISHED 1859
TATUM
TATUM

TATUM PERFORATORS

THE SPEEDIEST
STIFFEST
HEAVIEST
CLEANEST
LONGEST LIFE
CHEAPEST
BEST

FOOT-BELT OR DIRECT-CONNECTED MOTOR DRIVE

THE SAM'L C. TATUM CO.

Main Office and Factory:
3310 Colerain Ave., CINCINNATI, OHIO

New York Office: 180 Fulton Street

WRITE FOR CATALOGUE A

Largest Order for Offset Presses Ever Placed!

THE Huebner-Bleistein Patents Co., of Buffalo, N. Y., have recently placed a single order, for their new plant, for

Eight (8) Scott Offset Presses

all of them No. 4 size—38 x 52" with 6 ink and 2 water form rollers. This order was placed with us after a most thorough investigation of every make of Offset Press built and after trying one of other manufacture.

In addition to the above, which is the most important and largest single order for Offset Presses ever given out, we sold the following Lithographic Presses during the month of May:

Messrs. Stone, Ltd., Toronto, Canada	1	No. 4 6-roller offset press
American Bank Note Co., New York	2	flat-bed lithos.
American Bank Note Co., Ottawa, Ont.	1	flat-bed litho.
Messrs. A. Hoen & Co., Richmond, Va.	1	single-color rotary litho.
Messrs. A. Hoen & Co., Richmond, Va.	1	two-color rotary litho.
Decalcomania Co. of Canada, Toronto, Ont.	2	flat-bed lithos.
Northwestern Litho. Co., Milwaukee, Wis.	1	offset press
Mr. Chas. B. Reynolds, Brooklyn, N. Y.	1	flat-bed litho.
Mr. John F. Scherber, Boston, Mass.	1	offset press
Dorsey Printing Co., Dallas, Tex.	1	flat-bed litho.
Messrs. A. Hoen & Co., Richmond, Va.	2	No. 4 6-roller offset presses

The above, together with the Huebner-Bleistein order, make a total of

TWENTY-TWO (22) SCOTT LITHOGRAPHIC PRESSES

"The SCOTT Is Best—Forget the Rest"

For catalogues, prices and full particulars, address

WALTER SCOTT & COMPANY

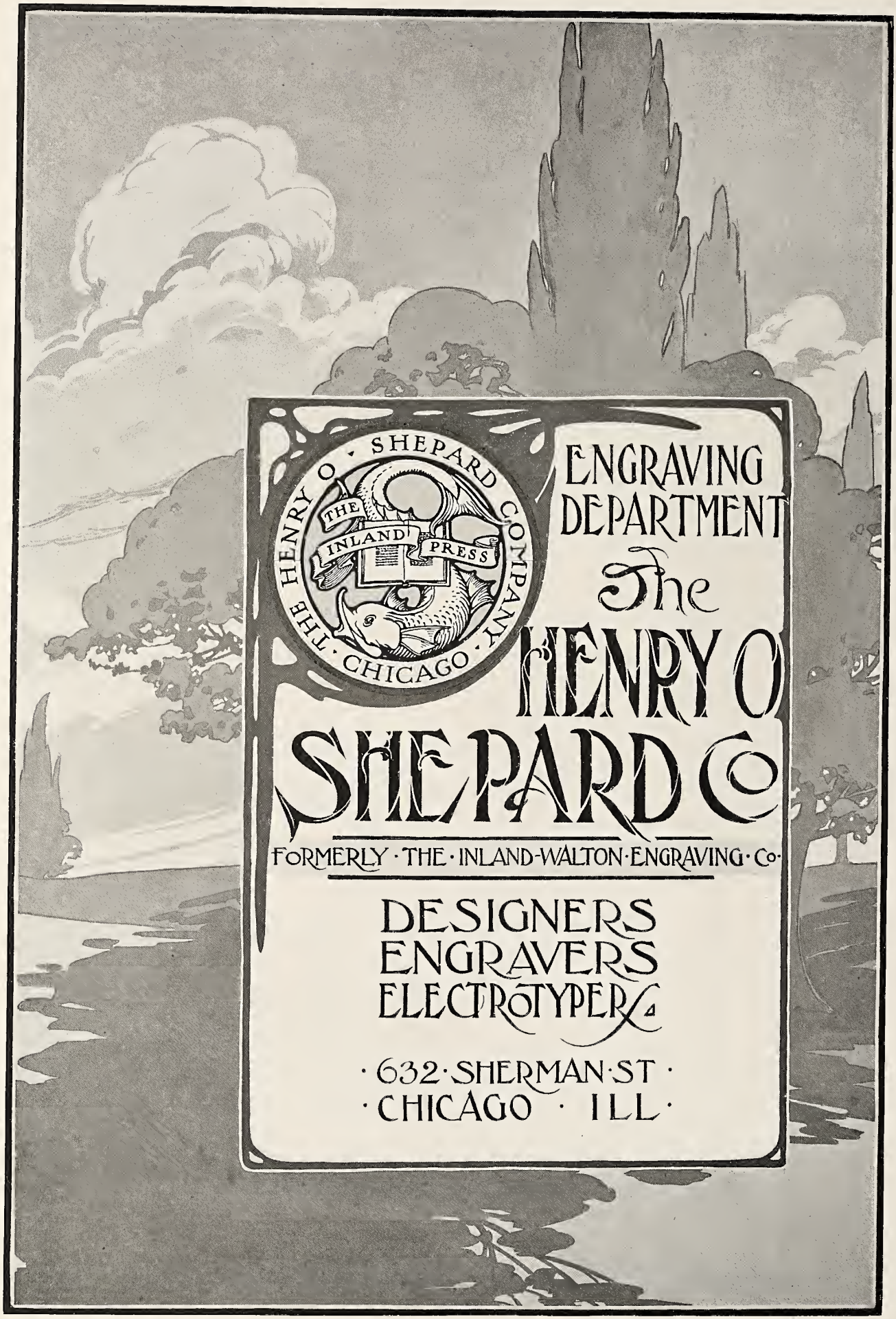
DAVID J. SCOTT, General Manager

MAIN OFFICE AND FACTORY

PLAINFIELD, NEW JERSEY

NEW YORK, 41 Park Row

CHICAGO, Monadnock Block


THE HENRY O. SHEPARD COMPANY
THE INLAND PRESS
CHICAGO
ENGRAVING DEPARTMENT
The HENRY O SHEPARD Co
FORMERLY · THE · INLAND-WALTON · ENGRAVING · Co ·
DESIGNERS
ENGRAVERS
ELECTROTYPERS
· 632 · SHERMAN · ST ·
· CHICAGO · ILL ·

VISITING PRINTERS

When in New York Inspect These Presses

Three New Era Presses in One Plant



These presses are ideal for labels, tickets of all kinds, loose-leaf forms, index cards, or any form requiring a number of colors; also punching, cutting and slitting to any size or shape, or rewinding when desired. Prints from flat plates, with the speed of a rotary. Suitable for long or short runs.

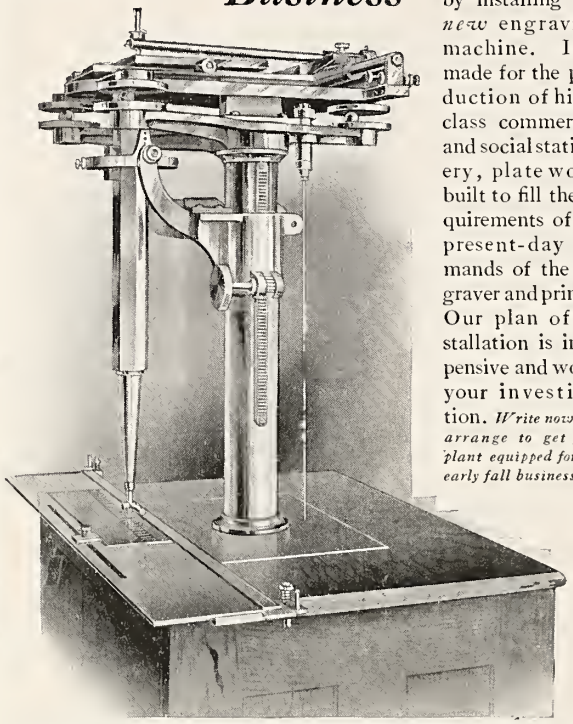
THE REGINA CO.

HENRY DROUET, *Sales Agent*

217 Marbridge Building

47 W. 34th STREET, NEW YORK

You Can Build Up a Profitable Business



by installing this *new* engraving machine. It is made for the production of high-class commercial and social stationery, plate work, built to fill the requirements of the present-day demands of the engraver and printer. Our plan of installation is inexpensive and worth your investigation. *Write now and arrange to get your plant equipped for the early fall business.*

Engravers' and Printers' Machinery Co., Inc.
108 Fulton Street, New York City, N. Y.

No. 4 Box Machine



12-inch Arm — Stitching point 36 or 44 inches from the floor.

20-inch Arm — Stitching point 36 or 44 inches from the floor.

MANUFACTURED BY

The J. L. Morrison Company
534 So. Dearborn St.
Chicago
New York London Toronto

"Perfection" Stitchers for all purposes

Really Cheap Ink

Is only the ink that gives perfect satisfaction. Ink that satisfies the artistic mind and *saves its own cost* by its perfect working qualities is the cheapest ink regardless of its price per pound.

The beautiful catalogue of B. Altmann & Co., the leading New York Fifth Avenue Dry Goods House, was printed on D & C highly glazed enamel paper without slip-sheeting with

HUBER'S CLASSIC HALFTONE BLACK

THE RESULTS
Perfect Printing :: Perfect Halftones :: Perfect Solids
No Peeling :: No Offsetting

The Ink Not Needing Slip-sheeting
SAVED ITS OWN COST

J. M. HUBER 350 DEARBORN ST. CHICAGO
JOHN MIEHLE, JR., MANAGER
New York Boston Philadelphia St. Louis



There Is But One Process

—that process, the ability to execute *quick* and *satisfactory* Electrotyping.

Our entire plant is fully equipped with new and modern machinery

and it goes without saying that our facilities, in the hands of *expert workmen*, enable us to handle your work with absolute satisfaction. 'Phone Franklin 2264. We will call for your business.

American Electrotype Co.
24-30 South Clinton St.
Chicago

To Fully Appreciate Quality

the user of catalog cover-stock must examine our attractive line of samples to appreciate the vast difference "to the good" found in our product

CORDOVA SUPER COVER

must be *examined* and *impartially judged* alongside of other good catalog covers to prove to the user its unusual excellency.

It has the looked-for lasting service and protection to catalogs, booklets, or large directories. Samples will prove our *quality* claims. Why not look them over?

DETROIT FIBRE

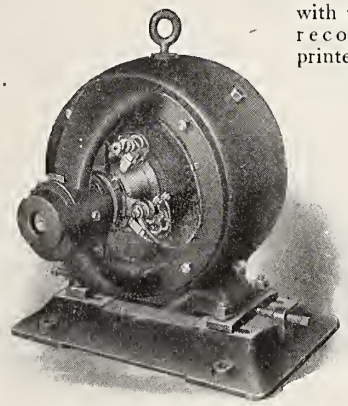
Detroit Sulphite Pulp & Paper Co., *Makers of Papers of Strength, Detroit, Michigan*

Its Efficiency Proven

Selecting the right power is important. Printers using Peerless motors realize satisfactory service—an investment in motor power worth while.

Peerless Motors

with their proven record solve printers' troubles.



The exacting service required of a Motor by the printers, calls for the PEERLESS.

It is built for full-day, *Every-day Service* and gives it. Motors made for all Printing Machinery.

On ANY POWER PROBLEM write:

The Peerless Electric Co.

Factory and General Office: Warren, Ohio

Sales Agencies:

CHICAGO, 528 McCormick Bldg. NEW YORK, 43 West 27th Street

And All Principal Cities

Run Advertisements That Stand Out

These are the advertisements that grip the reader's attention—that more than return to you the few extra cents invested **in the best printing plates.** For you can't make good impressions by running the cheaper grades of plates—they either print up gray or are blurry and hard to read.

Adver-types

"print up"

Ask any advertiser

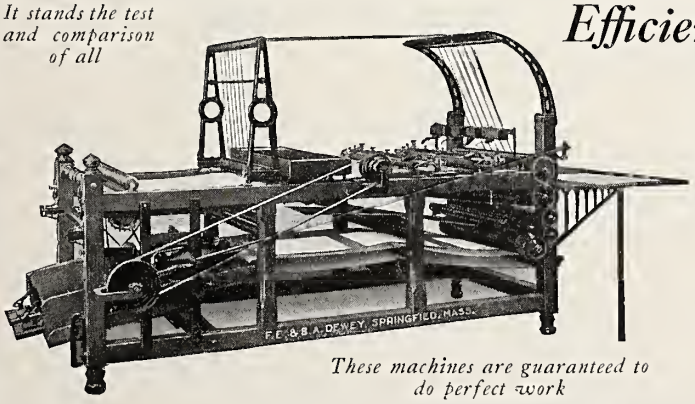
We absolutely guarantee that every one of our Kiln-Dried Cherry Base and Interchangeable Top will print clear and sharp in any magazine or newspaper. Let us tell you about our advertising plate service—how we can handle 60,000 column inches of plate matter daily.

Adver-types

Advertisers' Electrotyping Co.

501 to 509 Plymouth Place Chicago, Ill.

It stands the test and comparison of all



These machines are guaranteed to do perfect work

Efficiency, Durability and Quality

are the essentials of a satisfactory ruling machine, and these characteristics stand out boldly in the Dewey Ruling Machine. Its mechanical principle and construction embody all the up-to-the-minute improvements. Built for service and at the right price. One of the main features—the slack of cloth always at bottom, making top perfectly tight. Any user of any pen machine can add this improvement at little cost.

Before you buy, do yourself justice by investigating the reliable Dewey Ruling Machine.

Manufactured since 1863, but with improvements since 1910

WRITE FOR CATALOGUE

F. E. AND B. A. DEWEY

SPRINGFIELD, MASS.



Send for Booklet

HERE IS CONVENIENCE AND FIRE PROTECTION FOR YOUR PRINTING PLANT

The Justrite Oily Waste Can

OPEN WITH THE FOOT

A convenience that makes it easier to throw oily waste in the can than to stick it under a bench—that keeps your plant clean and orderly and cultivates neatness among your employees.

An effective fire protection that keeps all the dangerous oily-soaked waste in non-leaking cans under tight-closing lids, thus reducing the danger of spontaneous combustion and stray matches.

Absolutely no desire on part of workmen to block cover open. No springs to get out of order. Always closed when not in use.

Each can bears the official label of the National Board of Fire Underwriters, which insures you protection against the so-called approved inferior waste cans.

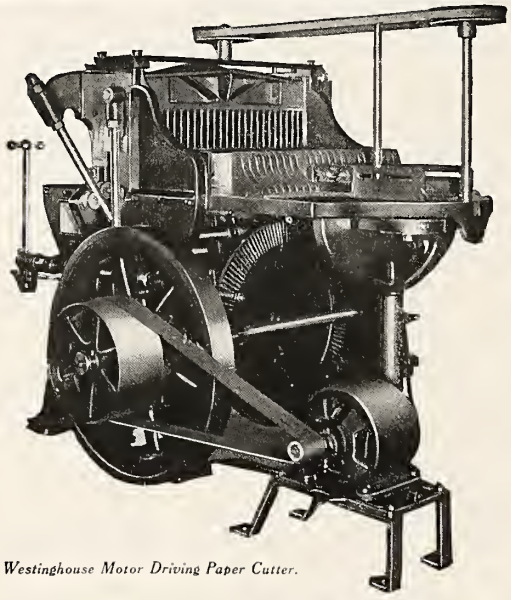
For Sale by leading printers' supply houses and hardware dealers, or write us direct for circulars and prices.

The Justrite Mfg. Co., 332 S. Clinton Street, CHICAGO

CANADIAN AGENTS { MILLER & RICHARD, Winnipeg and Toronto
GEO. M. STEWART, Montreal



Patented.



Westinghouse Motor Driving Paper Cutter.

Get satisfaction by driving your machines with—

Westinghouse Motors

We give the same attention in equipping the smallest printing plant as we give the largest.

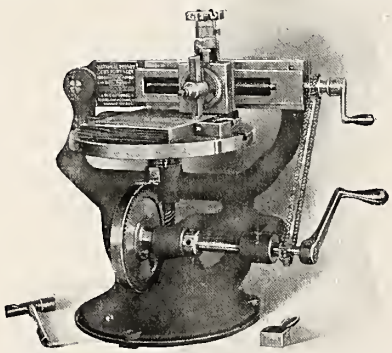
Westinghouse Electric & Mfg. Company

Sales offices in all large cities — **East Pittsburg, Pa.**

This Time-Saver

will pay for itself in less time than you are now burning up making up your mind whether it's a *good thing* or not.

Rotary Hand Planer



For wood or metal base; cuts up to 10 inches square.
The work rotates; cross-feed tool.
A perfect cut gives easy make-ready.
Features not contained in high-priced planers.

SHIPPED ON THIRTY DAYS' TRIAL

Manufactured and for sale by

National Printing Machinery Co., Inc.
Athol, Mass., U. S. A.
Formerly National Perforating Machinery Co., of Kansas City, Mo.

If its ENGRAVED or EMBOSSED
"WE DO IT"

TELEPHONES RANDOLPH 805-806

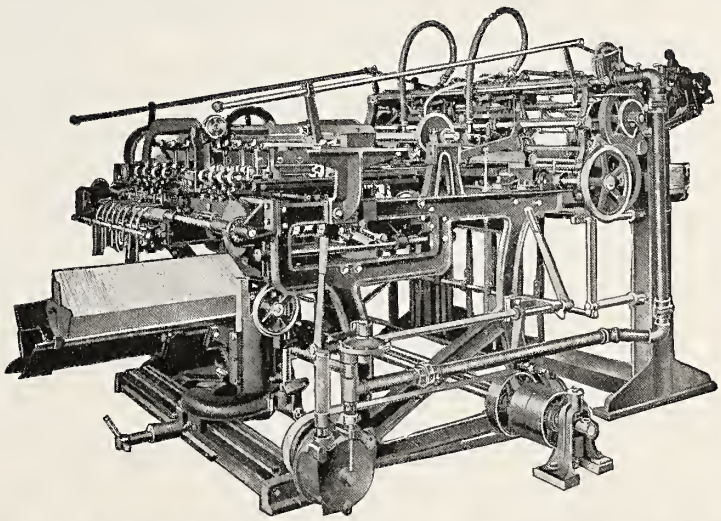
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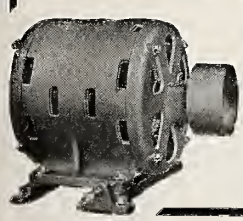
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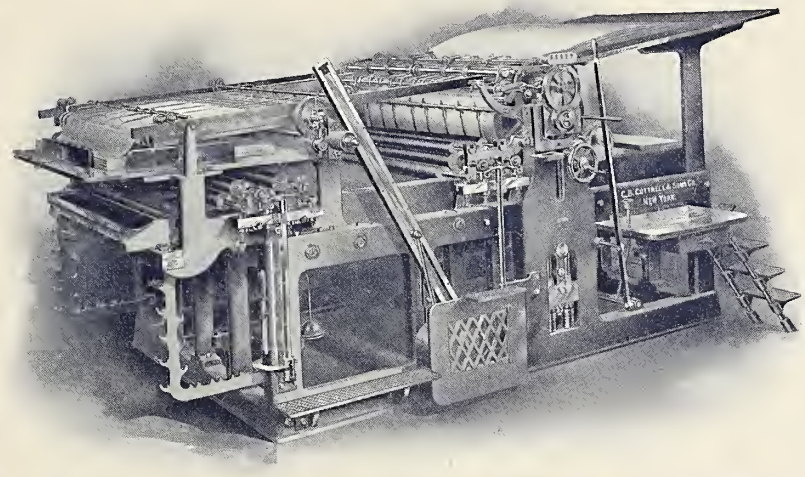
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50%
Better than Others

They run on the highest grade of magazine work where the forms are heavy, the runs long, and the time for actual running the shortest. This is work which demands not only a correct design for the machine but the working parts must also be made of the best material by the highest grade labor. The average age for these presses is a little over twelve years, a period which in itself proves that the performance is the general average for Cottrell Presses. These presses are in the Charles Schweinler Press. Notice their imprint on the back cover of many of the best magazines—all covers and color inserts being printed on Two-Revolution Cottrell Presses. Send for four-color booklet and get posted on what the New Series Cottrell is and what it is doing.



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In the early days his was the ready arm to execute the will of Hancock, Adams and Warren, and as a Leader was often their guide to the temper and resources of the body politic

8 Point Font $2 25 22 A $1 10 42 a $1 15

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His rare abilities in the latter led him to practice copperplate engraving, and through this channel his influence on Political life first began to tell

9 Point Font $2 50 22 A $1 25 44 a $1 25

MARKED ABILITY SHOWN IN WORK
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10 Point Font $2 50 19 A $1 20 40 a $1 30

ORGANIZE THE SONS OF LIBERTY
Revere became a prominent figure in this movement and executed important affairs

12 Point Font $2 75 17 A $1 30 35 a $1 45

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He was often the bearer of Letters of Importance from Massachusetts

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16 Point Font $3 00 12 A $1 40 25 a $1 60

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HIGHLY ESTEEMED
Popular among Friends

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30 Point Font $4 25 5 A $1 95 11 a $2 30

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36 Point Font $5 00 4 A $2 55 8 a $2 45

MARTIAL SPIRIT
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48 Point Font $7 50 4 A $4 05 7 a $3 45

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Eager Patriots

60 Point Font $9 25 3 A $5 35 5 a $3 90

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72 Point Font $11 00 3 A $6 90 4 a $4 10

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Are You Satisfied With Dusty and Uneven Concrete Floors?

Mr. Printer, it's dangerous to use ordinary concrete floors. There is dust constantly arising from the surface, which means ruination to your machinery, paper and ink.

Are You Going to Erect Your Own Building?
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Ordinary Concrete Floors are porous — hence they dust and wear badly.

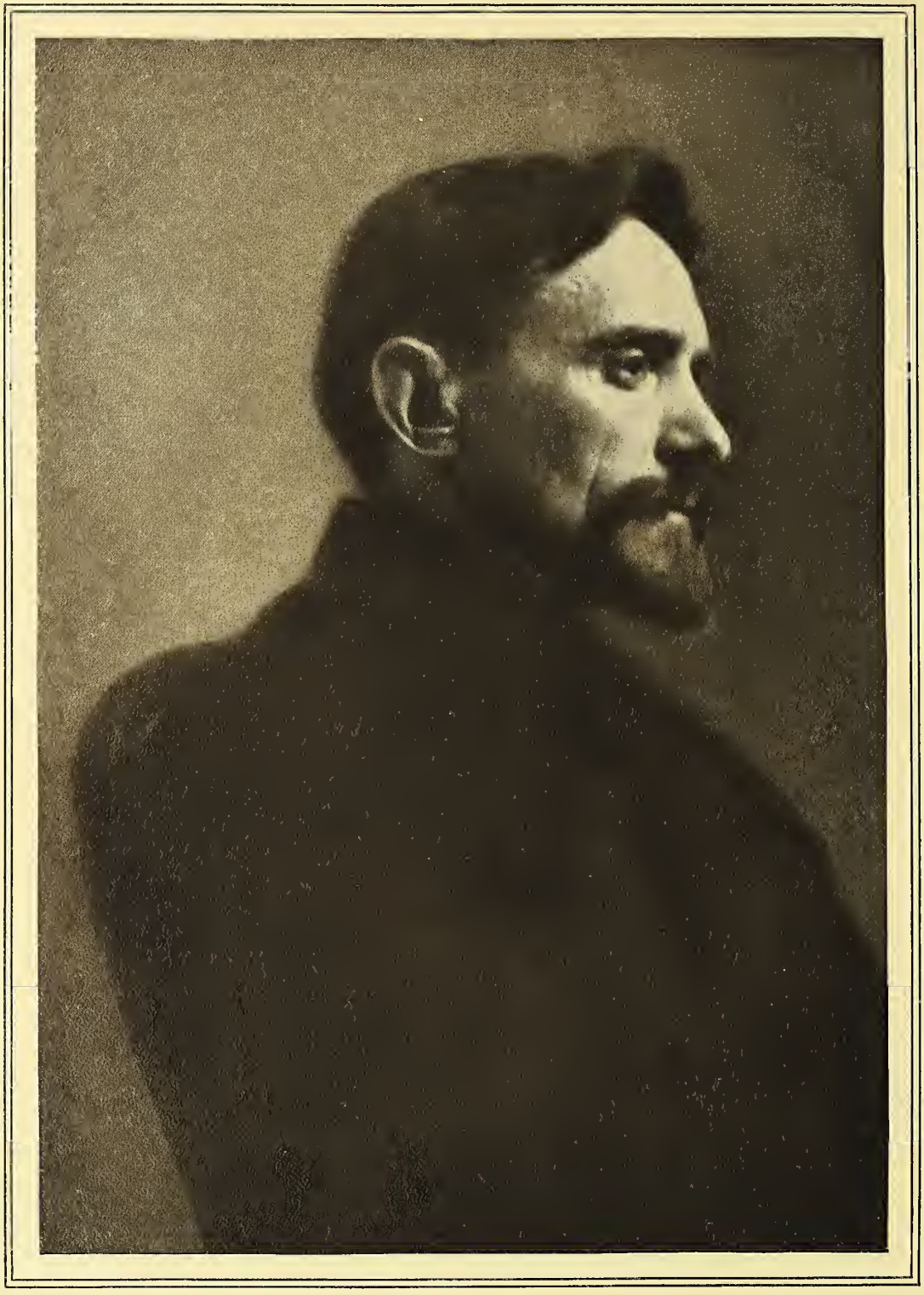
The Master Builders Method will make Concrete Floors that are dense, eliminating dust, grit, and withstanding an endless amount of heavy wear trucking, the weight of presses, etc.

By *The Master Builders Method* you can also repair your old Concrete Floors — making them as good as new.

Let us explain more fully why you should use *The Master Builders Method* for laying Concrete Floors.

THE MASTER BUILDERS COMPANY
Cleveland, Ohio





John H. Vanderpoel

From a photograph by L. B. Christopher.

Engraved and printed by The Henry O. Shepard Company,
624-632 Sherman street, Chicago.

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The Inland Printer

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under act of March 3, 1879.

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XLVII. No. 5. **AUGUST, 1911.**

TERMS { $3.00 per year, in advance. Foreign, $3.85 per year. Canada, $3.60 per year.

JOHN H. VANDERPOEL AND HIS WORK.

BY THOMAS WOOD STEVENS.

IT is fitting, now that John H. Vanderpoel is gone, that some appreciation of his services to American art be expressed. The cause which he served was very dear to him, and his labors in it were tireless and constant. But it is not readily possible to cast up his account, as in the case of many painters whose canvases we have only to recall or of many authors whose books we have only to enumerate. Mr. Vanderpoel's services were of a pervasive and lasting character, and his is a constantly growing influence whose complete result must be many years in the future. The work of a great teacher does not die while his pupils live to fulfil his hopes.

The growth of the need for a native art in America has been unprecedentedly rapid. Hundreds of young men and women have poured into the schools, and the schools themselves have necessarily arisen without traditions rooted in the soil. The art of the future could not rest wholly upon European training without losing touch with the need which called it into being. A grave responsibility rests upon the teachers who have guided this great movement; if this responsibility shall be wisely met, with due regard to the future that must come of it, these teachers will prove themselves worthy of a high place in the making of a national art.

While many young artists are trying their wings, and the swift transition from pure utilitarianism to a highly conscious artistic activity is going on, we must expect the individualistic nature of the artist to assert itself. Each will play his own game — each will express his own credo. The painting of new pictures is a great thing — not the knowing of the old secrets whereby great pictures are painted. Everywhere the urge and the temptation to accomplish and express, to bring out whatever may be in him in his own way, assail the young artist. And while everybody is splashing at the canvas with vigor — perhaps even with inspiration — somebody must take time to develop the immutable elements of good art — the elements of fine vision and craftsmanship. While we are all painting figures, one way or another, somebody must pause to gain and give out some sure knowledge of how figures should be painted.

We can not be utterly egoistic, or the need for a native art ends in chaos. Some men must place great powers at the service of the cause, and must stifle their desires to paint, and accomplish, and grow famous.

This was the course which Mr. Vanderpoel took. He painted little on his own account. He never, perhaps, extended his individual powers as an artist to the utmost. He sat down among the young men, and gave over to them his ripe learning in the laborious and essential province of figure drawing. He became a specialist, consciously or unconsciously, that others might build upon the depth of his foundations.

We never had from him a word or a look of discontent that this was so. He never demanded

gratitude of his students, and only smiled when they went out and set up new and different standards, or followed other and less exacting masters. I do not think these things failed to wound him, but he never showed it. Still, with all the hundreds of faithful men and women standing high and still advancing in every art center of the country, he could afford to smile at the occasional one who suddenly found himself greater than his master, and who was dazzled a bit by the eminence of his own conceit, and I believe that Mr. Vanderpoel number of illustrators, designers, mural decorators and workers in the minor arts who have taken from him a sounder and more scrupulous standard of drawing.

It is difficult, in writing of his work, to be silent about his quiet, gracious personality. But of all those who have studied under him, from the painters now in the height of their powers and success to the mistaken ones who could never translate the impulse into the act of art, and who have gone back to the farms and towns — fail-



IN HIS NAME.

From a painting by John H. Vanderpoel.

realized soberly, what most of us are now brought by the shock and sorrow of his loss dimly to understand, how great was the responsibility of his work, and how much he, as a teacher at a critical period, was contributing to the future of our art.

In every exhibition we meet with the works of many of his pupils. I have noted, in the case of an important Eastern exhibition, as high a proportion as one in five of the contributing artists owing their early training to him; and in a Western exhibition, now that so many of his younger pupils have "arrived," the proportion would be still higher. But it is not only among painters that we find them. One can only guess at the ures — not one can forget him. The still voice, the carefully chosen word, the humorous upward glance, the intent profile while he studied the model, and the slender, marvelously skilled hands sweeping in the essential facts of the figure — these can not be forgotten. And his lectures, with the exposition in words often too full and abstract to be grasped (for there is nothing more difficult to describe than physical form), but all made clear again by the confident, synthetic, masterly drawing; how many thousands of us gratefully remember him as he explained away our difficulties with the charcoal. Then it seemed as though all the knowledge of the artist were incarnate in

him — fluent, patient, and devoted to the discipline of each one among us. I remember Howard Pyle's comment on one of those lectures: "Remarkable, sir, remarkable. My only complaint is that you can't make your students draw like that — but I suppose that's beyond reason."



IN HOLLAND.

From a painting by John H. Vanderpoel.

Fortunately, the lectures, so far as the fact and knowledge of them is concerned, are embodied in his book, and future students will in that be able to share something of the character of his teaching. But the book, completely and carefully as it embodies the ideas of Mr. Vanderpoel's teaching, is only a book; while to those who worked under him the intimate, kindly encouragement, the strict standard of accomplishment, and the wonderful way he had of setting men hopefully to compass what he desired them to know — these are personal memories which shall be lasting influences in our art. In the large sum of his achievement, as we see it, his book, his paintings, his beautiful pencil drawings, and his mural paintings — all are but manifestations of a singularly vital personality which expressed itself most fully in his instruction. He was a very great teacher, and his loss leaves in his student world a desolate sense of personal sorrow.

EACH departed friend is a magnet that attracts us to the next world.— *Richter.*

TO JOHN H. VANDERPOEL.

BY THOMAS WOOD STEVENS.

On the occasion of the Life-class Farewell to Mr. Vanderpoel, The Art Institute, Chicago, May 24, 1907.

WE come to give a greeting: Hail and farewell.
A great man chose to be a friend to us,
And we have made him servant to our need;
For us he pours out the rich tide of life,
Gives us his knowledge as it were a coin
Too little worth to watch what hand may seize it.
But more than this, he gives us of his soul.
Now he has earned a holiday. We grudge it him,

My ships fare out along the starry night,
And I have shadowy fleets on all the seas.

So cheerfully we bid him go; his love
Will bring him back. Now for his wander-year:
Where the warm winds of summer, fresh with cloud,
Fill out the whirling windmill-sails, and ride
Untrammeled over Holland's meadow-lands;
Where Hobbema's water-wheels still creak and splash
Under the skies that Ruisdael used to paint —
Give him his holiday. And let him live
A while in tune with Rembrandt's mystery —
The glory that can never fade from earth
While men delight in beauty and in power.
What have we here for him? Our skies are cold,
Our story but a day; one thing we have — his heart.



OUT OF WORK.
From a painting by John H. Vanderpoel.

But we rejoice in the same breath. For we,
Careless and roystering in the port of youth,
Know this:

What I have seen is mine, I close my eyes:
The desert glory of the sun-gilt West,
The high-piled peaks that take their endless rest;
And where on burdened bays the towers arise
That gleam in story under older skies;
I follow — follow — where the keels have pressed
The fresh new shores of the uncharted quest;
North, fervent South, and East my red sail flies.
What if my hands be empty of estate?
What if I live in Fortune's cold despite,
And if this room be bare and desolate?
My heritage is rich on every breeze,

He will return. Then give him Italy —
And all the passionate magic of the South:
Florence, where his art's ancestors were born
And where they live in line and carven stone;
Florence, and Rome in its eternal day;
And Venice, on her myriad island throne,
Mother of Commerce, wedded to the deep.
The queen of dreams, who waits with seaward eyes.

Be here our night for dreams and prophecies:
Let now the centuries fall away, and look
Into that still remote and far-off time
When this our day shall stand in its true place,
And the clear eyes of history shall scan
The century where we begin our work.
Behold the flowering of our land in art —

The coming of the first dim genius-brood
Upon the western world we know and love:
Great names shall rise; great works defy the years.
Venice has been, and is forever great;
Holland has sealed the wax of time with light;
The dawn turns silently from gray to rose,

For they will know the truth. And they will know
There was a little man with a great heart,
Who poured his knowledge out among us all
And gave us power as if it were a coin
Too slight to watch in his large charity. . .
So when we dreamed, not unforgetful quite



GOSSIPS.
From a painting by John H. Vanderpoel.

And lo, our new immortal day burns clear.
And men, in that far future time shall see
How all this land shall burgeon into life,
When the high tide of art grows full and breaks
Along our shores in deathless ecstacy. . . .

Then curious men, makers of wise new books
Will shake their heads, and wonder and debate,
And some will say — It was the will of God;
And some — It was the overflow of Life.
But shrewder ones will mouse among the gray
And tattered ruins of our time, and smile,

Of what he gave us, many dreams came true,
And art grew strong and flourished in the land.

This they will know years hence — a thousand years;
And they will write — in such and such a day
There lived a master who taught many men
And in him the true flame of art was pure.
To him the honor — all the fragrant praise:
Master of art, compeller of destinies. . . .
And they will know your name, sir, then as now.
Master of truth — compeller of destinies. . . .
Hail and farewell.

Written for THE INLAND PRINTER.

THE MAKING OUT OF WORKSLIPS.

BY ARTHUR K. TAYLOR.

THE subject of this article will be recognized as one that is commonplace. It will not ordinarily inspire any especial interest. It deals with a routine operation that is generally classed as one of the drudgeries of the business — devoid of dramatic incident, flat and colorless. It pertains to the every-day grind that most of us depend upon for our bread and butter.

There is, however, one unfailing way to remove any kind of work from the realm of the commonplace and to establish it on a plane beyond the reach of detraction, and that way is to do it surpassingly well. Only its unchallengeable truth avails to forgive the foregoing statement its triteness and apparent preachiness. There is a true dignity which surrounds work that is honest all the way through, and the man who has been faithful over a few things has already tasted of a joy even before he is called to be ruler over more.

Within the past fortnight it has been my good fortune to see in the plant of one of the greatest publications of the age operations so marvelous in their character that the very contemplation of them sets one's pulses throbbing, and any one competent to grasp their import as evidences of the marvelous development of our craft could not fail to be elated and filled with a fine enthusiasm that he was even in the ranks of a great army whose field is under the eye of leaders who can plan and execute such wonderful achievements.

I saw among a great many other marvelous things four-color half-tone work of the highest grade being produced complete — slip-sheeted at one feeding of the sheet, the second color being printed on the front of the sheet before the first color is finished on the rear of the same sheet, and so on with the other colors. But yet more wonderful to relate, all these color half-tones, whether square-finished or vignetted, were printed on a packing absolutely flat, without make-ready or manipulation of any character, every color falling on the same impression area. The necessarily differing degrees of pressure were provided in the printing-plates themselves by their varying thicknesses. I saw ordinary lead-process electrotypes heated almost to the melting point, and placed in a hydraulic press of prodigious strength, and into the face of those electrotypes were driven extra strong overlays cut in reverse — the high lights built up, the solids cut out. When you sighted across the face of a plate that had passed through these processes you immediately appreciated how it was possible to print on a flat packing.

While it is agreed that these marvels have nothing to do with the making out of workslips, it would be hard to find a better example, were such needed, to vindicate the importance of doing well the little things.

This wonderful four-color half-tone press would not have been worth more than junk had not the process of platemaking been advanced beyond the flat printing-surface stage; and neither



STUDY.
By John H. Vanderpoel.

press nor plates would have availed had it not been for the skill and infinite patience of an ink-maker who saw beyond the horizon and who mixed and ground until his dream came true. Here were men working together, all engrossed in commonplaces, every day doing their best, dealing with the infinite detail of an intricate manufacturing problem. No point too small to claim the concentration of their minds, and the measure of their notable achievements simply the sum of the countless trifles they honestly wrought.

Being the representative of the one who planned the particular piece of work it accompanies, the workslip, or whatever other term you may use to designate the form carrying the necessary instructions from the office to the different departments through which a job may pass, needs to be made out with the utmost care and precision, and there are few operations that better repay painstaking

attention than the concentration of mind given to filling out this most essential form.

If the copy is properly prepared and the job has had all its essential features decided upon prior to its being sent through the plant, that job is exceptional for which a workslip can not be made out so complete in detail and so careful in its planning that the man who prepared it could not absent himself from the establishment and no question come up concerning the job that the workslip would not satisfactorily answer.

While it is at times necessary to send workslips into the plant not filled out in some particulars, this should be the rare exception rather than the rule, and every possible necessary direction should be entered on this blank before it leaves the office.

The complaint is frequently heard that customers do not know what they want, and that the continual changes they make result in serious losses, as they seldom are willing to pay for alterations they make. As a matter of fact this complaint is a pretty sure indication of an order that has been taken by an incompetent salesman. Any one with an adequate sense of his dual responsibility to his firm and its customers will take the necessary steps to endeavor to learn the customer's taste and wishes. In order to arrive at the details it may be necessary to show a great many samples and make numerous suggestions, but the man who knows his business can generally gather enough from a hint dropped here and there by his customer to go ahead, and if he does not feel sufficiently sure to proceed to completion with the layout of the work, he can in any event prepare a rough layout of a portion of the job and submit this, and should it be necessary, in order to meet the customer's requirements, to proceed with a different plan, the expense already incurred is only trifling and can not be compared to what would have been the case had the job been sent to the composing-room in a half-digested condition. When the style has been clearly understood by the customer and he later makes serious changes in the composition, it is the exceptional customer who fails to see the justice of an adequate charge for the necessary extra alterations.

The jobs are few and far between where the customer has not some idea in his mind as to what he wants in point of selection of type and general arrangement, and if the trouble is not taken to find out what this idea is, and then to convey this same information to the compositors for their guidance, the office is put to the entirely unnecessary expense of having the job reset to meet the customer's taste.

While it may be true that a long term of employment in a plant in a clerical capacity may to some degree fit one for the making out of workslips, it is undoubtedly a great advantage to have actually had practical experience in the different processes through which the work must pass, for it takes good judgment to recognize the unusual — we may say the critical — points in the manufacture of a piece of work, and so write the instructions that these features of the work are clearly explained, leaving out the mass of obvious particulars that may be considered as representing the average workman's equipment in skill and intelligence.

A record of every promise for proof or delivery should always be entered on the workslip, and it is of first importance that the management sees that these promises are rigidly kept. It will not avail to enter these promises and let that be the end of your responsibility — simply putting it up to the different departments to see that the job is gotten through in time. Probably one of the greatest causes of reproach that our craft is burdened with is a proneness not to live up to promises, largely the result of letting the work look after itself in its progress through the plant, an eloquent indication of bad management.

A very frequent cause of delay in the delivery of work occurs in the shipping department, where the work is often held up for the want of certain information as to shipment that the person familiar with the job may know, but which was not written out in the instructions for shipping, and the one having the information may be out of reach when the work arrives in the shipping department. All necessary shipping instructions should be entered in their proper place on the workslip when it is made out, and it is a simple matter to indicate there the method of packing, the address for delivery, and whether the delivery is to be made by messenger, wagon, express, freight — railroad or boat — with proper routing, and whether it is to go prepaid or collect.

Neglect in attending to any one of these points may result in nullifying the effect of all the operations that have gone before.

For the want of a nail the shoe was lost,
For the want of a shoe the horse was lost,
For the want of a horse the rider was lost,
For the want of the rider the battle was lost,
For the want of a battle the kingdom was lost
All for the want of a horseshoe nail.

BLENDING AND ORGANIZING.

Organizing men to work for their common good is a slow process that can not be forced. The work is like that of blending some kinds of chemicals: if hurried and forced the mass blows up or boils over. Men must be blended into unity of purpose. They won't stick when jammed in.

Written for THE INLAND PRINTER.

THE TYPOGRAPHY OF ADVERTISEMENTS.

NO. VII.— BY F. J. TREZISE.

HAND-LETTERED ADVERTISEMENTS.

MORE and more is the hand-drawn letter attaining to a prominent place in our advertising pages — both magazine and newspaper. With a natural desire to achieve distinction in their particular fields of publicity, and with the possibilities of type seemingly exhausted, many of the large advertisers have turned to the designers for aid in effectively furthering the interests of their wares. Without at all conceding that the limitations of type display have been reached, we can not but recognize the fact that interest and beauty have been added to our advertising pages by the freedom and the absence of rigidity and stiffness which characterize the hand-drawn letters; and while this series of articles deals more particularly with type

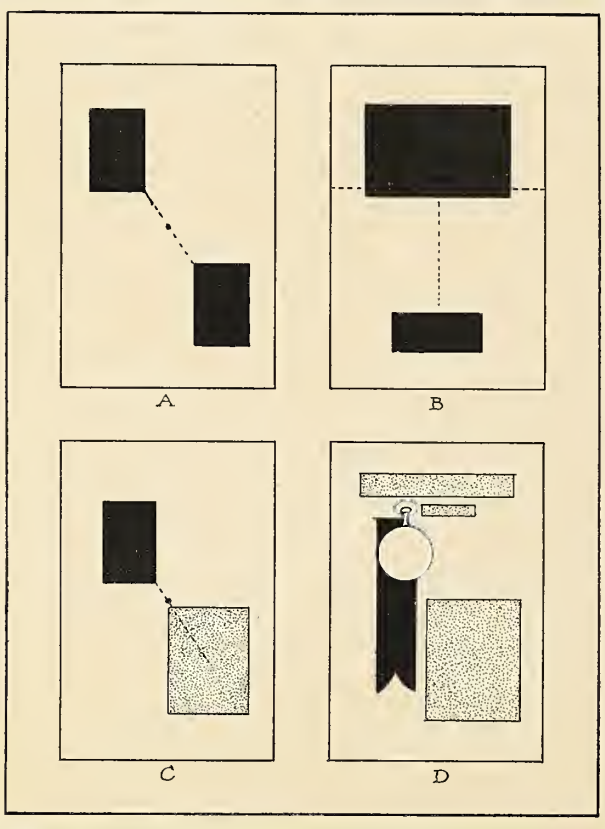


FIG. 43.— A study in the balancing of measures. Compare D with Fig. 44.

arrangements, it is felt that the advantage which the printer will gain by a study of these specially designed advertisements is not to be overlooked.

On the principle that one example is worth a thousand arguments, we will pass over any lengthy discussion of the merits of hand-drawn letters in advertisements, and let the examples themselves tell the story. In Fig. 41 are shown a number of advertisements of this character taken from various magazines, and one can not fail to note their distinction in comparison with the adver-



FIG. 44.— Compare this advertisement with the diagram shown in D, Fig. 43.

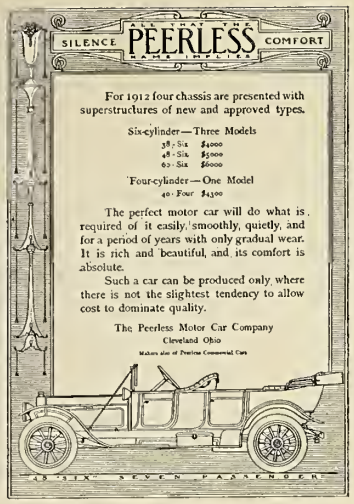
tisements which are set in type. Look through the advertising sections of any of the popular magazines, and you will be surprised at the number of pages in which the hand-drawn letter plays an important part — in most cases to the great improvement of the advertising.

Nor is the use of hand-lettering in advertisements confined to the magazines. The daily papers are gradually showing a greater use of work of this character, the advertisers who may be said to make their appeal to the more cultured classes being the leaders. In Fig. 42 are shown reproductions of hand-lettered advertisements taken from daily papers, all of them possessing a distinction unattainable by the use of type alone.

One of the most important points to be considered by the printer in the designing of an advertisement is that of the balance of the various groups of which it is composed, and in this consideration of balance the following statement plays a most important part:

The heavier the group, the nearer it should be to the center of balance.

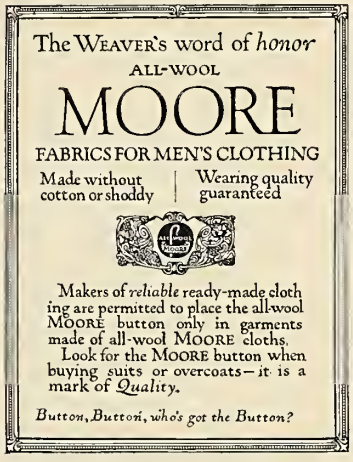
While this rule or principle of design is of great value in advertisement composition, yet the printer frequently fails to take it into account.

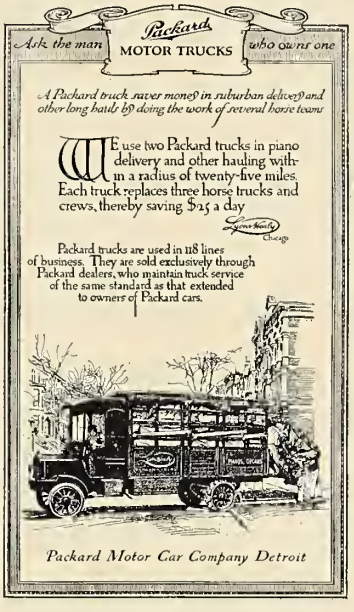
















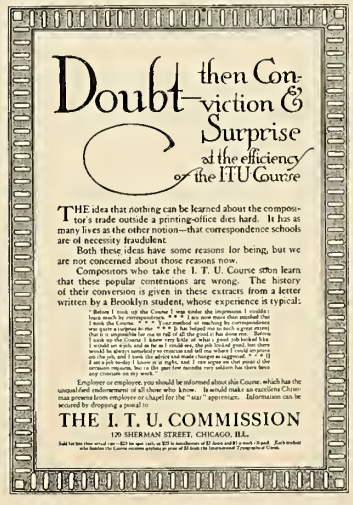
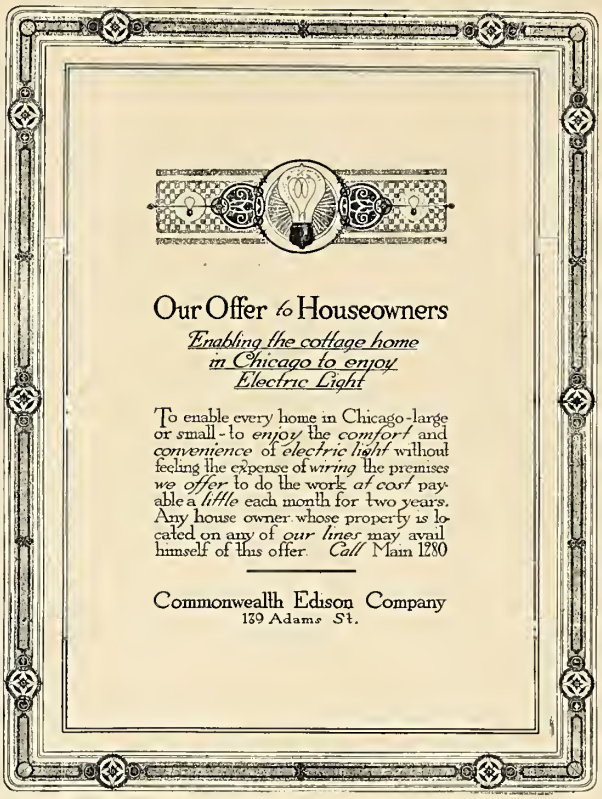
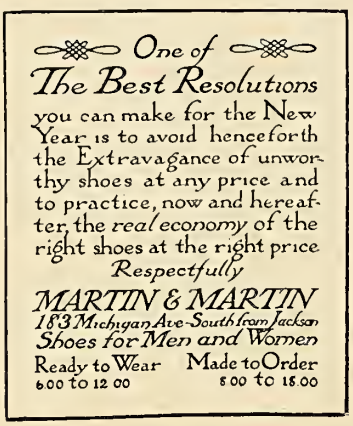


FIG. 41.— Distinction in magazine advertisements is frequently attained by the use of hand-drawn letters and designs.
(See "The Typography of Advertisements.")

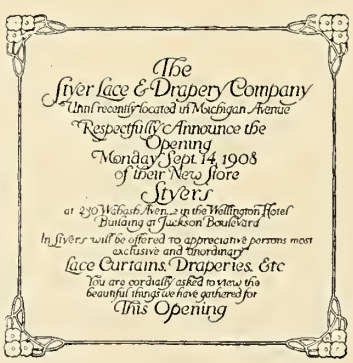












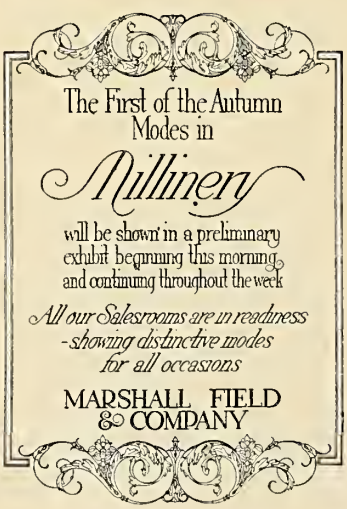




FIG. 42.— That hand-lettered advertisements are not confined to magazines, the above advertisements, reproduced from newspapers, will indicate. (See "The Typography of Advertisements.")

Not so the accomplished designer. The latter lays out his advertisement with a full appreciation of balance and harmony, and not the least of the various points involved under these two heads is the question of measure balance.

In this consideration of the arrangement of type and cuts in an advertisement, the word *balance* is to be taken in a literal sense. Just as the small piece of metal weighing one pound will, when placed out on the arm of the scale, balance a piece of metal of much greater weight, so will the small group of type or the small illustration or decorative spot balance a larger group if it is placed at a point distant from the center of balance in inverse ratio to its size as compared with the larger group.

The diagram shown in Fig. 43 will make this more clear. In *a* we have two groups of equal size balanced on a spot which indicates the center of the enclosing rectangle or page. These groups being of equal size, the point of balance between them will naturally be midway on a line drawn from the center of one of them to the center of the other.

In *b* the problem is changed. Here we are to balance two groups of unequal sizes, one of them being four times as large as the other. The larger group, being four times the size of the smaller one, must be placed, in order to attain balance, four times as close to the point of balance as is the smaller one. We therefore divide the line drawn from center to center of the two groups into five parts (the large group representing 4 as compared to the small group representing 1), and then give four parts of the length of the line to the small group and one part to the large one — thus giving each a part of the line in inverse ratio to its size. In this example we have also moved the center of balance from the center of the page to a point on a line which divides the page into the proportions of three to five, which were discussed in a previous article.

The tone of the group or spot must also be taken into consideration. It is obvious that where one of the groups is of solid black and the other is of half-tone, the latter must be twice as large as the former in order that they may be equal in their balance or attraction. This is illustrated in *c*, and its practical application is shown in *d*, taken in connection with the advertisement reproduced in Fig. 44. In this advertisement, taken from a late magazine, the designer was confronted with the problem of balancing the heavy spot made by the illustration with the much lighter — but larger — group of type. This he did by following the principle above referred to, and placing the heavier group nearer the center of balance. One will readily note that the margin between the cut and the border is considerably greater than that between the type and border on the opposite side of the advertisement.

(To be continued.)

Written for THE INLAND PRINTER.

APPRENTICE PRINTERS' TECHNICAL CLUB.

NO. IX.— BY W. E. STEVENS,
Assistant Instructor, Inland Printer Technical School.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman street, Chicago.

BRASS RULES — *(Continued.)*

IN a lengthy article on the question of apprenticeship, the "American Dictionary of Printing and Bookmaking," published in 1894, sets forth a few qualifications for apprentices which are very interesting. Read them carefully, and if there is one qualification that you do not possess don't neglect it. To be an able-bodied, thorough and progressive workman every apprentice should measure up to this standard. We quote exactly as was written:

"He should be in good health and have good eyesight; his education should be far enough advanced to be able to answer the ordinary questions in grammar, history and geography; he should have a familiarity with writing, and know how to spell. The study of books on typography ought to be interesting to him, and he should, as far as possible, endeavor to learn the reasons why certain operations are performed as they are. The cup must be avoided, and the apprentice should devote his leisure hours to reading books of value. It is not so much by what is done, but by what he knows how to do, that a man attains success."

What is *your* weak spot in this efficiency bulwark?

Any advice you may wish regarding what to read, where to get it; what to do, or how to do it, will be gladly furnished by this department. That's why this department is conducted — to help the apprentice in every way possible.

Now we will take up our usual monthly lesson, dealing with different kinds of brass rules.

Brass column-rules. These rules are used mainly for the purpose of dividing the columns of type-lines in newspapers, but are sometimes used in book pages. They are center-faced, having very thin faces, and the bodies are heavy — the ordi-

nary thicknesses being six, seven, eight, nine and ten points. These thicknesses obviate the necessity for using leads to separate the rules from the columns of type-lines.

Upon special order they are "notched" to allow for foot-slugs, or for a brass or metal reglet next to the head rule; also being cut with a "lug" or "shank" to allow for foot-sticks in perfecting-press chases.

Beveled column-rules for linotype matter. Every one familiar with the Linotype knows that linotype slugs are cast, lengthwise, a trifle narrower at the bottom than at the top. Ordinary column-rules used between columns of these slugs have, therefore, a tendency to spring upward, as the pressure is at the top only. This can be remedied to a certain extent by placing narrow strips of cardboard, about a pica in width, at the bottom between the rules and slugs, or by cutting grooves in the sides of the rules, thereby forming a burr which "bites" into the slugs. The best plan, however, is to have the rules "dressed," so that they will be thinner at the top than at the bottom, and thereby compensate for the inequality in the slugs. These are called "beveled"

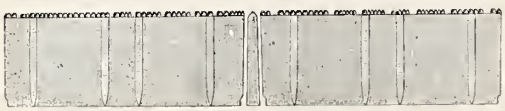


Fig. 51.— Showing how beveled column-rules are tapered to fit between the ends of linotype slugs.

column-rules. Fig. 51 illustrates how they are slightly tapered to fit the space between the ends of linotype slugs.

Head-rules. These rules are used at the head of newspaper columns, and the faces are usually plain single, double or parallel of different thicknesses. They are cut to different lengths, according to the width of the various columns on a page —four columns, five columns, six columns, etc.

Perforating-rules are made of brass or steel, and are a trifle higher than the standard rule height. The face consists of points (dots or hyphens) which cut through or perforate the paper, allowing one piece to be separated neatly from the other — as in check-books, receipt blanks, etc.

The disadvantage with these rules is that they cut the press rollers, and to avoid this, cheap and good perforating machines have been introduced which do the work very neatly.

Cutting, scoring and creasing rules are used for the different purposes that the names imply. The scoring and creasing rules are made of both brass and steel, but the cutting rules are made of steel only, and in three qualities — tempered but not polished, tempered and polished, and soft steel.

Brass circles, ovals and diamonds can be had from all typefounders, but these are very seldom used nowadays. The justification of type-lines inside such forms causes more or less trouble, as printers' ordinary spacing material is adapted only for straight lines and right angles, and not for acute or obtuse angles or curvilinear forms.

Brass dashes. These are made both plain and fancy and are ordinarily used to separate lines or



Fig. 52.— French dashes.

groups of type. The plain dashes are made of single, parallel, double or waved rules, and the fancy dashes are made in many different patterns. These may also be cast on the linotype machine in ordinary metal. At one time these fancy, or French dashes, as they were called, were used a great deal in bookwork, but now they are seldom used, as the plain rules are more popular. Fig. 52 shows a few patterns of French dashes.

SPACES AND QUADS.

Spaces and quads are used for the purpose of separating words and for filling out lines of type to given measures. As with leads and slugs they are made both high and low, and for the same reasons.

Spaces are usually made in three thicknesses — three, four and five em. They are based on the em of a type-body and are respectively one-third, one-fourth, and one-fifth of its width. To illustrate: a three-em space of a twelve-point body is four points in thickness — three spaces making an em of that body — a four-em space is three points in thickness, and a five-em space, two and two-fifth points. Sometimes hair-spaces are furnished, and these vary from one-sixth to one-eighth of the different bodies, according to the size.

In ordinary composition three-em spaces are used as a basis, being placed between words until it is found whether the line is to be "back spaced" or "spaced out" to a given width; but in extremely wide measures or in double-leaded matter the en quad is taken as a basis. We may, therefore, call the en quad a space. Later on this question of spacing will be taken up in a thorough manner.

Type-cases provide for the three, four and five em spaces, and in distributing type one should be very careful to drop the right spaces in the

right boxes. Composition is greatly hindered when they are all mixed in together. It is, of course, rather difficult for an apprentice to readily pick out the different-sized spaces, for this requires long experience; but it is far better to take time and distribute the spaces correctly than to mix them up and cause a waste of time in composition.

Quads are made in four different sizes — en, em, two em and three em. All sizes are cast for type below and including fourteen points. From fourteen up to and including twenty-four points no three-em quads are furnished; from thirty to fifty-four points no two or three em quads, and from sixty to ninety-six points no one, two or three em quads.

The em quad is used as a basis for computing all other spaces and quads, and it is perfectly square. Many printers use the words "mutton" and "nut" to distinguish the em and en quads — em and en sounding so nearly alike as to sometimes cause confusion.

The words "em" and "pica" are used interchangeably when speaking of the lengths of rules, leads, slugs, etc., the measures in which type-lines are set, or the depth of type groups or pages. The ordinary newspaper column, which is thirteen picas wide, is called a thirteen-em measure, but, figuring on minion (seven point) type, ordinarily

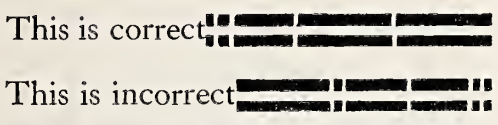


Fig. 53.— Showing the correct and incorrect methods of filling out a type line.

used for straight matter in newspapers, the measure is really twenty-two and two-sevenths ems wide — that many ems of minion entering in a thirteen-pica measure. In order to avoid possible confusion it is well, therefore, to use the word pica when speaking of the length of type-lines.

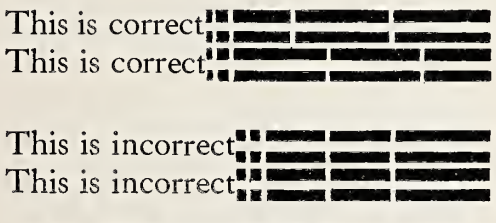


Fig. 54.— Showing the correct and incorrect methods of using quads together.

When filling out a line of type one should always put quads at the end, with the spaces necessary for justification next to the type-matter. If placed at the end the spaces are liable to slip out or over to one side and cause trouble when the page is locked up. Neither should they be intermixed with the quads, as this hinders distribution. Fig. 53 shows the correct and incorrect method of filling out a line.



Fig. 55.— Circular quads.

Where two or more lines of quads come together one should see that the joints overlap. This will give more solidity to a page and make it easier to handle. Fig. 54 illustrates the right and wrong way of using quads together.



Fig. 56.— Showing angular quads arranged in a diamond form.

It is a common practice among some compositors to fill up the quad-box with rubbish of all kinds; pied lines, broken letters, wrong fonts, copper and brass thin spaces — all dumped into the quad box until it becomes a miniature hell-box. Such a practice is "dirty" to say the least, and no clean workman will be so careless.

Circular quads. Sometimes it is necessary to set type inside a circular form, and to facilitate justification circular quads are cast, as is shown in Fig. 55. These are made in various sizes and are sold in fonts of so many sets.

Angular quads. As we have said before, one should avoid as much as possible the use of angular forms other than right angles. This is, however, sometimes necessary, and, as with circular forms, justification can be facilitated by using special quads. These are called angular quads. Fig. 56 illustrates how they are arranged in a diamond form. They are made in all sizes from eight-point to seventy-four-point.

TO APPRENTICES.

Friendly contests of skill and knowledge are sure to be productive of good to all concerned, as they require an interchange of ideas and suggestions. Members of the "Printers' Devils' Club," Houston, Texas, see the value of this and have recently closed a letter-head contest, the results of which are decidedly interesting. A set of these specimens was sent to this department so that we

might pick out the winner. Every design was arranged in conformity to the principles of shape harmony, tone harmony, balance and proportion, and we wish to compliment the contestants, collectively and individually, upon the results of their work.

Owing to the excellence of all these specimens we found it rather a hard matter to choose the winner, but after careful consideration have



decided to give the honors to Will A. Zischang. A reproduction of the winning letter-head design is shown herewith.

ANNOUNCEMENT OF A BUSINESS-CARD CONTEST FOR APPRENTICES.

At the suggestion of one of our readers we announce this month a business-card contest, held exclusively for apprentices. Each contestant will receive a complete set of the specimens submitted in the contest. The first, second and third best designs will be reproduced in THE INLAND PRINTER, with full credit given to the apprentices who set them.

This interchange of ideas through an exchange of specimens is sure to result in a great deal of good to all contestants, and the honor of having his work reproduced should be an incentive to every boy to put forth his best efforts, so that he may possibly be among the winners.

THE COPY.

Directions to Contestants — Set up the following copy for a business card, 4½ by 2¾ inches in size, to be printed in one color — black. The copy is not to be changed in any way — no words added and none omitted.

The Junction City Hotel. Restaurant and Short Order House. Junction City, Kansas. George Hesselman, Proprietor. Headquarters for commercial men. Sample-room in connection.

THE RULES.

In order to provide each contestant with a neat set of specimens it is necessary to have a few rules, which all who enter must carefully follow out.

1. A contestant may send in as many different arrangements as he wishes, but one hundred (100) printed copies of each arrangement must be sent.

2. All packages to be mailed *flat*, and addressed to "The Apprentice Printers' Technical Club," 624-632 Sherman street, Chicago, Illinois.

3. Specimens to be printed in black ink, on white paper, 6½ by 4¾ inches, *exactly* — hair-line rules to be placed around type arrangement so as to show the *exact* size of card. Card to be printed *exactly* in the center of the paper, leaving one-inch margin all around.

4. The name and address of the compositor must be printed on all of the copies, in the lower left-hand corner, in ten-point roman.

5. Each contestant must enclose 20 cents in 2-cent stamps or in coin, to cover the cost of assembling and mailing to him a complete set of the specimens submitted. Canadian dimes may be used, but not Canadian stamps.

6. If two or more arrangements are sent in, no extra stamps are required.

7. All specimens must be sent in not later than October 10, 1911.

Read these rules very carefully and see that all are fully complied with, as failure to do so may debar your work. Special care should be taken to have the size of the paper and the size of the card correct. When two or more arrangements are submitted each set should be wrapped separately and the several sets enclosed in one package.

Try to get your foreman or employer interested in the contest. Surely they would feel proud if you were one of the winners. The names of the shops in which the winning designs were set will be given.

TEST QUESTIONS.

What are labor-saving brass rules? Why is it advisable to miter full-faced rules, and necessary to miter center-faced rules? What are labor-saving panel rules? What is an Improved Lead and Rule Caster? What are Lino-Tabler rules? Can you explain briefly the Lino-Tabler system? What are twisted brass rules on straight bases?

These questions were fully explained in THE INLAND PRINTER for July.

(To be continued.)

ONLY A NEWSPAPER GUY.

I saw a man strut through a jam in a hall,
Take a seat 'mid the speakers and chat with them all.
"Is this Murphy?" I ask, "that the crowd he defies?"
"No," says some one, "he's one of the newspaper guys."

I see a man start on the trail of a crook,
And he scorns all assistance, but brings him to book.
"Mr. Burns?" I inquire. Some one scornfully cries—
"Burns? Naw. He's just one of them newspaper guys."

I see a man walk through the door of a show,
Where great throngs are blocked by the sign "S. R. O."
"Is this Goodwin himself, that no ticket he buys?"
"Well, hardly. He's one of those newspaper guys."

I see a man knock on a president's door
And the sign "No admittance" completely ignore.
"Is this Morgan, that privacy's rights he denies?"
"Morgan? Shucks! It's just one of those newspaper guys."

And some day I'll walk by the great streets of gold,
And see a man enter, unquestioned and bold.
"A saint?" I'll inquire, and Old Peter 'll reply,
"Well, I should say not, he's a newspaper guy."

— *Carleton G. Garretson, in the New York Globe.*

A QUIET STRIKE.

Philadelphia is quieter than usual these days. Why? The boilermakers are striking.— *Brooklyn Eagle.*

Written for THE INLAND PRINTER.

DOES TRADE-PAPER ADVERTISING PAY?

BY HENRY DROUET.

TO answer properly this question for the printing machinery manufacturer, it is necessary to analyze the methods of selling. There are, of course, two classes of purchasers, the man just starting in business and the man increasing his equipment. Every printer is a prospective purchaser, but it is necessary to get in touch with those who need new equipment, or those who can be convinced that modern machinery would be a benefit to them. It can be readily seen that it is impractical to keep in touch with the forty thousand printers in the United States and Canada, and to all but the typefounders it would be too expensive for the results obtained. The next best thing is to keep in touch with the live printers who are developing from time to time and are on the lookout for better equipment. In time any machinery house will develop a list of prospective customers of its own, which if intelligently followed up, will produce orders; but there are always firms not on this list looking for your particular equipment, and this is where trade-paper advertising comes in. There are always new firms starting in business that you have no means of getting in touch with, and here again is where trade-paper advertising saves.

In no other particular has business shown such a radical change in the past fifteen or twenty years as it has in advertising. People are becoming more enlightened as to the purpose of advertising and its time-saving possibilities. In fact, many business men take the stand that if an article has merit, it is advertised. While I think it poor business policy to refuse to see salesmen, many houses follow that practice unless a previous engagement is made, and here again is where our friend the trade-paper comes in. I recall an experience I once had with a large New York printer, when introducing a specialty press. I well knew that the machine would save his firm thousands of dollars. I had written dozens of letters, with no response. I called on the president, only to be refused an interview; but an advertisement — in THE INLAND PRINTER, by the way — specifying just what this machine would save the house's particular specialty (giving samples and results) accomplished the result. It was rewarded by a call from the president and general manager, who did not know I knew them. They brought plates, stock, etc., and asked me to demonstrate what I had advertised. When they left, I had a certified check for a substantial amount as a deposit on an order. This firm has purchased four machines in the last four years. After getting acquainted, the executives informed me that their success was due to the fact that they built their own machines, and this was the first machine of outside manufacture purchased by them.

Another experience illustrating the value of trade-paper advertising occurred a short time ago. A printer's broker had secured a large order for a specialty, and that night, while reading a trade-paper, noticed my advertisement setting forth the economy of production that could be effected by my machne. The next morning he was at my office, and after convincing himself of the truth of the assertions in the advertisement, he placed his order, and I am glad to say he has had no cause to regret reading trade-paper advertisements.

Every trade has its recognized leading paper, and if an article has merit, serves a useful purpose, is backed by a reliable manufacturer and is sold at a reasonable price, there can be no question but that it will pay to advertise in a reputable trade-paper. Several points must be considered in placing advertising. What is the history of the trade-paper? What is its circulation, and how was that circulation obtained? If the circulation covers those printers who recognize the value of the paper and read it from cover to cover, the results of advertising are bound to be satisfactory, but if a circulation has been secured by sending out a large corps of solicitors, giving them the first year's subscription — whether it be 50 cents or $2.50 — and perhaps coupled with some premium offer, the circulation may be among the class that purchases little and pays for less, for, as in everything else, the circulation most easily obtained is of the least value. If these points are followed and the results are not satisfactory, then look to your advertisement for the answer. Remember, the printer is not interested in your name, no matter how good it may look to you in boldface type — it is what it will do for him that interests. Change your copy monthly, and make the strong features stand out clearly. Run through the magazine hurriedly and see which advertisements catch your eye and why. Give intelligent thought to your advertisements or have them written by an expert and note the results. Also let their tone be always enthusiastic and optimistic, for, as in selling, this is necessary to get results.

THE BEST EVER.

THE INLAND PRINTER is all you claim for it — "the best ever." — *Everett C. Bryant, West Lafayette, Indiana.*



THE SUFFRAGETTE PRINT-SHOP — SHALL IT EVER COME TO THIS?

Drawn by John T. Nolf, printer.

The Inland Printer

A. H. McQuilkin, Editor.

Published monthly by

THE INLAND PRINTER COMPANY

624-632 Sherman Street, Chicago, U. S. A.

Address all Communications to The Inland Printer Company.

New York Office: Tribune building, City Hall square.

Vol. XLVII. AUGUST, 1911. No. 5.

The Inland Printer is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 Cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, three dollars and sixty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

Important.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

W. H. Beers, 40 St. John street, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), De Montfort Press, Leicester, England.
Raithby, Lawrence & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Wm. Dawson & Sons, Cannon House, Breams buildings, London, E. C., England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
Alex. Cowan & Sons (Limited), Wellington, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Nürnbergerstrasse 18, Leipsic, Germany.
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
A. Oudshoorn, 179 rue de Paris, Charenton, France.
Jean Van Overstraeten, 3 rue Villa Hermosa, Brussels, Belgium.

5-5

EDITORIAL NOTES.

In the matter of selling printing remember there is a big difference in selling staples and selling novelties and specials. Do you catch the idea?

A cost system will not run itself. It will not give returns to the man who "deals with a slack hand." The right mental attitude toward business is the first introduction to a successful cost system.

According to a paragraph in our Foreign Notes the compositors in a printing-office in Essen, Germany, struck recently because they did not like the location of the new foreman's desk. The union authorities ordered them back to work. This recalls the strike instituted in an American newspaper office because the proofs were not passed "in a gentlemanly manner."

Highly skilled men are employed in the printing trades. Expensive and accurate machines and extensive equipments are installed for producing the work. Profit comes from the proper management of these. Efficiency is the key-note of success — efficiency in management. Misdirected skill and misdirected machinery make losses — then men and machines are blamed, when the fault lies with the powers that direct them.

Employer, foreman, or journeyman, it would be the part of the Good Samaritan if you were to direct the attention of young printers of your acquaintance to the "Apprentice Printers' Technical Club" department of The Inland Printer. Especially should they be urged to take an interest in the contest that is now proposed. To awaken a young man in this way and develop his mentality is good for him, good for you, and good for society.

The German National Museum at Munich is about to add to its specimens discarded and obsolete typecasting and linecasting machines. It invites printers who are about to replace their typecasting and linecasting machines with more modern machines, to donate or sell at a low figure the machines they are about to throw out. This will put a quietus on the rebuilt machinery business, but what a museum this would make in America.

The printers' profitable outing this year will be at Denver the week of September 4 to 9. Then the United Typothetæ will review the past year's business and make plans for the future. The cost-finders expect to have the best congress they ever held, and all will be interested in the disposition to

be made of the burning question of having one great national organization for the trade. Then, too, perhaps for the first time in industrial history, a large trade union will officially entertain employers. President Lynch, of the International Typographical Union, has invited the Typothetæ and Cost Commission to be the union's guests for one day, in order to visit the Union Printers' Home at Colorado Springs. The occasion will therefore be important as well as unique and worthy of any printer's participation.

Doing things with a superfluity of motions is time-killing, and time is money. Remember, in the old hand-set days, the man with the false motions who set type in the air instead of into his stick? Don't rush your work to the composing-room until it is planned. Don't make out a work-ticket so that every item has to be questioned from the composing-room, engraving-room, pressroom, bindery, and shipping department. Answer all the questions on the workslip, and avoid superfluous motions, superfluous questions and superfluous trouble. Do all your thinking before acting. Rush with your head — and keep your legs and tongue quiet.

In striking contrast to the ephemeral existence of American printing-offices, we read, in the foreign notes, of printing-offices celebrating their hundredth and hundred and fiftieth anniversaries, and making donations of large amounts to employees and to printers' benefit organizations. With the cost and method systems being established and the get-together spirit set against the price-cutting evil, let us hope that our printing-offices will live long and prosper, and the gray-haired descendants of their founders spend the busiest hours studying how to lower the surplus by giving it away to the younger generation of craftsmen struggling earnestly to add to the pile their employers are seeking to diminish. What a beautiful dream!

The Inland Printer notes with interest the claims made by many of its contemporaries for the great services they have rendered to the printing trades. We are all lifting as hard as we can — and we have placed the printing trades on a higher plane. Before us is a bookcase containing the bound records of our own efforts since 1882. For ourselves these records are sufficient evidence that we have held the helm true through good and evil report. We detract nothing from the claims of our contemporaries. We would rather add to them, for the influence of the printing-trade press has seldom been justly recognized. We would add to them, for the additional reason that from The Inland Printer, as a source of inspiration, they and many others have learned how.

An artist of international reputation was showing a few intimate friends a number of his paintings recently. One of the visitors boldly asked, "About how long does it take you to make one of these paintings?" "Oh, the time varies, the time varies. Sometimes a few hours, sometimes a few — years." This answer produced the question, "What are the prices for these?" "The price varies — varies. Some are low in price comparatively. Some I have marked high, as I do not wish to sell them — and sometimes they sell even then. This little thing I have worked on a long time — it is marked at fifty dollars. This one I produced in a few hours, it is marked two hundred dollars." Art with an A is sold as Art — not on a basis of time and material, but on what it Is. This is the difference between staples and specials.

Public Forums for Capital-and-Labor Discussions.

George W. Perkins, the retired New York capitalist, is urging that public forums be provided for the discussion of questions relating to capital and labor. Mr. Perkins, who formerly was associated in business with J. Pierpont Morgan, has applied himself to the solution of the capital-labor problem. He undoubtedly is sincere in his efforts to bring about more amicable relations between employers and employees, and his appeal to public-spirited and patriotic men to give of their time and money to the cause should not go unheeded. This is a subject in which the whole nation is interested and which some day may lead to a national calamity if men of all classes are not brought to understand one another better.

The plan to establish public forums where minds may come into closer association with each other, and where representatives of the worker and of the capitalist may meet on common ground before the final arbiter — Public Conscience — appears to be a sensible one. It should bring a better understanding between those who are directly affected, and should tend to broaden the minds of the great mass of our citizens who heretofore have given but superficial thought to the subject.

Mr. Perkins should be encouraged. In retiring from activity in the financial world, he has gone into a much larger field; but he will be able to make little headway unless the good will and active support of leaders among capitalists and workingmen are unstintingly given.

The Courts and Business Interests.

The big corporation is now the object of many attacks in the courts. "Trust-busting" lawyers and corporation attorneys are in clover and some so-called captains of industry must be far from happy. In a sarcastic moment the esteemed Corn King, Mr. Patten, has said that no one receiving more than $2.50 a day was immune from investigation and prosecution. This witty exaggeration well illustrates the tendency of the times. All around us are manifestations of the desire of the great third party — the general public — to get its share of the proceeds of modern methods. That it is determined to come into its own there can be no doubt. The process will be painful, slow and expensive, and largely because we are going to try and settle the problems through the courts. The judiciary will wonder what the public is thinking about when it takes up one of these cases involving questions of economics, sociology, finance, politics, with a sprinkling of ethics as well as law, and endeavors to solve it by the application and in the light of some legal maxims. The older these maxims are and the more primitive the conditions that gave them birth, the better for judges who live by precedent.

It is reasonably certain that the courts will not settle anything finally, for the public will have its way. While the judges are endeavoring to make modern economic conditions fit into legal garments of the Elizabethan age, the people will be learning a great deal concerning the ways of the new-age oppressors and of public rights.

Meantime corporations of all sizes and pursuing all kinds of methods will be subject to harassment in the shape of vain effort to have them do what may be legal, but what is practically impossible. The disturbance caused to business during this period of judicial analysis probably will be greater than that ever caused by the tariff. We have had several so-called trust decisions; when handed down they have been hailed as solving great problems, but on examination, reflection and application we find they are barren of material accomplishment. This is not said in a captious spirit. The decision in the Northern Securities case, for instance, contained many brave words, and there was a change in form but none in substance. If the old and illegal conditions oppressed the people, then the new arrangement does also. The more recent rulings will operate in about the same manner. The people are not greatly interested in the verbiage that delights the lawyer's mind. What they want is results. They do not care so much about the form, but they do want to prevent a man from adding two hundred millions to his fortune by a stroke of the pen, and in such a way as to make it an eternal interest-bearing burden on a commodity that is a social necessity.

Jurists and great lawyers whose range of knowledge is not confined to the law are alarmed at the prospect. They are now saying publicly what they said privately when some labor decisions were given under the Sherman antitrust act. One of the federal judges publicly refers to the Supreme Court's rulings as paper decisions of no practical value. A leading corporation lawyer does not criticize the Supreme Court for its decisions, but points out the futility of judges attempting to solve the problems. He says that the whole social order and our political institutions are involved. The real question is: Were Thomas Jefferson and Herbert Spencer right, or were Alexander Hamilton and Karl Marx the true expounders of economic science? In his opinion the battle between individualism and socialism is now on. Meantime the disturbance in the industrial world will be enhanced greatly because the final arbiters — the people — will not be reached till the legal fraternity has exhausted all its ingenuity in devising obstacles that will have but one sure ending — increasing the bank accounts of lawyers.

Getting Together for One Organization.

The meetings at Denver of the Cost Congress and of the United Typothetæ give promise of being the most important in the history of the craft. The routine business of the Typothetæ will not be barren of interest, and the Cost Congress will probably break new ground. The subject about which there is the most speculation is what will be done with the proposal to form a new and all-embracing organization for employing printers. All are agreed that such an organization is needed, but, as we have said heretofore, several complex and subtle obstacles prevent the fruition of the universal desire.

Under favoring circumstances the making of an organization is a full-grown man's job, and it is useless to deny that in the present instance some personal feeling has been generated. From the standpoint of those who desire one association this is regrettable, for personal ill-feeling begets distrust and aspersion of motives, which are always dangerous and frequently fatal to movements in which many men are involved. Propositions and suggestions are not decided on their merits, and sinister purposes are attributed to the most public-spirited and disinterested. While highly desirable that the question should be settled — and settled in favor of one organization — it is not an absolute necessity that the subject be disposed of at Denver. Another year of discus-

sion and debate — a year of simmering, as it were — would do no harm and might result in some good.

Seldom do beneficial results follow the establishment of more than one organization to do the work that probably can be done better by one. In this instance, the stars indicate that a second national or international association would be a decided setback to the trade. If any of the advocates of action, with or without the consent of the Typothetæ, has good reason to believe otherwise, his argument has not come under our notice. With two organizations, trade interests will be forgotten, if not injured, in the struggle for supremacy between the warring associations.

In such circumstances nothing is surer than that the day of the ultimate one organization will be postponed by rash action next month. And we are sure rash action will be avoided if the controversialists will put aside suspicion and give each other credit for honesty in expression and worthiness of motive.

The meeting will afford an excellent opportunity for the exercise of the principle laid down in the Golden Rule — Think of others as you would that they should think of you.

The London Shorter-hour Movement.

Members of the Master Printers' Association of London, at a recent meeting, congratulated themselves on the outcome of the eight-hour struggle. Little was said about the hours that were being worked, but emphasis was laid on the assertion that the battle had won for the employers the respect of the unions. From correspondence coming under our notice we are constrained to conclude that the *esprit du corps* of the unions involved has received a severe shock. The Londoners forced the issue, the employers alleging that their leaders issued an ultimatum that there would be no compromise, while the unions outside the big city refused to move so quickly. This recession affected the London union's offensive and defensive campaign, and its position was still further weakened when the out-of-town employers and unions got together and settled on a fifty-one hour basis. There is some very plain talk being indulged in by union officials across the water, which is indicative of a lack of harmony that will be in evidence for some time, and may postpone indefinitely the object of all the row — the eight-hour day. It is noticeable, however, that the affair resulted — as is always the case in shorter-hour movements — in a step being made in that direction, and the employees' organization suffering from the immediate inevitable effects of a strike. It is too early to determine whether the result of the struggle has strengthened or weakened the London union. It often happens that an organization is ultimately benefited by a fight, as is the case at present with the London Master Printers' Association. If the London union shall pursue the proper policy, it may, after a few years, make greater progress than the temporarily happy provincial unions. We have seen examples of this at home, the thorough rout of the International Typographical Union by the Typothetæ in 1887 having been the starting point in the militant career of the premier union of the trade. At this distance and after the smoke of battle has cleared away, it appears the employers were right when they contended that the officers of the London union acted somewhat arrogantly, and that the workers were not in condition to make a finish fight.

Teaching Apprentices.

The trade is now passing through the fag end of a series of display type-setting contests. Technical and trade papers have had them, followed by typefoundries and some of the papermakers. Though open to apprentices, these contests, in the main, were designed for journeymen. If contests are good they must be of especial benefit to those who are in what all the world calls the apprenticeship period — the learning-time. The very atmosphere is charged with the idea that apprentices should be learning. They may ask fool questions and be respected and honored for doing it, as, at that stage of development, being a walking interrogation-point is not merely inoffensive, but is indicative of a desire for knowledge, which is the next best thing to possessing it.

To learn by doing is among the best ways of knowing, say the educators. We all know it is practice that makes perfect, and one of the troubles with our apprenticeship system is that young men frequently get little or no chance to practice, and when they do, their mistakes are not corrected in such a manner as to impress them so that the error will not occur again. They are informed that such and such a thing is wrong, and bruskly — perhaps in an unkind voice — told to change it. These evils are the natural outcome of conditions. Individuals following older and—humanely speaking — better ideals can here and there help a boy along in the way he should go, but these old-fashioned and much-to-be-applauded people can have small influence on the great mass of apprentices. These same boys have ever been the especial care of THE INLAND PRINTER. Nothing in its career — not even the money it has made — is more pleasing to it than to hear a successful jour-

neyman or employer declare that he has read the paper from boyhood and regards it as his best friend and adviser in the art and in business methods. We are proud of that record and we still want to advance the interests of apprentices. It seems to us that what is needed is something which stimulates the interest of apprentices — makes them feel that they are persons of worth and merit. In the hope of doing something along that line we have started a contest in our "Apprentice Printers' Technical Club" department. It is our desire to have apprentices take part. No one need fear to enter the contest because he is afraid his work is not up to the mark. There will be no attempt to be "smart" or make fun of even the feeblest attempt. That is not our way. We have too much respect for the earnestness and ambition of the boy who sends in a specimen to desire to do aught but serve and help him. We shall take pleasure in kindly and understandingly informing him of his faults, in the hope that in some future contest he will be a winner. If not all that, then at least we shall strive to inform him and encourage him, so that his hours in the office will be made pleasanter and more profitable by reason of what we teach him.

An Australian Government Asks for the I. T. U. Course.

Out of Australia, the land of experiments, come many things that surprise us. Excepting South Africans, our antipodean friends are the youngest of English-speaking peoples and hesitate at nothing in the way of social reform. Looked at from afar, they seem to have a passion for trade and technical education. In Melbourne we find the Workmen's College, while at Sydney there is the Technical College under the supervision of the Technical Education Branch of the Department of Public Instruction. Occasionally one comes in contact with an Australian who tells you that he attended one of these schools. Others will tell you that they did not have the opportunity, as they "lived in the country."

Now it is the purpose to remedy that defect in the printing trades of New South Wales by instituting a correspondence course. What is known as the Country Printers' Wages Board has handed down an award fixing wages, hours and working conditions of journeymen and apprentices. Among the provisions is one requiring employers to give apprentices opportunities to receive instruction in the art by correspondence or by personal attendance at the Technical College. The wages of apprentices who "pass with honor" are automatically increased over the minimum scale. As the award has all the force of a law, it is really a governmental incentive to the study of his trade by an apprentice.

This comes to our attention in a manner as unusual as it is pleasing. In the course of its work of craft education THE INLAND PRINTER developed the application of the principles and ideas that constitute what is known as the I. T. U. Course of Instruction in Printing. THE INLAND PRINTER furnishes the tuition, while the International Typographical Union defrays advertising and promotional expenses and gives a prize or rebate which permits the student to receive the instruction at considerably less than its commercial value. The fame of the Course has reached Australia, where there are several students, including teachers in the technical schools.

When it became necessary for Instructor Barker of the "composing classes" of the Technical College to devise a system of correspondence instruction in order to meet the requirements of the wages board, he turned his eyes Chicagoward and wrote us: "I am so impressed with the mastery and completeness shown in the lessons that I crave your permission to adapt some of the excellent examples relating to proportion and color. . . . Your consent would help wonderfully the efforts being made here for the betterment of the printing craft."

Mr. Barker's letter came to us with the British governmental line "On His Majesty's Service," and was followed by a letter from the New South Wales Typographical Association [Union] urging compliance with the request of the "Government Instructor in Composing at the State Technical College." This letter urged that by doing so a great benefit would be bestowed on many Australians who could not possibly "take up the I. T. U. Course."

Joyfully we informed the Australians to go ahead and good luck to them. While in the midst of dog-day misery we found pleasure in cogitating on the far-flung influence of what had been our aspiration and study for years. From sending to cities and towns specimens of printing in a showcase for the purpose of educating the inexperienced and stimulating the accomplished to receiving this, a request from a progressive government, is a far cry, but THE INLAND PRINTER is pleased to have traveled all the way in its educational efforts.

"WORTH A GOOD LITTLE BUNCH OF MONEY."

THE INLAND PRINTER fills a yearning want, and has given me many a happy hour after a strenuous day. In the last issue one little paragraph gave information that I had sought for months. It will be worth a good little bunch of money to me — that little paragraph.— *W. Dee Gilliam, Waco, Texas.*

Written for THE INLAND PRINTER.

GRAMMAR AND PROOFREADING.

NO. II.— BY F. HORACE TEALL.

WHEN the preceding article under this title was written, no series was contemplated, and its only purpose was to note in a general way the value of practical grammatical knowledge to the proofreader. But that slight consideration of the subject was necessarily inadequate for any definite accomplishment, and the usefulness of detail in such matters impresses itself so forcibly as to induce the undertaking of a series of papers dealing with various incidental questions in the order commonly adopted in the text-books. This must not be understood as promising a complete treatise on grammar; any one who expects that will be disappointed. It must not be taken as indicating any pretension to rank as an authoritative grammarian by its writer. It is merely an effort by an average man to place before average men some results of a special research that they do not commonly make for themselves. Inevitably, this will involve some assertions that will not be accepted as fact by everybody, and even some that many readers will always consider false; but, while in many cases these assertions will be made with full consciousness of differing from opinions strongly held by others, the intention is to say nothing without careful study and determination.

It will always be an open question how far a proofreader should venture to correct the grammar of the work he reads. Mr. De Vinne, whose long experience fitted him as well as any one can be fitted to decide, says, in "Correct Composition," page 299: "When the reader meets with an unmistakable fault made by the writer through lapse of memory or by negligence, he should correct it. He does so, however, at some peril. He must know and not suspect it to be an error, and must be prepared to defend his correction, not by his own belief, but by unquestionable authority. . . . In every writing of importance the reader should query faulty construction, bad metaphor, inconsistent statement, the misuse of a word, and other errors of a similar character; but in no case should he correct these apparent faults when the author will revise what he has read; he must stop with the query. . . . When copy has been negligently written by an undisciplined writer who can not revise the reading, the reader should correct the grosser errors according to the standard of the editor or of the office, as he may be directed. But they must be indefensible errors. . . . While it is desirable to have accurate workmanship, the reader should not forget that it is his first duty to correct, and not to edit. He must not spend unnecessary time in consulting reference-books to make up the deficiencies of a careless writer. Nor should he annoy the author with any emendations that savor of pedantic nicety."

The general question of what is expected from proofreaders is not the subject of these papers, but is important in connection with our special subject, which is the detailed knowledge required, and the necessary technical facility, especially in the matter of terminology and analyzation. It is impossible to enforce too impressively the need of close concentration and care in producing the desired result. Many papers have been published in THE INLAND PRINTER, to which readers may be referred, and they may profitably read also the rest of Mr. De Vinne's chapter.

One of the most difficult matters for decision is whether an unmistakable fault exists or not, since many forms of expression are held to be unmistakably faulty by some people and not at all faulty by others. What Mr. De Vinne must have meant are the faults that are clearly beyond defense by any one, and these should certainly be corrected by the proofreader, even under the strictest orders to follow copy, unless he is especially instructed to construe those orders with absolute literalness. Such an order should always act as perfect justification, even in the case of the most flagrant error that can appear in copy; yet it is difficult to conceive how a really good proofreader could deliberately pass uncorrected some of the errors that are seen in print.

Examples of what is meant are easily found. Here is one seen in to-day's newspaper: "Each of these men have sworn to do something." Of course every one who works at reading proof should know enough instantly to change this to "each of these men has," since the subject of the verb is "each," and no one would say anything except "each has" if there were no words between. Such errors arise from the use of the intervening words, the last of them being a plural noun. It is easy to perceive that the correct construction can be automatically sure of recognition only through ingrained knowledge, such as every one should have, of true grammar. Sometimes a false construction is so forcibly suggested by proximity of words that are not closely related in the real grammatical association that deliberation is requisite for perception of the difficulty. Help toward this end is the desideratum in the writing of these papers, and that help must come through drill in

parsing, though not necessarily the cut and dried parsing of the old-time text-books.

We shall be able to add here only a few words as to the value of parsing. Sherwin Cody refers to the dryness of grammar as formerly taught in the schools, saying: "We lost sight of the fact that while it is desirable that we be able to correct errors, it is far more desirable that we never make them at all. A familiarity with, and a habit of dealing with, correct forms so that we shall use them instinctively, are far more important than the ability to correct. . . . In olden times we were expected to 'parse' paragraphs from beautiful compositions until we hated everything connected with the subject. This parsing took the form of uttering a lingo or formula in connection with every word in the sentence as we came to it. The lingo soon became almost purely mechanical, and was so often repeated that nearly all its meaning was lost."

What he says about the superior value of being able not to make errors is true — but exclusively with reference to the work of originating expression. In proofreading correction and verification are more directly demanded, and it is impossible to verify or to correct without a process of parsing or analyzing, even if this be done only subconsciously and automatically. The ultimate meaning of this saying is that every proofreader needs to understand the intended correctness of every sentence he reads, and should endeavor not to pass one sentence as right until he is as nearly sure as possible that it is right.

(To be continued.)

MANAGEMENT AND EFFICIENCY.

The proprietor of a printing-office in an Ohio city of twelve thousand was always haunted by sight-drafts and overdrafts. He had a good business, thanks to his personal popularity and his ability as a solicitor, but his work was often unsatisfactory and seldom was an order delivered on time. Frequently pay-rolls were missed, and consequently his printers were always ready to leave at the first opening in other offices. This kept the force more or less disorganized.

A new foreman was secured, a young man who wanted to get a working interest in the business. For several weeks he made no complaints, handling the work as best he could — and kept records. Then he went to the proprietor.

"You insist that you can't afford to buy the equipment that the office needs. I want to tell you that you can't afford not to buy that equipment. Our paper-cutter can't take a thirty-six inch sheet of paper and so you have to pay for having stock cut by the paper house. You could get a fairly good cutter for $125; the interest on the investment would be 67 cents a month, and yet you are paying out more than that every week to the wholesaler.

"That big job press needs a fountain. It would cost possibly $25. Now whenever we are running a large form it is necessary to stop every twelve or fifteen impressions and ink up. I have kept tab, and, while the press runs at 1,800 an hour, the best we can do is 1,300 — time lost in inking up. You figure 50 cents a thousand for presswork of this kind — and your working day is cut down just one-third because you think you can't afford a fountain. It would pay for itself easily in a month.

"Then the type. There isn't enough for the business you are doing. As a result the cases are always low, and it is seldom that you can set a job without running around to 'pull sorts.' Sometimes I look five or ten minutes for a single letter — the lost time would buy a new case of type every day."

And so he went on pointing out the tremendous waste of time and the little leaks on each job. The foreman had insisted that every printer and pressfeeder keep an accurate record of his time; at the end of the day the sheets showed just how many hours had been spent in profitable, productive work and how much time had been lost because proper facilities were lacking.

"Five hundred dollars," continued the foreman, "would put in all the material that is really needed. The interest on that additional investment would be $2.50 a month. We would save that much every day."

The proprietor did not take kindly to the suggestion. He resented the idea that a youngster should come in and show him how to run his business. The foreman left the figures and records in the office without arguing the case further. The next day was Sunday and the proprietor went over and over the sheets. He had always looked upon the keeping of such records as a waste of time that might be better spent in other ways, but he could not get away from the results indisputably emphasized in figures. More than that, the foreman had been "making good," and his views were really worth considering, even if they were not to be accepted.

It was nearly a week before the proprietor was convinced, and then only after he had watched the men at work and had questioned them regarding the loss of time. After acknowledging the economy in additional equipment, the proprietor was confronted by the fact that his credit would hardly warrant the expenditure. The foreman insisted on going with him to the banker, and to the man with money to loan the youngster pointed out just where every penny was to be spent and just how the investment would pay for itself. On the strength of the figures the loan was arranged and the new material added.

To-day the printing-office occupies a three-story building of its own. It has worked up a blank-book business that extends over many counties. The former foreman is secretary and treasurer of the company, and is still keeping absolute records of every operation.— *System.*

B. L. T. "PICKUPS."

ALL LIT UP.

Ned Childe and Edgar Summers have treated themselves to a new coat of paint, Mr. Summers also put in a furnace.— *Martinsville Planet.*

SUMMER QUARTERS.

After the honeymoon Mrs. LeBurtis will be at home to her numerous friends at the corner of Dundas and Oxford streets.— *Woodstock (Ont.) Sentinel.*

THE SECRETARY WILL FORWARD CARDS.

SIR,— I long to be enrolled in the concatenated order of o. f. editors who stood up at the case to set their editorials, who later in the week yanked the Archimedean lever, and who, still later in the week, stood up and took the cussings for the editorials mentioned above. OLD G. S. C.

— *A Line-o'-Type or Two, Chicago Tribune.*



FREEDOM!

Photograph by R. R. Sallows, Goderich, Canada.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

A NEW PROFESSION.

To the Editor: PORTLAND, ORE., July 11, 1911.

For the past ten years the whole printing world has been giving much time and thought to the cost of production, with the hope, desire and intention that the craft shall be benefited thereby. All items that make up the cost-sheet have been considered, leaks in the workroom and the office have been calked, and from every point of vantage the future of the master printer appears bright and cheerful.

While the adoption of a cost system has accomplished wonders in bringing order out of chaos, every plant catering to what is known as commercial printing indulges in an enormous amount of wasted time and energy that now forms a portion of these costs. To complete the evolution from haphazard ideas to business methods these wastes must be considered, studied and then eliminated — or at least minimized.

In considering this waste, which has a bearing on a great many items that contribute to the cost of production, let us look backward and then follow the evolution of cost finding and the discovery of waste.

It is within the recollection of many estimators when the price for printing was based on nothing more than the cost of stock and the actual amount paid for labor plus *any* profit that would make the total sum *less* than what might be quoted by a competitor. Now, how many estimates are made daily and what proportion develops into orders? A very small percentage.

Before the formation of the Board of Trade in Denver a large buyer of printing remarked that if he called for five estimates he felt sure he would procure the job as cheap as it could be produced, but if he asked for ten bids he was certain to get the work done for less than the cost of production. Think of the aggregate time consumed in ten estimates — only one got the work, and with a microscope would hunt for the profit. Another buyer stated that he had only to lie to a printer to make a dollar. How's that? By simply telling Smith, who had given him a quotation of $12.75, that Jones would do the work for $11.75 and that he would prefer to have him (Smith) do the work if he would but meet Jones' price. Smith would. Let us hope such business (?) methods are only in history — never to be repeated. The Board of Trade, with its reporting office, has had a tendency to eliminate all but one estimate, which usually is carefully checked by an expert; *but all cities have not yet organized* a board of trade.

Next consider the amount of clerical work necessary to handle the small forms that go through a commercial plant. The entries on the time-slips by the compositor, proofreader, lock-up, pressman, feeder, stockman, etc.; the receipt-book and the delivery; the figuring of costs and making out of bill, and charging in salesbook; the posting in ledger and making of statements; all take a great deal of time for a small order. That time costs money, is a part of the cost of production, and to which a profit must be added before the charge to the customer is made.

There is another item that enters into this waste. It is the lack of preparation of copy. How often, in twenty-five years' experience, has the writer seen copy that had to be deciphered and rewritten before a compositor could make head or tail of it. One customer is always so busy — when making up new copy — that only a few words are spelled out, the copy is written (scrawled would be a better word) on manila wrapping with a hard pencil, and when handed to the printer must be explained in detail, and then be rewritten before given to the compositor.

Another item. Why should a printer sell paper from all the sample-books that are made up? Possibly not so extreme as that, but there are too many brands of paper on the market. (One writer states that a complete list comprises twenty thousand brands.) Every printer knows that each wholesale paper house has stocks that duplicate those carried by other houses, except the water-marks. Particularly is this true of flats and bonds. The time is coming when every papermaker will standardize his goods by national advertising, as some are doing to-day, and these brands will be carried by all first-class paper houses.

Why exert energy and grind the machinery to print a sheet 5 by 8 inches when the stock is made 17 by 22, 19 by 24, etc., and in double sizes? And when many customers have work going on the same kind of stock? My first thoughts on this subject were started a few years ago while conducting a printing business. The orders were so numerous the presses were unable to get out the work on time. I attempted then to solve the problem but failed utterly, but not before I had reasoned out the cause. No man owning or operating a printing plant, except that it be a very large one, can overcome but in a small degree this wasted energy of men and machines. The reasons are obvious. You have only to note that in every city there is a print-shop for every two thousand of population — sometimes the shops are more frequent. Why? Every printer has his friends — and "knockers." The former patronize him, the latter buy from his competitor. Then there is the laudable feeling to help all (and perhaps secure a share of their patronage) by dividing the work. There are many more reasons, but these are sufficient if none others existed. The plans I had worked out were thrown into the waste-basket, and all but forgotten when the subject was suddenly brought to mind again and in a peculiar manner. I was manager of the printing department of a concern that had its many interests divided into departments. The business was growing and it was thought necessary to create the position of sales manager, and an eastern man with much sales experience was employed. He knew absolutely nothing about the manufacture of the various lines he was called upon to handle, but with a determination to win started out to learn. After watching the operations of a cylinder press printing a sheet of light-weight enamel paper 19 by 25, and another starting off with a sheet of heavier enamel stock, about 13 by 20, and still another handling cardboard 22 by 28 inches, all on process colorwork, he inquired of the foreman of the room why so much energy was wasted; why he did not put the three forms on one press, which was large enough to take them? The foreman ridiculed the suggestion, but later explained the reasons why it could not be done. The incident was recited to me — and the "wheels" were again set in motion, with the result that I believe I now have a plan that will eliminate this waste of energy in a print-shop — or at least

reduce it to a minimum. The only obstacle to the success of the plan is one of the beneficiaries, the printer, and that because of his natural or acquired antipathy to the "printing jobber." While this plan does not consider jobbing it savors of that condemned vocation. Why this feeling of aversion against the jobber should exist I can not understand. He acts merely in the capacity of salesman and very often turns his orders to the shop that employs no outside man. Perhaps the printer entertains a feeling of jealousy, imagining the jobber is making more money than he with all his investment in expensive material and machinery. Hundreds of successful manufacturing concerns in other lines are dependent on the jobber or agent for their business. Such a method relieves them from the problem of sales and permits of the manufacturers' time being given entirely to buying and production.

But mine is not a jobbing plan — only savors of it. In every city of one hundred thousand or more population this wasted energy — which means money — can be avoided by the creation of a new profession — *the printing expert.* A man with fifteen to twenty years' experience in the various branches of the printing industry is available in almost every large city who can render valuable service to the buyer and maker of printed matter. He can help the advertising man plan his catalogue, arrange and mark up the copy, suggest stocks, colors, types and shapes for this or that piece of advertising or house form; place the contracts and follow the work to completion and delivery. He would make up full sheets of forms from the wants of his clients, and while giving the printer his full share of profit on each run would effect a saving for his employer — the buyer. The burden of handling the printing would be shifted to the expert's shoulders, and as his records would show all forms and the quantity used by each client, the stock would not be allowed to run down to the last pad or sheet.

The printer's cost and bookkeeping would be confined to one job-check for the whole sheet and the payment made direct by the consumer. The copy would be prepared as only a printer can do it, thus reducing errors to a minimum, and the delivery of all jobs on the sheet be made to the office of the expert who would attend to the distribution to proper parties. A very neat little system of index cards would be kept by the expert, which would make the keeping of records, billing and bookkeeping a simple affair.

While many printers boast that "rush orders are a delight," every one of them knows that where business is handled on a smooth, even basis, each order going along through the plant at every stage of the work just when it is ready to go, creates less friction and attendant waste than rush orders requiring the setting aside of a half-composed job or the lifting of a form, etc. Many buyers have rush jobs simply because no one is looking after the stock — "what is everybody's business is nobody's business," and the stock runs down. The expert would look after the stock and prevent most of the rush orders. His ability to lay out the form in the copy would prevent resetting many jobs and perhaps avoid many dissatisfied customers.

Handling thirty or forty clients would enable this new professional so to arrange his forms as to eliminate a great amount of this waste, for the benefit of all concerned. The printer could handle more business with the same plant and give less attention to details, the buyer would get the best of service at a small cost, and the expert would be valuable both to buyer and printer with the advice he could give to each. He must necessarily have had a vast experience and know a great deal about his profession.

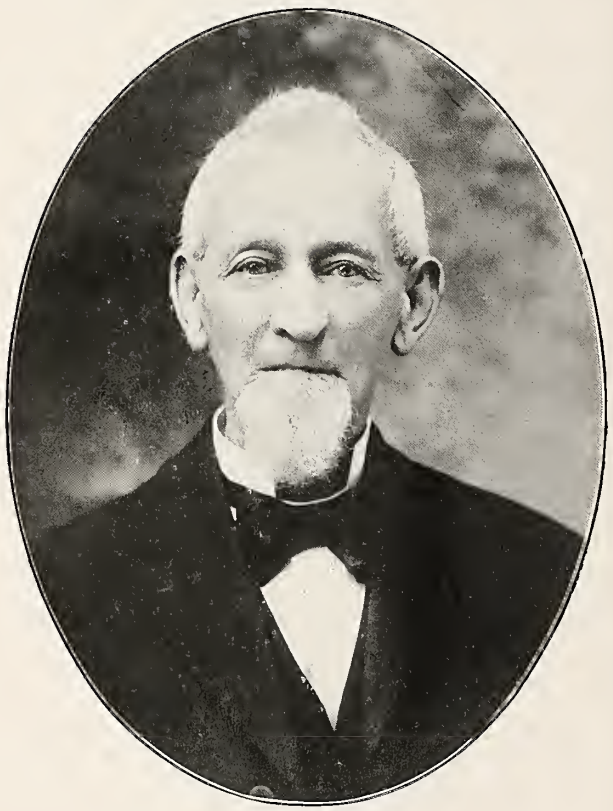
The plan has all the merits of the clearing-house for printing, with none of the harsh features of the trust attached. The writer firmly believes that in a few years one may see in every large city one or more shingles reading, "Printing Expert." CLAUDE RAIFF MILLER.

WILLIAM H. CLEMMITT, OLDEST ACTIVE PRINTER.

To the Editor: BLACK RIVER FALLS, WIS., July 12, 1911.

It is with pleasure and pride that the fine half-tone picture of my father, Frank Cooper, is noted in the June issue of your magazine, accompanied by kindly reference to his notable career as a printer.

While some had referred to him as probably the oldest printer, in continued service, in the country, and while we would be pleased to have it so, frankness and a native desire



WILLIAM H. CLEMMITT.

to disseminate correct information compel the acknowledgment that there is another with at least a longer and as honorable a record.

Through a current news note in the daily press my father, some months before his death, got into communication with William H. Clemmitt, of Richmond, Virginia, who was nearly a year his senior, and was eighty-eight years old on July 7. It was thus ascertained that Mr. Clemmitt commenced working in a printing-office when but ten years of age, and continued at the printing business until a year ago last fall without a hitch, except about four years in his teens, when he worked at painting on account of being thrown out of work in his adopted line.

In response to a later request for a photograph and some data as to his life, and particularly his experience in printerdom, we have the picture and a clipping from the Richmond *Daily News-Leader* of October 29 last, giving an account of his life in some detail.

William R. Clemmitt was born on July 7, 1824, in Nor-

folk, Virginia, but practically his whole life has been spent in Richmond. His father died when he was but four years of age. This made it necessary for him to secure employment at an early age, as a means of helping to sustain the family, and at ten he became an errand boy for a printshop. This led to his becoming a regularly apprenticed "printer's devil." Soon after the completion of his apprenticeship, however, his employers failed, and following this was when he worked a few years at coach painting.

In 1844 Clemmitt accepted the foremanship of a paper started in the interest of Henry Clay for the presidency. In 1852 he first entered business for himself, in company with two others who afterward retired on account of the business not being large enough to support three families. In the evacuation fire of Richmond, on April 2, 1865, his office was one of the victims. Upon taking an inventory of the salvage, as he expressed it, he found himself in possession of his good health, "a wife and five children, a mother, one apprentice, a humble home, not a dollar in money, not a tool to work with, and about $500 ante-bellum debts." Without a sacrifice of any of these assets, he paid the debts in due course of time.

Not long after the fire he and another printer, who had also burned out, formed a partnership and mortgaged their homes to obtain money with which to purchase new material, and they were the first to open a book and job office in the city after the "unpleasantness." In 1879 Mr. Clemmitt sold out his interest, and has since worked for others as a journeyman printer. In the light of this fact it may be unnecessary to say that he has not accumulated any more of the "sinews of war" than is needed to smooth his pathway through the declining years of his life, but he owes no man a dollar and has what is better than great riches — a good name and numerous friends; and he is also fortunate in having been in possession of the health to enable him to earn a livelihood for himself to so near the end of life's journey. His later industrial service has been in the printing-office of Mitchell & Hotchkiss, and a letter from him as late as June 1 says that he is still able to go to the office three, four or five days in a week and to set type; but he says: "Sometimes they give me something to do, and at other times they tell me to 'go and walk around' or 'go and sit in the park,' or 'go and take your wife out for a ride.'" GEORGE F. COOPER.

INCLINED TO BE SUSPICIOUS.

"You are one of the oldest conductors on our line," said the traction magnate.

"Yes, sir. I have been in your service nearly thirty years."

"Well, it's queer you have not wished to fit yourself for something better than being a mere conductor. You surely have had time when you was not on duty to study and read."

"Oh, I have read and studied; but it appears that I have wasted my time. I suppose if I had paid less attention to the subjunctive mood and more to practical things I should long ago have reached a much more important position than that which I hold."

After the conductor had gone, the magnate mused in silence for a while, and then, turning to his secretary, asked:

"What do you suppose he meant by the subjunctive mood? Has it anything to do with labor unions?" — *Chicago Record-Herald.*

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GERMANY.

PREPARATIONS have already been begun for an international book and graphic-arts exposition, to be held in Leipsic in 1914.

A COURSE for teaching lithography has been added to the continuation school of Leipsic. Theoretic and practical instruction will be given.

A LIMITED liability company, with a capital stock of 500,000 marks ($119,000), has been formed at Mannheim, to exploit the Mertens illustrative process.

A VALUABLE collection of specimens of paper and of literature on the production of paper has been devised to the German Book Trades Museum at Leipsic by the recently deceased Franz Bartsch, of Vienna.

AT the extraordinarily well attended convention of the German Master Printers' Association, held at Hamburg, May 27 and 28, an increase in the organization's scale of prices for printing was agreed upon, to take effect January 1, 1912.

THE Schnellpressenfabrik-Aktiengesellschaft, Heidelberg, has sold to R. Hoe & Co., of New York, the right to manufacture its "Heureka" flat-bed rotary press in England and the United States. The right of its manufacture in France was sold to the noted firm of Jules Derriey, of Paris.

RECENTLY forty thousand copies of a book denouncing the Catholic religion were seized by the authorities at Altona, as being unlawfully libelous. The subsequent court proceedings ended unfavorably for the publisher, and it was ordered that the books be burned in the yard of the city's courthouse.

THE *Illustrite Zeitung*, of Leipsic, made of its issue for April 20 a special number, devoted to exploiting the province of Hanover. For this issue 1,125,000 sheets of paper, weighing seventy-two tons, and over one ton of various colored inks were used. The sheets laid out end to end would reach beyond the distance from Leipsic to Paris.

THE printers in the office of the Social-democratic *Arbeiterzeitung* at Essen recently objected to the position a new foreman had selected for his desk, and, on being refused the privilege of placing it to suit themselves, went out on a strike. However, the union authorities declared the strike to be contrary to the conditions of the wage-scale, and sent the men back to work.

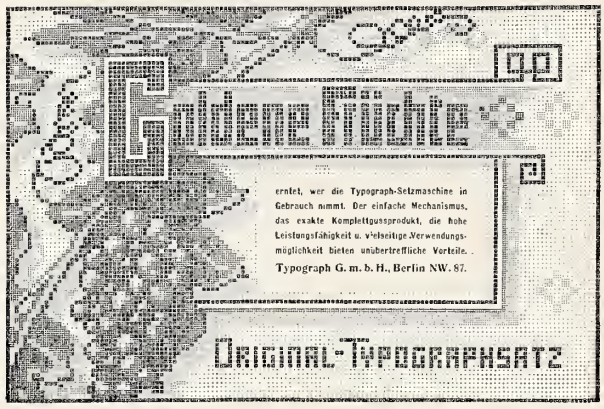
THE factory (at Berlin) supplying the Linotype in Germany has given notice of an increase in the price of the Ideal Linotype and of extra magazines, fonts of matrices, and two-letter molds. This action appears consequent upon the purchase by the Mergenthaler Setzmaschinenfabrik of the concerns manufacturing the Monoline and Victorline linecasting machines.

THE German National Museum at Munich has a noteworthy collection of models of machines and apparatus used in the reproductive arts. It is now intended to enlarge this by adding models of typesetting machinery, and printers who are displacing older machines by newer styles are requested either to donate the old models outright to the museum or sell them to it at a nominal price.

ACTIVE measures are being taken by the authorities to improve the scenery along the railroads, by clearing away the advertising signs on boards, stones and sides of build-

ings. A number of the advertisers affected took exception to the new order, and sought its negation through the courts, but so far without avail. As an exchange truly remarks, "Announcements should go in the newspapers; posters, on the special pillars."

In previous numbers The Inland Printer has shown two portraits (representing Ibsen and Tolstoi) composed with dotted types on the Typograph typesetting machine. Herewith is shown another interesting production by the artist-compositor who did the portraits for the manufacturers of the Typograph.



An inkstand believed to have been in use thirty-four hundred and odd years ago is now shown in a Berlin museum. It is of wood and of Egyptian make, and is supposed to belong to the eighteenth or nineteenth dynasty, or about 1500 B. C. It has two compartments, the upper one with two holes to contain ink and the lower arranged to hold reed pens. That black and red inks were used is indicated by the dried remains in the receptacles.

The German Book Trades Museum, at Leipsic, through the assistance of a number of members of the Book Trades Association, has secured possession of a valuable collection of about four hundred specimens of ancient bookbindings, which had been gathered by Dr. Becher, of Carlsbad. The museum has also been enriched by a collection of nearly two hundred thousand view post-cards, which were given it by the recently deceased Doctor Geibel, an enthusiastic collector of autographs.

The firm of Friedrick Vieweg & Sohn, of Braunschweig, on the recent occasion of attaining its one hundred and twenty-fifth year, gave 3,000 marks ($714) each to the Printers' General Mutual Benefit Association (whose headquarters are at Leipsic) and the German Book Trades Employees' Association, to add to their benefit funds. The proprietor of the firm received an honorary title of doctor and two of his technical assistants honorary insignia from the ducal regent of the district.

Some interesting facts concerning the development of the printing industry in Berlin and its suburbs are given in a report presented at a meeting, on May 11, of Section 8 (Berlin) of the German Printing Trades Association for the Utilization of the Government's Accident Insurance System [how is this for a long name?]. According to this, the total sum paid out as wages in 1890 was 10,822,162 marks ($2,575,675); this was more than doubled in the next ten years, being 22,161,538 marks ($5,274,446) in 1900. In the succeeding ten years almost another doubling resulted — 40,939,832 marks ($9,743,680) in 1910. The average yearly wage of a craft workman in 1886 was 999.28 marks ($237.83). This rose to 1,454.71 marks ($346.02) in 1910, being an increase of 45.57 per cent in twenty-five years. The number of concerns insured was 461 in 1886; in 1910 it was 832, an increase of 80.47 per cent. The number of insured employees was 28,143 in 1910. In the same year there were 943 industrial accidents, of which the most occurred at cylinder presses (124), rotaries (70), platen presses (81), paper-cutters (31), and composing machines (13); at other various machines there were 135 accidents. There was paid during this year 118,761 marks ($28,265) to insured injured workpeople.

Herr Karl Baedecker, head of the publishing house at Leipsic bearing his name, died May 12, at a health resort in Württemberg, at the age of seventy-four. He was the son of the founder of the house, who started it in Coblenz in 1827, and who began in 1839 to publish his first guide-books for Holland and England, followed by those for all countries visited by tourists. The deceased in 1872 moved the plant to Leipsic, where he and his brother continued to perfect their famous guide-books, which are now published in all the modern languages. It is remarkable that these guides contain no advertisements and that no recommendations by Baedecker could be purchased.

The Leipsic Society of Master Printers on October 4, 1910, inaugurated a course of teaching cost accounting, which ended May 5 last. It comprised thirty evening sessions of two hours each. At the beginning the attendance numbered forty-five and at the end eighteen, the average being thirty-one; ten attendants did not miss a single evening. Two ladies were among the attendants. The course included the reckoning of the costs, as based on the wage-scales, of producing all sorts of printed matter, beginning with the simplest forms up to illustrated and multicolored work, also job and rotary work. By means of this course much serviceable knowledge and practice was gained, which should enable the possessors to obtain and maintain better paying positions in the trade.

On June 16, thirty-seven rotary pressmen employed by the August Scherl Company, of Berlin, laid down their work, because of the discharge of two of their colleagues, the demand for their reinstatement having been denied. In consequence, the Berlin *Lokal-Anzeiger*, *Der Tag*, and the *Abendzeitung*, published by this company, could not appear. Two other houses, Ullstein & Co. and Rudolf Mosse, offered assistance to the Scherl Company, but their pressmen were not so willing and also desisted from work, causing the temporary suspension of the Berlin *Tageblatt*, the *Abendpost* and the *Valkzeitung*. The action of the men was declared illegal by the printers' and the pressmen's unions, which demanded that the men return to work, under threat of expulsion from their organizations. However, it took three days of conferring before matters were finally adjusted so that the men would take their places again. On the 19th the papers mentioned again made their regular appearance. It appears that the cause of the trouble arose last December, when the Scherl Company let out seven pressmen and rearranged the working hours, which necessitated more overtime for the remainder than was satisfactory to them. The matter being referred to the proper authorities for consideration, these outlined a scheme of working hours, which the company was prepared to accept, but which was still objectionable to the men, who on May 8 showed a disposition to strike. The company had to give in, but brought a complaint before the authorities, charging the men with violation of the wage-contract. The men were adjudged guilty, and espe-

cial blame was laid on the two men who were later discharged. Though work has been resumed, the controversy requires some threshing out before everybody is satisfied.

GREAT BRITAIN.

At an exhibition in Shepard's Bush, London, are being shown the first power press built by Friedrich König and the earliest rotary, the latter originating in Edinburgh.

The late Mr. Elliott Stock, a noted London publisher, whose estate valued $218,000, left $2,500 to his manager, and directed that his collection of first editions and of drawings be sold at auction.

An Edinburgh firm, Messrs. Ballentyne, Hanson & Co., lent to the Scottish National Exposition at Glasgow an old wooden hand press which James Ballentyne used in printing Sir Walter Scott's Waverly novels.

A copy of the book written by Amerigo Vespucci and published at St. Dié, in 1507, was recently sold in London for $500. This work describes the travels of the author, a Florentine merchant, who is said to have first discovered the mainland of America, which was named after him.

Thirty boys employed as feeders in the printing-office of the Bank of England ceased work recently, because the usual payment of 3 pence daily for overtime had been stopped. Half an hour later they were informed that this remuneration would continue as before, when the victors promptly returned to their places.

At a late meeting of the London Printing Trades Committee, consisting of one delegate for each one thousand members of the unions engaged in the strike for the shorter work-day, it was resolved, by a vote of twenty-two for and four against, to permit each organization from now on to deal for itself with the employers.

At last accounts there were but seven hundred printers still out because of the strike in London for a shorter workday. This entails the expenditure of £730 ($3,550) per week in strike benefits — 25 shillings a week to each person. Of this amount £103 is paid to female printers. To support those still out, 3 shillings per week is collected from each working member of the London Society of Compositors.

FRANCE.

The thirty printers in the city of Mans have given notice to their clients, by way of advertising in the local journals, that the price of printing would be raised.

The shares of the *Revue des Deux Mondes*, which have a face value of 5,000 francs, are now held at 40,000 francs each, which would indicate that this publication is a very profitable one.

Beginning with May 15, the Parisian printers have increased the price of printing ten per cent. Announcement to their patrons of the increase has been posted in nearly all the offices.

According to the latest statistics, there are four hundred linotype operators in Paris receiving $2.40 per night of seven hours, while there are three thousand hand compositors receiving $1.45 per day of nine hours.

The ministry of finance has appointed a commission of eleven government officials, to study the question of reorganizing the entire service of the French Government Printing Office, and also to investigate all matters concerning the transfer of the office into the new buildings erected for it. It will be remembered there was much scandal in connection with the building of the office's new home.

The Foucher typefoundry, of Paris, has produced a new model of its well-known automatic typecasting machine and claims that it will cast thirteen thousand letters per hour, or seventy thousand in a normal working day.

Sanitary regulations have been officially made in France that bronzing must be done exclusively by machinery. This redounds to the benefit of the makers of gold inks, by which the smaller shops can only do printing in gold.

A congress of those interested will be held in Roubaix, during September, to consider the apprenticeship question, especially as it applies to the printing trade. Delegates from the organizations of employing and working printers will be in attendance.

The noted Parisian daily, *Le Temps*, on May 11 attained its fiftieth year, and at the same time moved into its handsome new building. Most noteworthy is the fact that this sheet appeared for the first time with six pages. It is now intended to have it appear occasionally with eight pages.

The masters and men at Lyons recently made a five-year agreement upon a new wage-scale. The minimum rate per nine-hour day for hand compositors and pressmen is 6.50 francs ($1.25), and per seven-hour day for machine compositors, 10.10 francs ($1.96)). The term of apprenticeship has been fixed at five years.

A vote was recently taken by the Paris compositors' union upon a proposition to give amnesty to those who had been expelled because of unfaithfulness during the strike in 1906. The result was unfavorable, the vote being 893 for and 997 against, which evidences a continuation of much ill feeling against the disloyal brethren.

There died recently at Lyons, M. Antoine Lumière, the head of the famous photographic house bearing this name. He was sixty-nine years old, and leaves two sons, August and Louis, who have also achieved distinction in the photographic arts. The color-negatives invented by the Lumières are a wonderful advance in their line. The Kinematograph owes much of its success to the inventive genius of the elder Lumière. The sons will continue the business, which has been increased by a coalition with the noted Yongla concern.

SWITZERLAND.

A convention of Swiss master printers was held at Bienne, June 10 and 11. One of the leading topics discussed was the selling price of printing.

Recently the photoengraving houses of Switzerland and Germany, which belong to the respective master lithographic printers' associations of the two countries, agreed upon a uniform scale of prices. According to this, the charge per square centimeter for half-tones on zinc will be 10 centimes; vignetted, 12 centimes (respectively, 12½ and 15 cents per square inch); on copper, 12 centimes; vignetted, 15 centimes (respectively, 15 and 18¾ cents per square inch). A discount of two per cent for cash in thirty days is given; also discounts of five, seven and ten per cent respectively upon 1,000, 2,000 and over 2,000 francs' worth of work ordered during one year.

The Society for Maintaining the Gutenberg Hall at Berne, which was started in 1810, has just issued its first annual report. It is an elegantly executed forty-eight-page pamphlet, printed in old-style German type. In addition to the official report and list of members, it contains the second supplement to the catalogue of the books and objects

in the hall, which is an excellent museum of typographic antiquities. Some of the newly added books date back to 1523, 1528 and 1540. There is in the pamphlet also a short history of the introduction of printing into Switzerland and its subsequent development, illustrated by eight reproductions of early Swiss typography (some in colors), including three incunabula. Further interesting contents are a portrait of Gutenberg done in brass rules and a picture of the house (located in Beromünster) where the first Swiss printing was done. Typobibliophiles will be much interested in this booklet, even if it is printed in German and French. Copies may be had at 1 franc each from the society's secretary, Herr G. A. Buesz, Floragasse 28, Berne.

THE Schweigerhauser printing-office at Basle, after having occupied one location one hundred and fifteen years, will now remove to new, modernly arranged quarters, the old premises having been bought by the government for a special purpose. This office uses as a device the coat-of-arms of Johann Petri von Langendorf, dated 1484, in which year he established the business. About the middle of the seventeenth century the Petri family ceased as successors to the founder, and after a series of ownership changes one Jakob Decker acquired the office in 1795. The Decker successors developed the business in a high degree, operating ten presses and employing twenty-three workmen. One of the Decker family was given a commission as printer to the court at Berlin, and out of his office grew the present extensive government printing-office of Germany. In 1817 Johann Schweigerhauser acquired the Basle office and it has borne his name ever since. For a long time he and his successors held a brevet as the Basle University printers, through which they acquired distinction as publishers, to-day cataloguing as many as two thousand works in the various branches of literature. For over one hundred years this office has printed the *Kantonsblatt*.

AUSTRIA.

THE speeches were so plentiful at the last session of the Austrian Reichsrat that they swelled the official record to five thousand pages. The cost of printing reached $60,000.

THE Pentecost issue of the *Neuer Wiener Tageblatt* contained 184 pages and that of the *Neue Freie Presse* 128 pages, showing that these Viennese journals are ambitious at times to compete with their big American contemporaries.

THE winter courses for book and illustrative work of the Royal Graphic Academy of Instruction and Experiment, at Vienna, begin by a preliminary examination of entrants, on September 16 and 18. Two courses take up typography, typefoundry, lithography and photography, and the mechanical, chemical, physical and hygienic details appertaining thereto, as well as study of materials, bookkeeping and trade history. A third course is devoted to special training in photomechanical reproductive processes.

A WRITER on typographic topics in a Viennese trade journal refers to an element of confusion in naming graphic processes, to obviate which it is suggested to have words terminating in "typy" apply solely to high-relief methods of printing, such as printing from founders' type and stereo and electro plates made from it, also from woodcuts and half-tones; words terminating in "graphy" apply to printing from flat surfaces, such as in the lithographic method, and words terminating in "gravure" to methods where the design is sunken in the plate, as in steel and copper plate printing. Thus, metalotypy, stereotypy, electrotypy, chemitypy, autotypy (a German word for half-tone) are good words, while daguerreotypy and ferrotypy are not. Lithography and metallography (applying to offset plates) are good, while typography, though time-honored, is not. The French designation, photogravure, is not a good one for what we term half-tone, relief-plate printing. As the writer truly remarks, the translator meets with many difficulties in correctly rendering process names from one language to another.

SPAIN.

ON June 14, Richard Gans, proprietor of the enterprising typefoundry at Madrid bearing his name, celebrated his thirtieth business anniversary. The occupation of a new foundry building and the remodeling of the older buildings was also celebrated.

FOR the purpose of studying and improving the present conditions in the printing industry of Spain, there has been formed at Barcelona a permanent commission, composed of prominent printers. This commission has invited colleagues all over the country to participate in a congress, to be held September 4 to 6. The results of the conferences at this congress are to be presented to the government, that it may be induced to come to the assistance of the printing trade, which is now at a very low ebb in this land. Excursions to visit the larger factories and businesses will be a feature of this congress.

HUNGARY.

THROUGH the influence of the Prague Chamber of Commerce, a technical museum has been established in the palace of the Prince of Schwarzenberg, near the Hradschin, or royal castle. The graphic arts in particular are well represented in exhibits of machinery, appliances and products.

MENTION already has been made that the city administration of Budapest had fixed a daily charge of 15 crowns ($3) for permits to distribute dodgers, etc., on the streets. Those interested made such an energetic protest that this rate has been reduced to 5 crowns daily for the distribution of printed advertising. The daily rate for "sandwich men" is fixed at 3 crowns, and at 10 crowns (formerly 25 crowns) for advertising vans.

ITALY.

OVER five hundred delegates were in attendance at the International Press Congress which was held in Rome in May.

THE second congress of Italian master printers was held in Turin, June 28 to July 1. Among the leading questions discussed were insurance against strikes and the starting of a special organ for the master printers.

OVER four hundred and fifty exhibitors have displays in the graphic arts section of the international exposition at Turin. One of the features is a printing-office fitted up after the pattern of the early ones, the one in the Plantin Musée at Antwerp being followed as a model.

CHINA.

THE government has started the establishing of a modern plant for printing paper money. It is estimated that the cost of the building and its appointments will reach $2,000,000, and that it will take about two years to get everything into shape to begin printing. The government had sent Doctor Chen to Europe and America to study the problem of printing money, and on his report the note-printing establishment at Washington was taken as a model to follow.

BELGIUM.

THE Musée du Livre, at Brussels, has issued a pamphlet containing the draft of a novel law for establishing free public libraries in Belgium. The peculiar feature about the plan is that those desiring to borrow books are to be served by the postoffice department, which is to carry the books from the libraries to the readers and back again. A charge of 5 centimes (1 cent) per volume is to be made for this service. Book borrowers are to furnish a guarantee of 3 francs (60 cents) per volume, which guarantee may be made by a draft upon one's account at a postal savings-bank.

EGYPT.

THE report for 1910 of the Egyptian postoffice department states that 124 periodicals were published in this country during this year. Ten new publications were started, while thirty were suspended. The number of subscribers has also diminished, which is explained by the fact that much distrust is felt as to the ability of the postal régime to deliver the journals promptly and safely. Of the periodicals sixty-four are printed in Arabic, four in various Oriental and fifty-six in various European languages.

GUATEMALA.

THE capital, Guatemala, of this country, according to the *Heraldo*, has twenty printing-offices, employing about 400 printers and operating 18 rotaries, 15 cylinders and 150 platen presses. Considering that the capital has but fifty thousand inhabitants (and the whole country about one million two hundred thousand), one may conclude that our industry is quite well developed there.

ROUMANIA.

THE ministry of commerce has granted to Ch. Jonescu, printer, of Bucharest, an exemption for fifteen years from paying duties upon whatever printing material he may be obliged to import for his own use.

MISUSE OF WORD "WHILE."

A correspondent calls attention to the misuse of the word "while" by newspaper writers in the following communication:

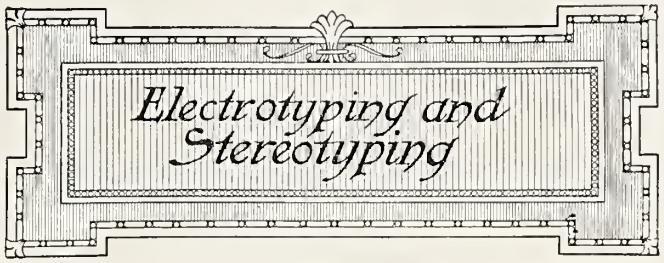
"I always read with interest allusions in your excellent publication to errors of grammar and construction to which reporters are prone. I wonder if you have observed how often the word 'while' is misused. Many reporters in their anxiety to avoid a too frequent repetition of the conjunction 'and' substitute 'while,' sometimes with absurd effect.

"I know one young reporter who appears to think that 'while' and 'and' are synonymous and may be introduced alternately anywhere. In reporting a concert not long ago he wrote something like this: 'Misses Smith and Jones sang duets, while Mr. Robinson's gramophone gave recitations.' Poor ladies. On another occasion, in an obituary article he wrote: 'The deceased lady's son died last summer, while her husband lost his life in the hunting field many years ago.'

"Surely all who write for the press and all editors and proofreaders should know that the adverb 'while' means either 'during the time that,' or 'as long as,' or 'at the same time that.'" — *Exchange.*

ECONOMY AND EFFICIENCY.

Harrington Emerson, the expert on scientific management, says that he never works for economy, but for efficiency, knowing that economy would result as a by-product.



BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address The Inland Printer Company, Chicago.

Roller-machine Paste.

G. L. writes: "I am a stereotyper by trade, but have always worked on brushwork. I am about to change my place. Where I am going they have a molding machine. Will you kindly furnish me with receipt for paste for molding machine matrix?"

Answer.—A good paste for roller matrices is made as follows: 15 pounds of white dextrin, 10 pounds of bolted whiting and 5 pounds of Oswego Starch in 22 quarts of water. Stir with the hands until all lumps have disappeared, and then cook in the usual manner. In warm weather a tablespoonful of carbolic acid should be added to prevent fermenting.

Sweating.

F. G. M. writes: "I have been having some trouble in soldering electros onto solid metal, and would like some advice."

Answer.— Shave the top of the base and the back of the plate so as to have clean, smooth surfaces. Do not shave the bottom of the base. Brush over the shaved surface of the base with soldering fluid, made by dissolving scraps of zinc in muriatic acid to saturation, and diluting with an equal bulk of water. After covering the surface of the base with a sheet of tinfoil, place it on an iron plate and float it in your metal-pot. When the tin begins to melt, remove the base from the metal-pot, place the electro upon it, and immediately clamp them together. The back of the electro should have been previously brushed over with the soldering fluid. The plate and base may be clamped together with an ordinary hand-clamp, or more than one if the plate is large, first protecting the face of the plate by laying upon it a piece of smooth board. In this method of blocking, advantage is taken of the fact that tin fuses at a much lower temperature than stereotype or electrotype metal, and also that clean, bright metal fuses much more readily than old metal, or, strictly speaking, metal which has become oxidized. Because of this latter fact, it is important that the bottom of the base should not be shaved, as the film of oxid protects it to a considerable extent and insures the fusing of the tin before the base metal is attacked.

Hot Solution.

L. L. S. writes: "I am having a lot of trouble with my solution and would like to have you help me if possible. I know that the solution should be warm, but mine is between 90° and 95° and that seems too warm. The shell deposits very slowly. Have you any suggestions that may be of assistance to me?"

Answer.— Your solution is unquestionably too warm, the best result obtaining at a temperature of about 80°.

The cause of heating of the solution is resistance. This is always the cause of heat, and the way to minimize the resistance is to increase the capacity of the conductors. The solution is a conductor of the current from the anode to the cathode. It is a very poor conductor, however, as all solutions are, and must, therefore, have a large area to compensate for what it lacks in quality. Under ordinary conditions the cross-sectional area of the solution should be at least twice as great as the area of the anode; with a very strong current, the cross-sectional area of the solution should be at least three times that of the anode. In other words, if the anode is 15 by 20 inches, the vat should be 32 inches wide and the solution 28 inches deep. A current of sufficient strength to deposit good shells in one hour requires large conductors, and this applies not only to the copper rods but to the solution, which is also a conductor and a poor one. What it lacks in quality must be made up in quantity. The solution depends largely upon the sulphuric acid in it for its conductivity, and a low percentage of this acid naturally increases the resistance and results in heat. When sulphuric acid is poured into the solution, it heats it, giving an erroneous idea that that is its function, but this heat is not permanent, as the solution soon cools off.

Hard Stereos.

C. H. L. writes: "Have you any special treatise on half-tones, stereotyping or instructions on Dalzieltypes? I want to produce nickel or steel faced stereotypes from half-tones for large number of impressions."

Answer.—Dalzieltypes are stereotypes cast of extremely hard metal and faced with nickel. The process consists in surrounding a sheet of matrix paper with nonpareil rules laid flat on the edges of the paper. The shallow pan thus formed is filled with a secret composition and allowed to set until the paper consistency for molding is reached. The impression is made on an electrotype molding press. After thorough drying the cast is made in the usual manner. The stereo is then nickel-plated. The Lovejoy Company, of New York, purchased the right to make these plates, but after experimenting for some time discovered that it cost more to make them than it did to make electrotypes. Any further information you may want regarding this form of stereotyping may probably be had by writing the Lovejoy Company.

STEREOTYPING HALF-TONES.

In stereotyping half-tones, it is well to use a special paper, which can be purchased from dealers in matrix paper. A good paste for this work can be made up of 2½ pounds of starch, ½ pound of flour and 6 ounces of dextrin with 2½ gallons of water, cooked in the usual way. Half-tones do not require oil, in fact it is better if they are not oiled.

NICKEL-PLATING STEREOTYPES.

In nickel-plating stereotypes great care should be used to see that the surface to be plated is perfectly clean. The plate should be dipped for a few seconds in a nitric-acid solution of about two ounces of acid to a gallon of water, to remove the oxid which forms over its face, and then thoroughly rinsed in water and quickly put into the bath, as a film of oxid forms almost immediately upon exposure to the air.

Casting Chalk-plates.

J. C. E. writes: "Is it possible to get as good casts from chalk-plates as from papier-maché molds?"

Answer.— The stereotyper in a newspaper office is frequently called upon to cast "chalk-plates." Good casts may be made if the metal and chalk-plate are heated to the proper temperature. An error is often made in trying to cast with the temperature too low. Shrinks may be avoided by chilling the lower end of the cast first and gradually extending the cooling process to the upper end. This may be done with a sponge or swab soaked in water. The cooling should be done on the side the chalk-plate is on.

CONCAVED STEREOTYPES.

When large type or black cuts come out in the case concaved or depressed in the center, it may be due to one of several causes. If the concave is in the matrix, it may be caused by hard drying-blankets and insufficient squeeze on the drying-press, or, if a very thin matrix is employed, the pressure of the metal in casting will sometimes force down the spaces around the large type or other black surface to an extent sufficient to cause the center of the type-mold to spring up slightly, thus forming a depression in the cast. If the matrix is not defective, the depression in the cast is caused by the shrinkage of the metal away from the matrix in cooling. This may be due to one or more of three causes: The metal may be too hot, or it may contain too much tin; or the casting-box may be tilted in the wrong direction, that is, so that the pressure of the metal is against the back cover of the box instead of against the matrix. The casting-box should lean a little so that the matrix will rest against the lower half. The tendency will then be for the metal to shrink away from the cover rather than away from the matrix. Honeycombed plates are caused by too much antimony in the metal, and the remedy is to add a smaller amount to the mixture. Spongy plates may be due to the presence of zinc in the metal or to lack of thorough mixing.

SOME OF THE TROUBLES AT A DEPARTMENT STORE.

A man with a soft, low voice had just completed his purchases in a department store, says the Brooklyn *Eagle*.

"What is the name?" asked the clerk.

"Jepson," replied the man.

"Chipson?"

"No, Jepson."

"Oh, yes, Jefferson."

"No, Jepson; J-e-p-s-o-n."

"Jepson?"

"That's it. You have it. Sixteen eighty-two" ——

"Your first name, initial please."

"Oh, K."

"O. K. Jepson."

"Excuse me. It isn't O. K. You did not understand me. I said 'O-h.'"

"O. Jepson."

"No; rub out the O and let the K stand."

The clerk looked annoyed. "Will you please give me your initials again?"

"I said K."

"I beg pardon. You said O. K. Perhaps you had better write it yourself."

"I said 'Oh,'" ——

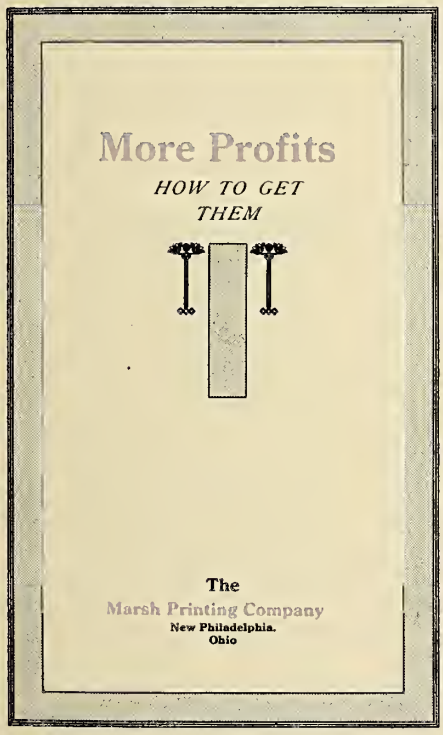
"Just now you said K."

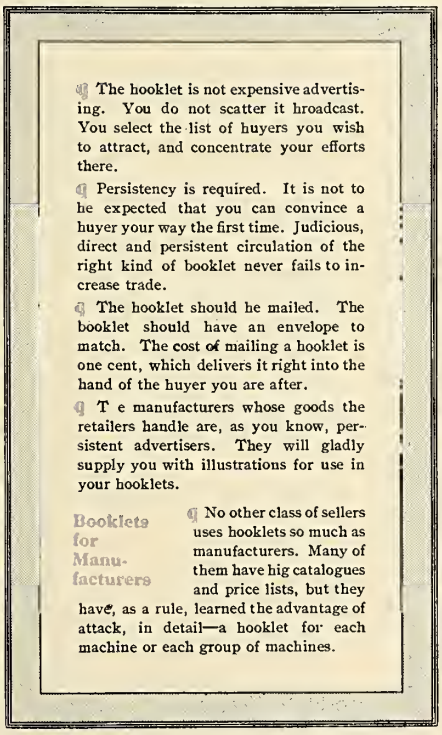
"Allow me to finish what I started to say. I said 'Oh,' because I did not understand what you were asking me. I did not mean that it was my initial. My name is Kirby Jepson."

"Oh!"

"No, not O., but K.," said the man. "Give me the pencil and I'll write it down for you myself. There, I guess it's O. K. now."

CONTAINED in this month's insert are some unusual and interesting features. On this page and the one following are reproduced some commercial specimens by J. F. Tucker, of New Philadelphia, Ohio. Other specimens by Mr. Tucker, together with a sketch, appear in the Job Composition department. On pages 3 to 8, inclusive, will be found interesting designs in typefoundry materials, by courtesy of the H. C. Hansen Type Foundry, Barnhart Bros. & Spindler, the Keystone Type Foundry, the Mergenthaler Linotype Company, the American Type Founders Company and the Inland Type Foundry. These designs suggest some of the effects obtainable by the use of the recent offerings in type and decorative material, and their careful study can not be other than beneficial to the ambitious typographer with a sincere desire to bring about an improvement in his work.





Commercial designs by J. F. Tucker, New Philadelphia, Ohio.
(See Job Composition Department.)

TYPEWRITER PAPER, SPECIAL RULED BLANKS, BLANK BOOKS | TELEPHONE NUMBER 166-2 | FINE STATIONERY, LETTER COPY PAPER, RUBBER STAMPS

The Marsh Printing Company

Printers, Rulers and Stationers

¶ Making a Specialty of Fine Commercial Work of Every Description

Your Order No.

Our Order No.

New Philadelphia, O.,

Sold to

TERMS: ALL BILLS SOLD DURING THE MONTH BECOME DUE ON FIRST OF MONTH FOLLOWING.

Eureka Overall Company

TELEPHONE NO. 319

PILOT

OVERALLS, COATS, MILL CLOTHES, WORK SHIRTS

E. J. KAOERLY, PROP

NEW PHILADELPHIA, OHIO.

An Opportunity For Investment

$40,000.00
WORTH OF INDUSTRIAL BONDS SECURED BY FIRST MORTGAGE

MORTGAGES ON RECORD IN THE RECORDER'S OFFICES IN GUERNSEY AND TUSCARAWAS COUNTIES, IN THE STATE OF OHIO

Plant in Operation
Good Business
Handsome Profits

The Consolidated Gas Company
NEWCOMERSTOWN, OHIO

Capital Stock, - $100,000.00

Fully paid and non-assessable. Par value $25 00 per share. Company's stocks now worth par value. No stocks offered for sale, as they are sold to the amount of the company's capitalizat on

The
Buckeye Club
New Philadelphia, Ohio
1910-1911

Egypt
and the Holy Land

ORGANIZED AND FEDERATED
NINETEEN HUNDRED AND TWO

Commercial designs by J. F. Tucker, New Philadelphia, Ohio.
(See Job Composition Department.)

THE FIFTH ANNUAL HARVEST FESTIVAL

HARTFORD GRANGE

PATRONS OF HUSBANDRY

October
the fifth
1911

AT THE CLUB-HOUSE AND GROUNDS
OF THE GOLF AND COUNTRY CLUB
HARTFORD, VERMONT

Composed in Puritan Series, with Symphony Ornament No. 330 and High Art Brass Rule.



A CATALOGUE OF THE

LATEST FICTION

FOR ENTERTAINMENT *of*
THE VACATION READER

NEWCOMB & GOLDSMITH
PUBLISHERS AND BOOKSELLERS
BOSTON · MASSACHUSETTS

Composed in Caslon Fullface, with Berkshire Ornament No. 93 and High Art Brass Rule.

By courtesy of the H. C. Hansen Type Foundry.

Girdon-Brown Automobile

The Girdon-Brown Car is made and distributed by an experienced organization whose equal aim is to build the finest cars possible and to render such attentive service to owners that each car will give complete and permanent satisfaction.

As to the fundamental virtues of Safety and Reliability, it is a typical Automobile—a car of the highest quality of material, workmanship and inspection. An up-to-date model.



Hanford, Browning & Delare
Selling Agents
794-798 Cycle Street, Motorville

Set in Barnhart Old Style.
By courtesy of Barnhart Bros. & Spindler.



DUTCH HANDICRAFT



CATALOGUE XIV

AN ILLUSTRATED PRICE LIST OF THE
VARIOUS MANUFACTURED PRODUCTS
FOR WHICH HOLLANDERS ARE NOTED

THE DUTCH STORE

ROTTERDAM BOULEVARD, NEW AMSTERDAM

Set in Caslon Lightface, with "Dutchies," Cut No. 3064 and 18-point Rule No. 810.
By courtesy of the Keystone Type Foundry.

13. **Choptank River — Dividing Creek — Buoys Established.**—On September 20, 1904, the following buoys were established to mark the channel in Dividing Creek, a tributary of the Choptank River:

Entrance buoy, a black spar, No. 1, moored in 9 feet of water, on the bearings:

Howells Point	S. by E. $\frac{5}{8}$ E.
Horn Point	SW.
Chlora Point	NW. $\frac{3}{4}$ W.

Channel buoy, a red spar, No. 2, moored in 11 feet of water, on the bearings:

Howells Point	S. by E. $\frac{1}{8}$ E.
Horn Point	SW. $\frac{1}{8}$ S.
Chlora Point	NW. by W. $\frac{3}{8}$ W.

14. **Chesapeake Bay — Annapolis Harbor — Buoy Moved.**—On September 18, 1904, the red spar buoy, No. 18, near the inner end of the dredged channel in Annapolis Harbor, was moved about $\frac{1}{3}$ mile southeastward and moored in 30 feet of water, on the bearings:

Carrs Point	ENE. $\frac{3}{4}$ E.
Horn Point	SSW. $\frac{1}{8}$ W.
Santee wharf, outer end	NW. by W. $\frac{3}{4}$ W.

(L. H. B. Weekly N. to M. No. 10 of 1904.—Charts affected: 385 and 135; U. S. Coast Pilot, Atlantic Coast, Part VI, 1902, pp. 85, 86, 87.)

15. **Baltimore Harbor — Hawkins Point — Color of Lighthouse Changed.**—The color of the lighthouse located in the water near Hawkins Point, southwestern side of Patapsco River, has been changed from white to light brown.

(L. H. B. Weekly N. to M. No. 10 of 1904.—Charts affected: 549 and 136; U. S. Coast Pilot, Atlantic Coast, Part VI, 1902, p. 25.)

DISTRICT OF COLUMBIA.

16. **Potomac River — Buoy Established.**—On October 6, 1904, *Naval Magazine buoy,* a red spar, No. 0, was moored in 17 feet of water on the edge of the flats, about $\frac{1}{4}$ mile below the U. S. Naval Magazine wharf, on the bearings:

Washington Monument	N. easterly
Naval Magazine wharf, outer end	NE. by N.
Hunters Point	N. by W. $\frac{3}{8}$ W.

(L. H. B. Weekly N. to M. No. 11 of 1904.—Charts affected: 391; U. S. Coast Pilot, Atlantic Coast, Part VI, 1902, p. 79.)

Set in 8 and 10 point Century Expanded, with italic and small caps.; 10-point Century Expanded, with Century Bold; Linotype Border No. 82 and Linotype Border Slides Nos. 402 and 404.
By courtesy of the Mergenthaler Linotype Company.

"From Grave to Gay, from Lively to Severe"

PRINTING

FOR ALL OCCASIONS

Printing, as done by us, has superior value because it is Planned to Attract and Convince. What you have to say to the Buying Public is better said when Printed by us, just as phrases spoken by one man may be unheeded which in the mouth of another may stir a whole nation to action.

Our Printing has infinite variety, suitable to every Occasion and Requirement. This Advertisement is composed in a recent Revival of Classic Types designed by Bodoni, the greatest Printer of the early nineteenth century. This Type Design revolutionized typographic taste. Bodoni's work was admired by Napoleon the Great, who became the patron of Bodoni and generously financed the publishing enterprises of Italy's great printer.

Those of our customers whose work demands Simple Elegance, combined with Distinction of Style, will be well suited by this, our very Latest Acquisition in Types.

But we have all the Good and Fashionable Type Designs, and, better still, we know how to use them effectively for your advantage.

Attached is a specimen Title Page displayed in Bodoni Types.

THE CAXTON
PRINTING
WORKS

Gutenberg Avenue, Manly, Ohio

TELEPHONE MAIN 569

MACHINERY

MANUFACTURED

IN FACTORY OF

BURK MACHINE WORKS

HOISTING APPARATUS

NEWARK

No. 385 Manchester Street

MDCCCCXI

Set in Bodoni Series.
By courtesy of American Type Founders Company.

¶ Every Day, Mister Printer

you look about the shop and try to devise ways and means for improving the quality and quantity of your work. You hear the call that has gone broadcast over the land for a higher standard of workmanship, and you are inspired to rush into the front rank. Some of you get there—and stay there; some of you get get there—and come back to the rear, and some of you never get any nearer the front than a mere desire to get there. The men who are out in front may not possess greater intelligence than the men behind, but it's a cinch their business acumen is more acute. And it's business ability, not the bare education one gets in schools and colleges, that puts one out in front and keeps one there. Ideas must get beyond thinking to produce results. So, Mr. Printer, set your standard at the hight you choose, but just let this truth settle in your mind: The men who have gained and hold the front ranks in the printing trades placed the matter of equipment as their chief necessity. They realized there were more properly equipped workmen than properly equipped workshops.

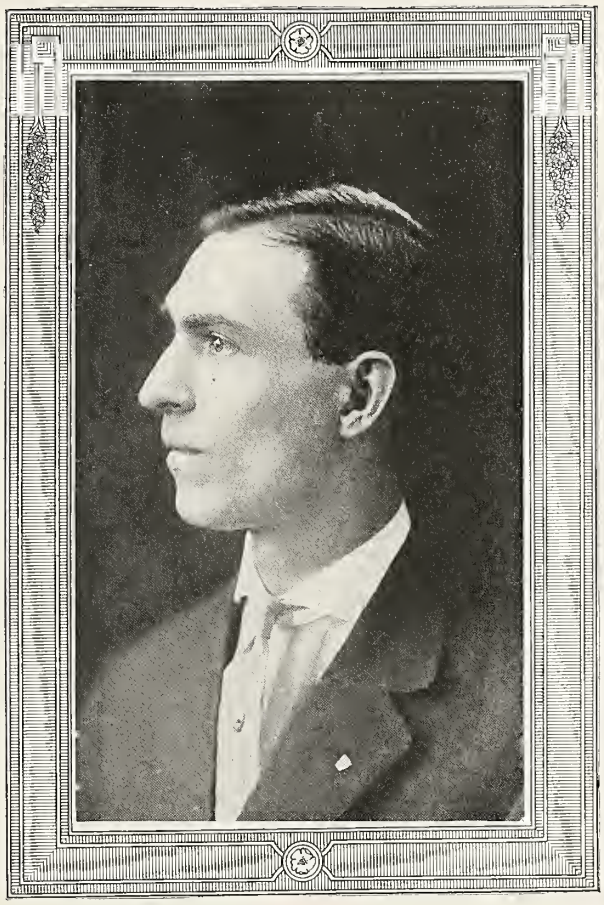
Set in Pen Print Series, with Borders Nos. 240021 and 240022.
By courtesy of Inland Type Foundry.

Job Composition

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

J. Forest Tucker.

The story of the rise of J. Forest Tucker, foreman in the composing-room of the Marsh Printing Company, New Philadelphia, Ohio, is an interesting study, one that any young compositor could read with profit, because it illustrates what can be accomplished by perseverance, industry and study. It is not one of the rapid strides of a genius, but rather of a steady advancement, advancement in spite of deterring influences that might easily have dwarfed ambition and made our subject one of that great army of mediocre craftsmen of our land.



J. FOREST TUCKER.

Mr. Tucker has said to the writer that he doesn't just exactly know what most strongly induced him to learn the printing art, but being familiar with his career since the days when he first went to work in the job-printing establishment of A. V. Donahey, in New Philadelphia, Ohio, in 1897, I am inclined to think that it "just happened." A printing-shop has a strong attraction for the average boy fourteen or fifteen years of age, and no doubt it was such an attraction, together with the desire for a job, that caught the young man. Mr. Tucker was just fourteen years of age when he began his career in the printing field. He was a tall, slender, modest young fellow, but one of the dependable sort that you could always feel sure in trusting.

Mr. Tucker worked in the Donahey shop for several years. He learned to set type and feed job presses, but not much else. There was no guiding hand of a master printer to teach or inspire him. There was the most meager equipment, and the product was of the simple and common grade, but whatever the young man worked at, he strove of his own initiative to do in the best possible way.

He was born in a small village in Carroll county, Ohio, but came with his parents to New Philadelphia while quite young, and, as he went to work when only fourteen years of age, his school days were necessarily few; but being of an industrious nature, he wasted no time, and has done much reading to pertaining to the printing art in the trade journals and in books on printing subjects. Thus, what he has missed in common-school education, he has made up in the inspiration and knowledge gained from his reading.

Leaving the Donahey shop in 1901 he worked for a short time in the shop of the Ohio Printing Company, at New Philadelphia, going thence to Canton, Ohio, to the shop of the Enterprise Printing Company, and, as in the first shop in which he worked, he missed the stimulation and the inspiration of proper shop training. Of course he learned something of the purely mechanical phase of the business, but there was missing that atmosphere that tends to inspire one to efforts to progress in mastering the art. Feeling the restraint of this lack in proper conditions in his working surroundings, in January, 1907, Mr. Tucker left the Enterprise shop in Canton and returned to New Philadelphia, to enter the employ of the Marsh Printing Company, which is the successor of the Donahey shop, and located in the same rooms where he first went to work. Here he found conditions that readily inspired him to go forward. The shop was considerably improved in equipment, and a higher grade of product was being turned out than when he formerly worked there, but aside from this, he found in the management a responsive ambition to make the product the very best under all circumstances. Under this kindred ambition Mr. Tucker became an enthusiastic student of the art, and was always eager and alert to keep abreast with the advanced ideas and new and good things pertaining to the business of making good printing.

In 1909 and 1910 he was enrolled as one of the enthusiastic students of the I. T. U. job-composition course. Always chock full of good, tasteful ideas for the work in hand, yet it was the technical training received in that course of study that developed his capabilities more than any other of his experiences. He has since won quite a number of prizes in composition contests, and his work is attracting attention in an ever-widening field for the product of the shop in which he is employed.

One of Mr. Tucker's hobbies is to "give them something different," keeping in mind, however, the rules governing good typography. The equipment of his workroom is somewhat modest as compared with larger shops in larger cities, but he is always resourceful, and inspection of specimens of his work would suggest to the average



SEVENTEENTH ANNUAL CONVENTION

Goshen Township Sunday School Association

EMMANUEL LUTHERAN CHURCH
NEW PHILADELPHIA, OHIO

SUNDAY, JUNE 11,
1911, 2 P. M.

Programme

INVOCATION	REV. H. N. CAMPBELL
SONG SERVICE	MRS. A. W. GILKINSON
ADULT CLASSES	G. A. GARVER
PRIMARY	MRS. A. A. HOFFMAN
DUET	MRS. A. W. GILKINSON B. CUNNING
ADDRESS	FRED BARTHELMEH
MUSIC	
OFFERING	
ROLL CALL	
TREASURER'S REPORT	R. L. FRAZIER
ELECTION OF OFFICERS	
BENEDICTION	REV. WM. H. DYE

3 Different Position Postal Photographs

In Any Three Positions Desired — **60c Per Dozen** — In Any Three Positions Desired

Hat on, hat off, laughing or sober—any three positions—even the back of your head. Pictures made of good material, well finished and guaranteed not to fade. Get the habit. Have them made today

MOLDING SAND

LAYLAND FINE BAND
LAYLAND HEAVY SAND
FIREPROOF MOLDING SAND
CORE SAND
TRACTION SAND
PLASTERING, CONCRETE AND GRAVEL SANDS

CRUDE FIRE CLAY

E. F. MEYER — L. MEYER

MEYER BROTHERS

PRODUCERS OF ALL KINDS OF

SAND

WORKS: LAYLAND, OHIO
NEW PHILADELPHIA, OHIO

MAIN OFFICE, NEW PHILADELPHIA, O.
LONG DISTANCE TELEPHONE

SILICA SAND
FOR
STEEL CASTINGS, BOTH DRY AND GREEN SAND WORK
OPEN HEARTH FURNACE
MALLEABLE IRON FURNACE
FOUNDRY CORES
SAND BLAST, BRICK
POTTERY AND
TILE

NEW PHILADELPHIA, OHIO, 190

HIGH CLASS COMMERCIAL PRINTING & THINGS FOR THE OFFICE

THE MARSH
PRINTING COMPANY
NEW PHILADELPHIA, OHIO

The Marsh Printing Company

High Class Commercial Printing and Things for the Office

New Philadelphia, Ohio

A page of commercial designs by J. F. Tucker.

mind that the plant was far better equipped than it really is. His workroom is well lighted, and in the matter of arrangement of type-cabinets, stones and work-benches he has placed them with an idea of economical advantage as to accessibility and lighting. It is a rule of his room that there must be a place for everything, and everything to be in its place when not in actual use.

He is a firm believer in the value of printers advertising their own business by the very best examples of their work, and he is never happier than when designing advertising for the shop in which he is employed. Some of the most notable specimens of his work have been done in this connection, and the good results in attracting new and better business to the firm as a result of such advertising are a source of pleasure and satisfaction to him.

In this sketch of Mr. Tucker's career in the field of printing, our object has been to tell a plain story of just an ordinary young man who is rapidly forging to the front as one of the compositors of the day and whose work is winning commendation for its excellence in artistic typography and originality of design. It is a story which shows that, in spite of environments that had anything but an uplifting tendency, by industrious application and a steadfast purpose to succeed, he has begun to reap the fruits of his efforts to enter the class of craftsmen who do the higher and better kind of printing.

THE LOCAL NEWSPAPER.

The local newspaper is the best friend that a retailer can hope to have. It is the means by which he is enabled to carry his business messages right into the very heart of the homes, where they will be read and listened to by every member of the household.

The local newspaper stands by the local merchant through thick and thin. Like the trade-paper, it works when it gets paid and when it doesn't. The merchant who does not use his local paper liberally is paying for it just the same. He may not think so, but he is. The local paper is the backbone of good government. It is the most potent force in molding public opinion, and to the credit of local editors, be it said, that as a class the local newspaper is the most incorruptible institution of the present day.

If there is a single retailer anywhere in the country who does not use his local newspaper liberally and intelligently he is making the greatest mistake of his business career, for the local newspaper will furnish the demand which will sell his goods.

Using the local newspaper does not consist in running standing advertisements, but it does consist in supplying the editor with the best copy that can be procured, in liberal quantity and a change of copy for every issue. The man who does not change his copy hurts himself and hurts the paper. His trade wants a new message, and the man who puts up his new message in the most attractive manner is the man who gets the business.— *Wesley A. Stanger.*

BEER SLANG IN GERMANY.

Even the serious Germans, it appears, have a rich and racy slang. Here are some examples that a writer for the Baltimore *Sun* lately clawed out of a German dictionary: Bierfisch (beer fish), the little bits of cork that sometimes float in beer; bierrede (beer harangue), a speech made at a banquet; bierbass (beer bass), a heavy, unmelodious masculine voice; bierbruder (beer brother), a barroom acquaintance; biereifer (beer zeal), extraordinary and absurd enthusiasm.

Specimens

BY F. J. TREZISE.

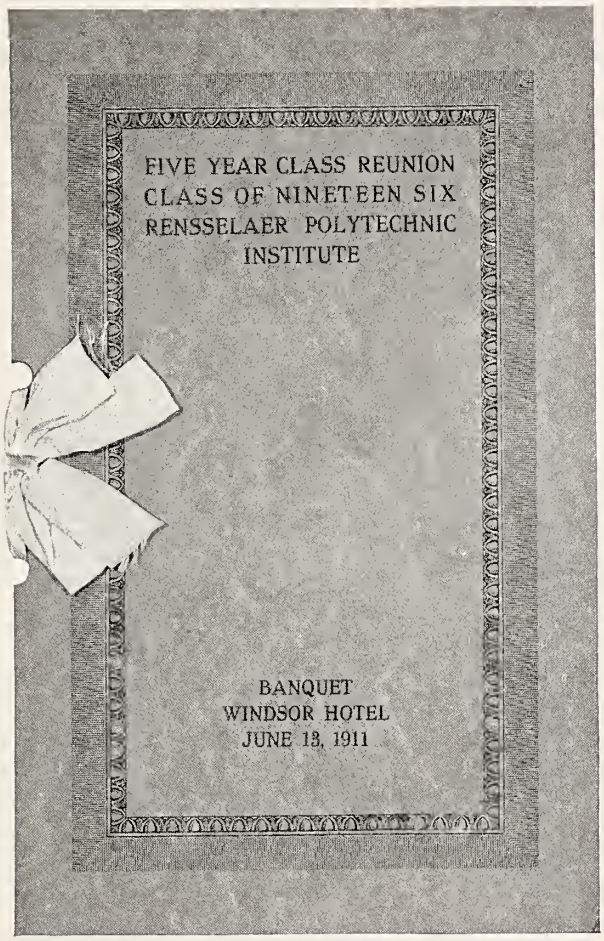
Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package.

THE Jackson Press, Kingston, Ontario.— Your booklet is cleverly gotten up, well printed and should prove excellent advertising. We have no criticism to offer on its arrangement.

WARREN H. JARVIS, Santa Cruz, California.— We find nothing to criticize in the programs which you sent. The arrangements are very satisfactory and the embossing is unusually good.

JOHN MCCORMICK, Troy, New York.— Both of the specimens are very satisfactory in design, the cover-page for the Rensselaer Polytechnic Institute being very appropriate and artistic. We show herewith a reproduction of it.

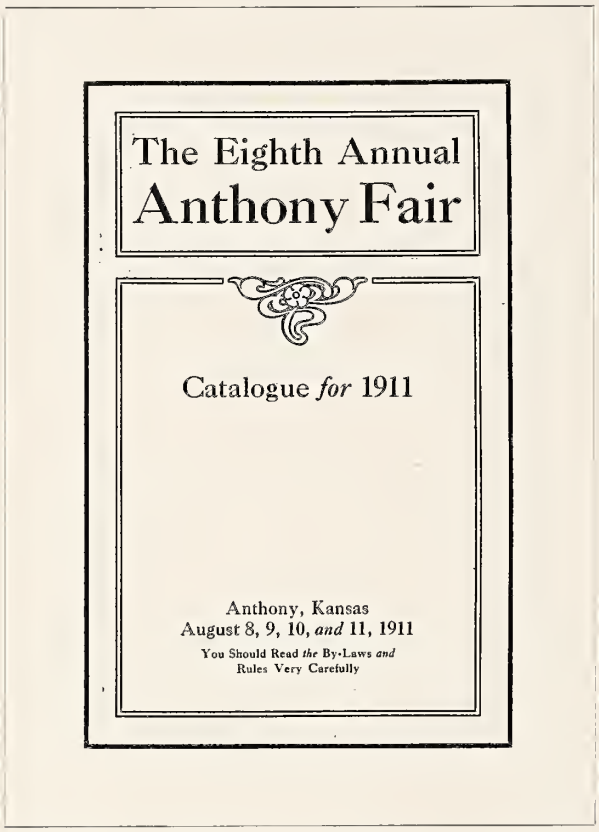


A classic page by John McCormick, Troy, New York.

THE Gardner Printing Company, Cleveland, Ohio.— The catalogue for the "Coe Veneer Machines" is very satisfactorily handled, although, personally, we would suggest that a slightly wider margin on the text pages would have resulted in a more satisfactory general appearance, inasmuch as some of them run rather close to the edge. Personally, we do not care

for the printing of the text matter in the front of the book in the bright color, as we think it destroys its legibility.

H. Emmet Green, Anthony, Kansas.— The simplicity of design shown in the specimens submitted is thoroughly in keeping with the work which we have previously received from you. We find nothing whatever to criticize



A pleasing panel arrangement by H. Emmet Green, Anthony, Kansas.

in any of these designs. We show herewith a cover-page design, which illustrates a pleasing breaking-up of spaces and the advantages gained by the use of plain type-faces.

Ernest E. Adams, Toronto, Ontario.— The specimens which you send for criticism show an excellent appreciation of harmony in type-designs and are very original in their treatment. Your handling of both of the menus is very satisfactory; the tint-block arrangement on the one being ususually effective.

Modern Print Shop, Detroit, Michigan.— Your letter-head and envelope both show a careful appreciation of the value of neat and dignified type arrangements for commercial stationery. We have no criticisms to offer on either of these pieces of work.

The De Laval Separator Company, New York city.— Your catalogue, both as to cover and text pages, is exceptionally well designed and printed, and you are to be congratulated on its excellent appearance. The half-tones show up in a very satisfactory manner, and the arrangement of the text is all that could be desired.

Hoeflich Printing House, Philadelphia, Pennsylvania.— All of the specimens are well printed, and we find little in them to which we can take exception. We would, however, suggest that you use a lighter ornament on the last page of the folder for Samuel H. French & Co., as the ornament which you have used is rather too strong to look well with the type-face.

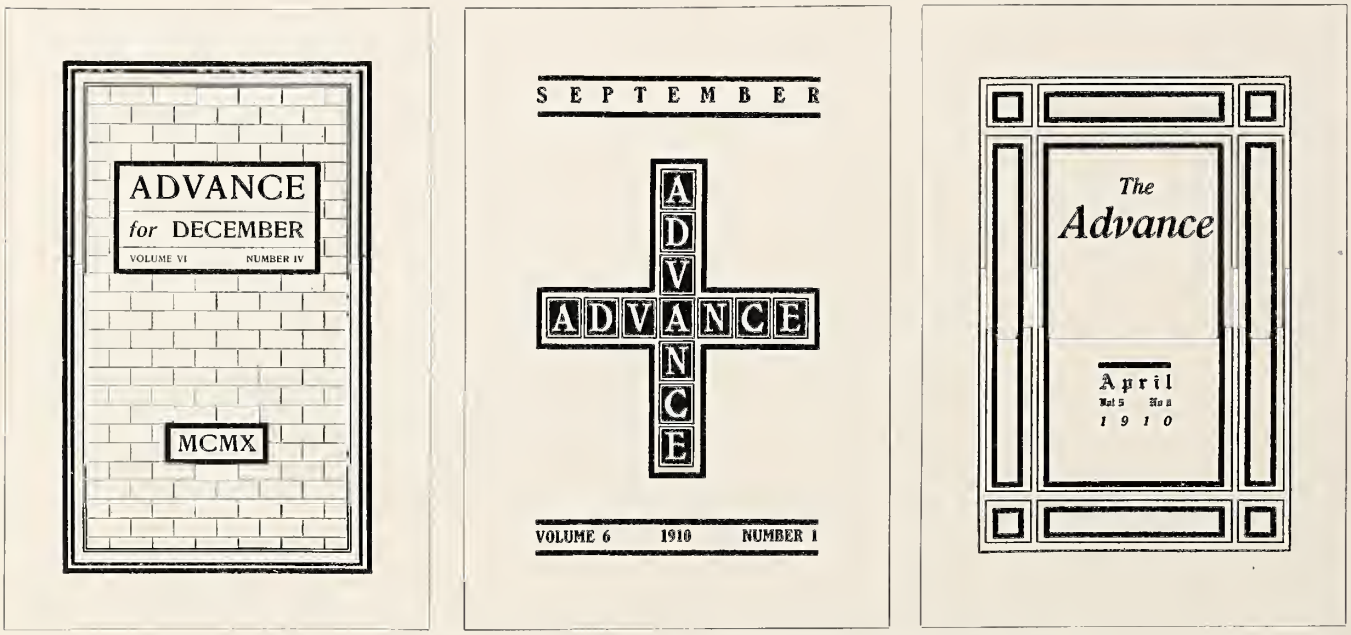
The Jackson-Davies Press, Toronto, Canada.— The page for the "Bell Piano & Organ Company" would be much more satisfactory if the rules near the bottom were both of the lighter face and if the decoration in color outside of the border were omitted. At present there is too much color and attraction at the bottom of the page. The other specimen is very satisfactory.

A. F. Johnson, Lounsbury, North Carolina.— We would suggest that you use on the letter-head a brown inclining more toward orange, as it would contrast much more effectively with the blue. The letter-head in which the main line runs clear across the design is the more preferable, although in this heading we would suggest a trifle less space between words, making it up by letter-spacing a little.

The Central Electric Company, Chicago.— The folder is very neat in its typographical arrangement, and we have no criticism whatever to offer regarding it. On the principle that a type-design is in nearly every other case more satisfactory when it is wider and heavier at the top than at the bottom, we would suggest that perhaps the use of a signature not wider than the measure in which the balance of the job is set would be slightly more pleasing.

C. C. Ronalds, Montreal, Canada.— Both of the booklets which you send for criticism are handsomely gotten up and among the finest specimens of this class of work which we have received. We would suggest, however, that if the text matter on all of the pages in the "Massachusetts Real Estate" booklet were leaded, the effect would be much more pleasing, as this particular type-face when run solid is not satisfactory. The colorwork throughout is exceptionally good.

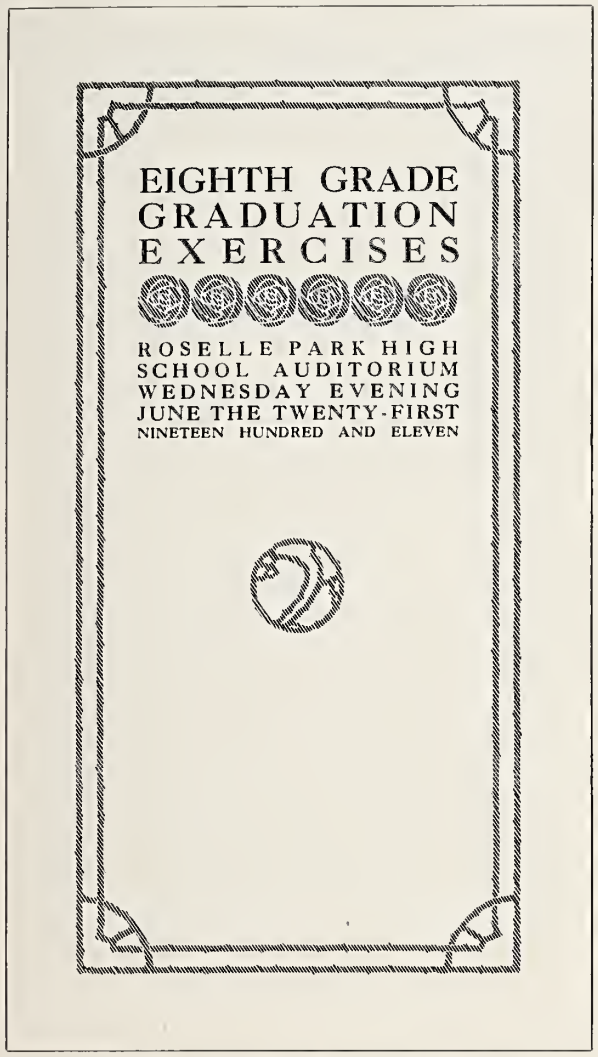
From Bruce F. Stevens, instructor in the printing class of the Utah Industrial School, Ogden, Utah, we have received a package of specimens turned out by students. Considering the fact that the oldest boy in the class is but seventeen years of age, the specimens are all that could be desired, and indicate a good appreciation of typographical arrangement. Chief among these specimens are cover-page designs for the *School Magazine*, three of which we reproduce herewith. The originals were in colors.



Cover-pages by students in the printing class of the Utah Industrial School, Ogden, Utah.

From the Pioneer Company, St. Paul, Minnesota, we have received a copy of a handsome booklet recently gotten out to advertise the Minnesota resorts along the line of the Northern Pacific Railway. The cover is an attractive design in gold and colors.

B. Kline, New York city.— The cover-page of the program for the "Graduation Exercises" is a very pleasing arrangement, and the combination of red and gold which you have used is very satisfactory. We show herewith a reproduction of it.



Attractive page arrangement by B. Kline, New York city.

The Lewis Printing Company, Greenville, South Carolina, is sending out to the trade a die-stamped cardboard key, on which is printed the words, "The Key to Your Printing Troubles." This should prove an effective advertisement for the Lewis Company.

From W. H. Wray, instructor of the classes in typography at the Rutherford Technical College, Newcastle-on-Tyne, England, we have received a page of specimens executed by students. While some of these specimens are very pleasing, the great majority of them show a too free use of decoration and an inclination toward the use of too many colors.

A. F. Benbow, Bellevue, Kentucky.— Of the specimens which you have sent, we like best the one entitled "A Building Proposition," and think that if the words above quoted were raised up a trifle on the page and the whole design printed on a smoother stock, the result would be unusually pleasing, especially as you have been so successful in the arrangement of the panel design.

C. A. Mann, Huron, South Dakota.— On some of your specimens in colors, notably the one for the Fair City Supply Company, you have used too great a proportion of red. Where any of the warm colors — red, yellow or blue — are used in connection with other colors, they should be used in small quantities, as the printed page must usually be kept cold in tone. As a matter of personal opinion, rather than criticism, we would suggest that you use brown ink for the initial on the letter-head for The Anderson Printing Company, as the green and blue do not form what we consider a pleasing color combination. The typographical arrangements of the specimens are very satisfactory.

H. W. Leggett, Ottawa, Canada.— The removal card which you have hand-lettered and printed is most pleasing, both in its design and color arrangement, and is thoroughly in keeping with the hand-lettered specimens which we have formerly received from you.

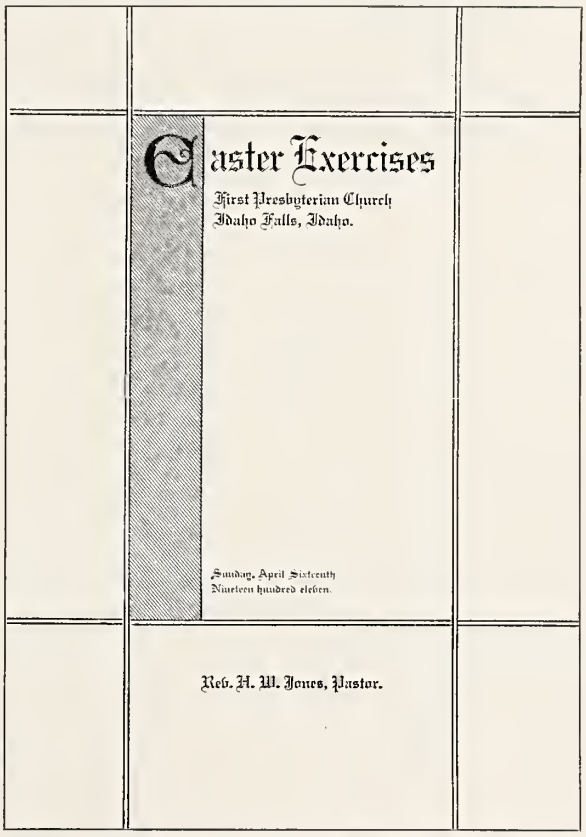
O. P. Brendall, Glenwood, Minnesota.— Owing to the fact that you have confined your typographical designs to a few series of type, the work is pleasing throughout, and we have no serious criticism to offer regarding any of it. Your cover and title pages, especially those for the "Musical Programs," are very pleasing, indeed.

The McClenathan Printery, Dunkirk, New York.— The arrangement of the monthly blotter is very satisfactory, and we have no criticism to offer regarding it. We would, however, as a matter of personal opinion, suggest that you cut off the top line from the matter which follows it by a rule similar to that which you have placed above the name of the firm.

W. H. MacKnight, Greeley, Colorado.— The convention program is well arranged as to cover and text pages, but we would suggest that you raise the type matter a trifle, in order to avoid having it placed exactly in the center. Where a group of matter is placed exactly in the center of the page we do not get the unequal division of space which is necessary to pleasing proportions.

A booklet from the Union Bank Note Company, Kansas City, Missouri, containing examples of work recently done for customers, is a very attractive and forcible piece of advertising literature. Some of these specimens, printed on the stock used in the original jobs and tipped in the booklet, are very handsome, and illustrate the ability of this concern to handle the highest classes of typography.

George M. Scott, Idaho Falls, Idaho.— Your specimens are all pleasing, both in design and in the use which you have made of color combinations, and we find nothing whatever in them to criticize. Your arrangement of the program for the "Easter Exercises" is very satisfactory, and the manner in which you have used the tint-block in the panel is especially pleasing. We show herewith a reproduction of it.
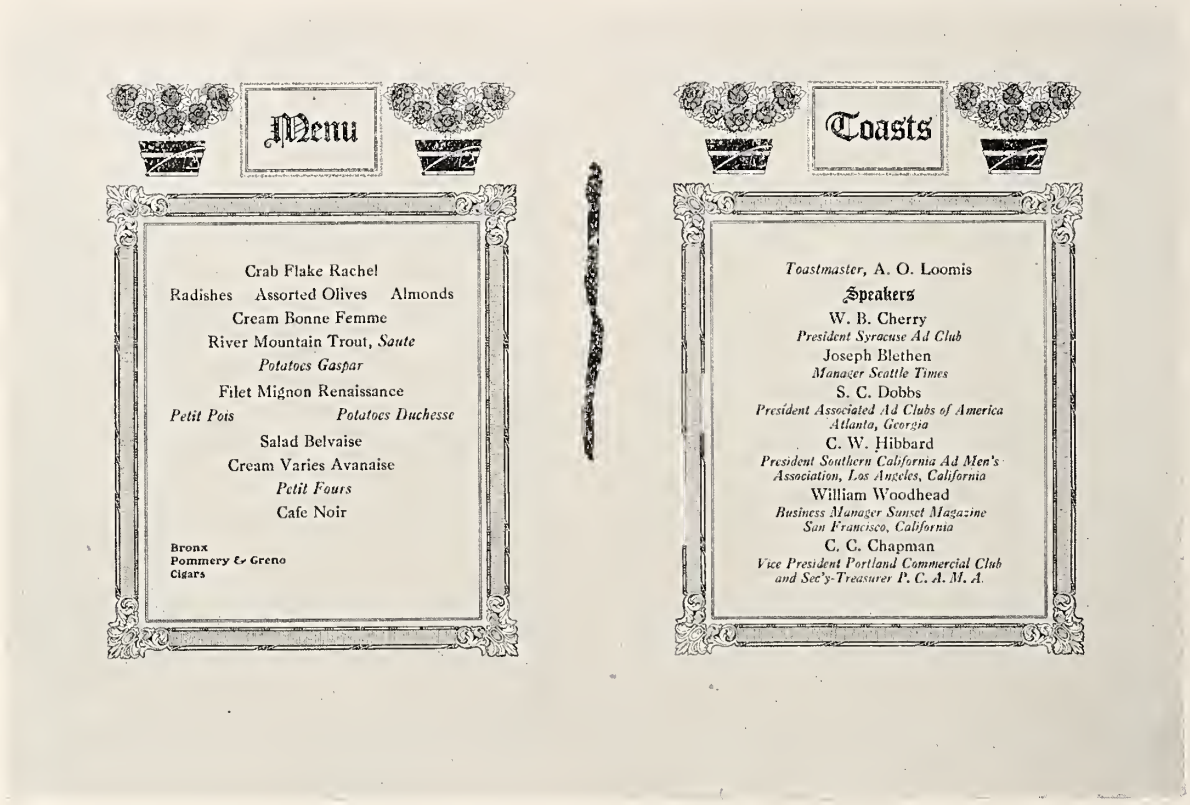


Excellent tint-block effect by George M. Scott, Idaho Falls, Idaho.

C. R. Trowbridge, Mishawaka, Indiana.— We would suggest a trifle more margin around the type pages of the booklet, as they look rather crowded at present. We would also suggest that the title-page conform more to the principles of good typographical design. Your use of condensed capitals, with extended capitals on the same page, where it is entirely unnecessary, results in a lack of harmony of shapes which should have been avoided. Your placing of the trade-mark directly in the center of the space between

the other two groups on the page is not pleasing, and raising it a trifle, breaking the spaces up into more unequal sizes, would have been more in keeping with the proportion which is so desirable in the printed page. Then, too, we think that the feature line of the page should have been a trifle stronger.

From E. W. Stutes, Spokane, Washington, we have received another package of high-class commercial specimens, gotten up in the characteristic



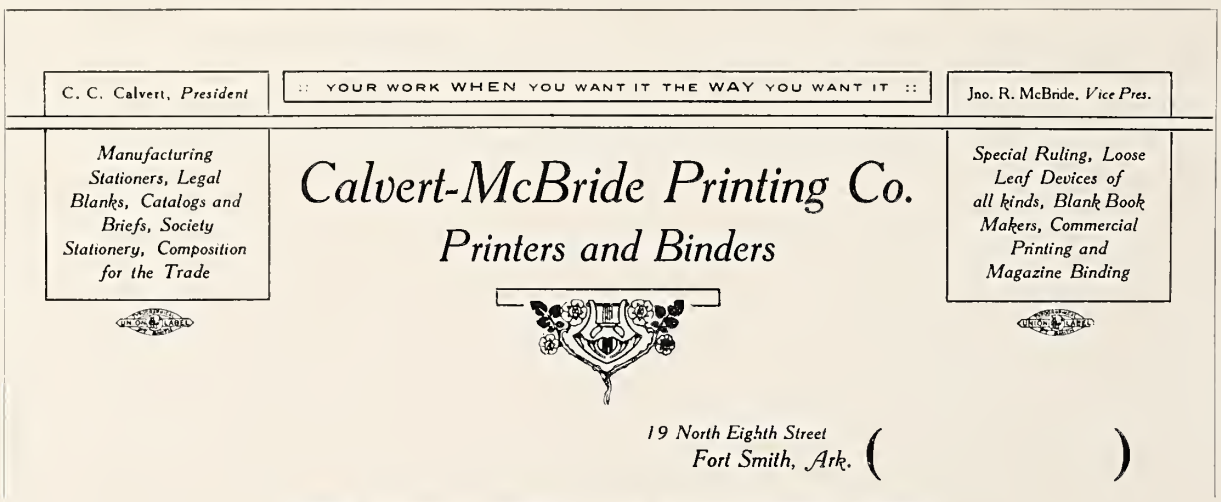
Menu pages by Stutes, of Spokane.

Stutes style. Among the most attractive of these is a menu of a banquet in honor of the Pacific Coast Admen's Association. We show herewith a reproduction of the two inner pages, the originals of which were printed in black and red on cloth-finished India tint stock.

Frank H. Lowe, Fort Smith, Arkansas.— Your commercial specimens are very satisfactory and we find little in any of them to criticize. We would, however, call your attention to the fact that the use of hair-line rules usually results in broken lines, and we would suggest that you use nothing lighter than rules of one-half point face in the paneling and underscoring. One rarely finds type which is light enough in tone to harmonize well with the hair-line rules, and you will note in the cut-off rules, in the upper panel for the "Commencement of the Fort Smith High School," this lack of tone harmony. Your letter-head in green and brown is a pleasing panel arrangement, and we show herewith a reproduction of it.

R. M. Bruce, Bamberg, South Carolina.— Placing the cover-design of the school catalogue directly in the center of the page has rather spoiled the general appearance. It should have been closer to the top. Black ink instead of green would have been much more effective on the half-tones. The underscoring on the letter-head does not harmonize in tone with the type. A single rule, slightly heavier, would be preferable.

The Van Meter-Welch Printing Company, New Richmond, Wisconsin.— The booklet submitted is very satisfactory, both as to type arrangement and color, although we think that if the matter which is on the cover-page could have been set all in one series and all in either capitals or lower-case, the effect would have been more pleasing than where the different faces are used. Setting all of this text in a straight paragraph and placing it at the top of the page would have been, perhaps, fully as satisfactory,



Pleasing letter-head arrangement by Frank H. Lowe, Fort Smith, Arkansas.

if not more so, than the arrangement which you have used with the decoration and the rules.

From J. W. Butler Paper Company, Chicago, we have received a booklet devoted to the interests of cameo plate coated book-paper. Printed throughout in colors from excellent half-tones, the effect is very pleasing, and illustrates, in a charming manner, the possibilities of this particular paper. The cover-design is handsomely embossed in gold and colors, and we show herewith a reproduction of it.



Cover of a handsome new catalogue from the J. W. Butler Paper Company.

From the three typos on the U. S. S. Connecticut — F. A. Oberg, A. V. Sterner, H. F. Baumgart — we have received a copy of greetings sent to relatives and friends on July Fourth. It consists of four pages and cover, well designed and pleasingly printed.

J. W. Watkins, Jacksonville, Florida.— The booklet is one of the most artistic that we have seen in some time for size, type arrangement and the manner in which it is bound. The text is also well written and should prove exceptionally convincing from the standpoint of advertising. We congratulate you upon the excellent results you have obtained in this piece of work.

R. H. Huntington, East Stroudsburg, Pennsylvania.— Your specimens show a clever originality in the use of border designs on the commercial stationery and a thorough appreciation of the use of colors. On the cover-page for the "Manual of Public Schools," we note that you have used an ornament which is rather too strong in tone to harmonize with the border and with the type-face. One should avoid making the decoration, unless it very forcibly suggests the text by the nature of its design, the strongest spot of color on the page.

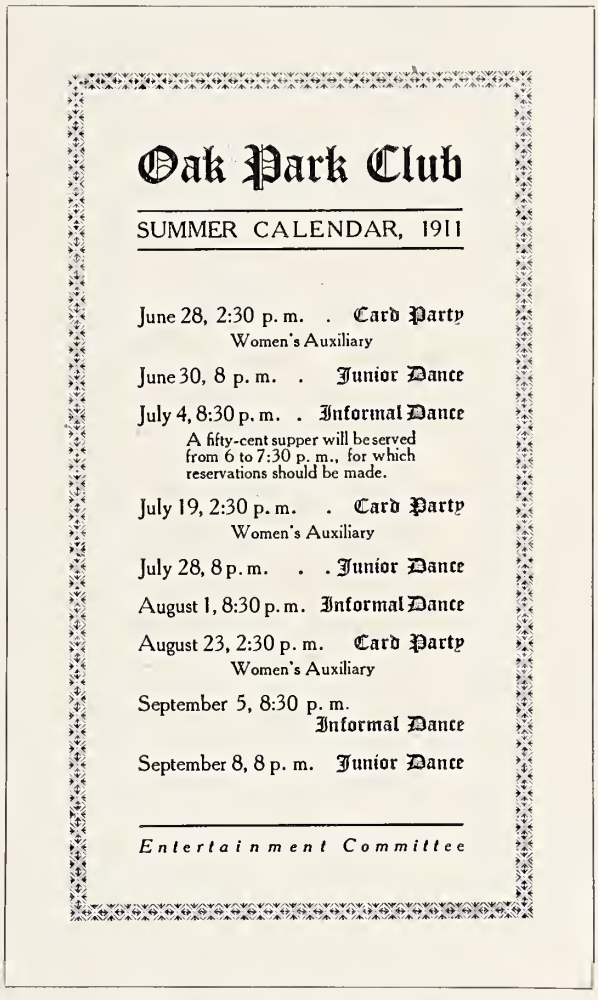
P. Liberman, New York city.— We think that if you were to balance your designs on the center of the page, rather than placing them in groups diagonally across the page as you have done in several instances, the results would be much more satisfactory. We would also suggest that you use as few sizes of type as possible in getting proper displays for the jobs, and keep each group of text in one size, rather than using two or three. This particularly refers to the upper group on the cover-page of the booklet for the Rogers Clothing Company, as we feel that this group, if set up all in the same size, and in the center of the panel, would be much more satisfactory. We would also suggest that where you use rules, either for underscoring or paneling, they be of such weight as will harmonize with the type-face used. A lack of this harmony is noted on this same cover-page.

A package of commercial specimens from D. Gustafson, Red Wing, Minnesota, contains some unusually pleasing conceptions. In typography and color arrangements they are fully up to the high standard set by Mr. Gustafson in his previous work.

The Printing Department of Society for Promoting Christian Knowledge, Madras, India, has sent to this department a package of specimens of work produced under the difficult conditions which surround a printer in India. Notwithstanding this, however, the work is very satisfactory throughout and, with the exception of a tendency toward over-ornamentation, we find little in it to criticize.

Eric Peterson, Fort Wayne, Indiana.— Both of the specimens are very satisfactory and we find little in either of them to criticize. We think, however, that the cover-page of the catalogue for the Sol. Mier Company is rather crowded, and we would suggest that the use of a small type-face for one or two of the lines, or groups of lines, would be an improvement, inasmuch as it would allow a little more white space throughout the page. The other pages are pleasingly arranged.

Jerry Becvar, Chicago.— The specimens are all neat and tasty in appearance, and we find nothing whatever in any of them to which we can take exception. The summer calendar card for the Oak Park Club is a very pleasing type arrangement, and we show herewith a reproduction of it.



A calendar card by Jerry Becvar, Chicago.

The Kimball Press, of Evanston, Illinois, typographical designs of which have frequently been reproduced in this department, has announced its consolidation with the Blakely Printing Company, of Chicago. Mr. Kimball will continue the handling of high-grade printing in the new concern.

H. T. Sandy, Brooklyn, New York.— Red and blue as a color combination are not usually pleasing, and we would suggest that wherever possible you use orange in combination with blue, and green in combination with

red. Either of these combinations, however, if used with both of the colors bright and strong, will be a trifle too flashy, and inclining the orange toward the brown, or graying the green, will give softer and more pleasing combinations. Your type arrangements are very satisfactory.

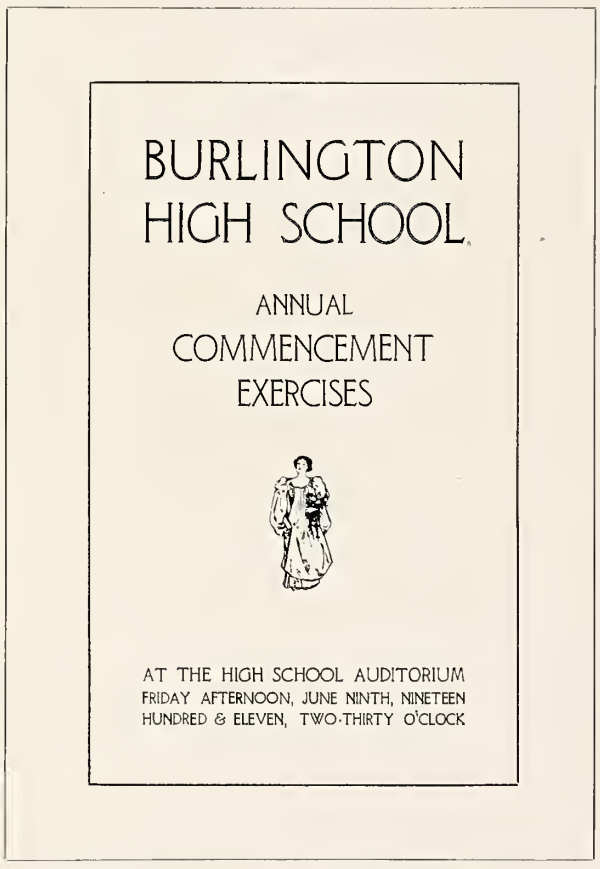
OSCAR F. JACKSON, Lansing, Michigan.— The folder is very pleasing in appearance, and your arrangement of the illustrations is unusually clever. We would suggest, however, that if these illustrations had been printed on stock of a cool tone, rather than the warm pink which you have used, the effect would have been much more pleasing.

H. C. TRIPP, Eureka, Montana.— The bank statement is very pleasingly arranged and we find little in it to criticize. We would, however, suggest that where, in order to make a line of a given length, considerable spacing-out is necessary, it is advisable to do a little letter-spacing, rather than place all of the extra space between words. This refers particularly to the third and eighth lines of page 3 of the statement.

GUTHRIE SMITH, Alamogordo, New Mexico.— The letter-head arrangement is very satisfactory, and the only suggestion we would make regarding it is that you place just a trifle less space between words, as at present the spacing is rather wide. We think that if you were to break up the colors for the envelope in the same manner as you have done for the letter-head the effect would be much more pleasing.

MORGAN COMPANY, Oshkosh, Wisconsin.— Your catalogue, entitled "The Book Beautiful," is a very attractive piece of type-design, although personally we would prefer to see slightly wider margins around the pages, as we feel that the margins at present give a rather crowded appearance to the page. We also think that the use of a smaller size of type for the descriptive matter in the front part of the catalogue, with generous margins surrounding it, would have given a better appearance. The cover is very handsome, both in design and execution.

F. G. WOELLHAF, Burlington, Iowa.— Your resettings of the two jobs show a marked improvement, the booklet for the Burlington Basket Company

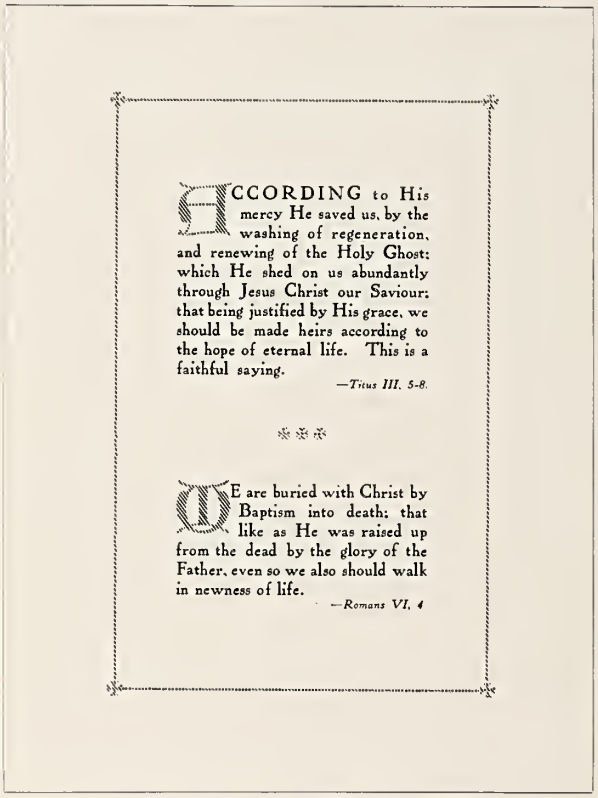


Attractive typography by F. G. Woellhaf, Burlington, Iowa.

being infinitely better than the original copy. Your treatment of the balance of the work is excellent, and we show herewith reproductions of two of the pages.

C. E. SYLER, Vandalia, Missouri.— Your specimens are all excellent in design and we find little in them that calls for criticism. We would, however, suggest that you exercise a trifle more care in letter-spacing in words in which the letters themselves do not set closer together. You will note this more particularly in the letter-head for "The Navajo Kennels." In the word "Navajo," the letters "A," "V," "A," following each other, leave unsightly holes in the line, and we would suggest the letter-spacing of the balance of the line, in order to equalize its general appearance.

R. W. MILLER, Decatur, Illinois.— The use of black ink instead of brown on the "Land Agency" booklet would have given a much better effect to the half-tone illustrations, and we would also suggest that a slightly stronger color in place of the yellow-orange, which you have used on the cover, would have been more satisfactory. We also think that a different breaking-up of colors for this cover-design would have been more satisfactory, as the running of the heavy rule in the panel in the darker color makes it too strong and bold to harmonize well with the balance of the page. Your arrangements of the other pages are entirely satisfactory, although we note that in several instances you have used rules, either for panels or underscoring, which are so heavy that they form the strongest spots of attraction on the page.



Appropriate decoration by F. G. Woellhaf, Burlington, Iowa.

CARR PRINTING COMPANY, Bountiful, Utah.— The high-school booklet is, in general, very attractive, although we would call your attention to one or two points regarding the typographical arrangement. We would suggest that you place less space between the words in the title on the cover, as the text or gothic letters should always be closely spaced because of the nature of their design. Owing to the size of the ornament which you have used underneath this feature line, we think that one size larger type would have been more satisfactory. This question of wide spacing of text letter also applies to the title-page. We would also suggest that you center the lines of the title-page, rather than run them diagonally across the design as you have done. Your advertisements are very well handled, although we would suggest that for underscoring and separating groups of type matter you use parallel rules of equal weight, rather than light and heavy rules.

WE THINK WE DO AND THEN WE DON'T.

A printer who installed a cost system in his former lack-of-system office a few months ago was trying to convince a skeptical friend of the wonders it had worked in his shop. He said, "We think we know what work costs until we find out that we don't. It is like a conversation at our dinner table, when my little son asked his mother, 'Mamma, did you know papa before you married him?' to which she replied, 'Well, I thought I did.'" — *Ben Franklin Bulletin.*



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Vermilion not a Stable Pigment.

(901.) The addition of a small amount of paraffin to vermilion will tend to prevent the subsidence of the pigment from its vehicle by making a closer bond between the two. Vermilion is one of the few pigments that act in this way, so a degree of permanence is given by the addition of the wax.

To Clean Rubber Blankets.

(903.) If a rubber blanket is coated with hard ink, or carries ink in spots, it may be readily cleaned by using crude carbolic acid. Apply the acid carefully to the ink and allow it to stand for a time. Then take a rag having a small quantity of this material and rub the spots on places coated with the ink. It may require several applications to effectually clean the blanket. Crude carbolic acid acts very feebly on the rubber, but it is an active solvent for inks. It may be used also on cuts and type in combination with turpentine. To clean composition rollers, use it mixed with equal parts of machine oil; it does not harm the rollers.

A New Light for Color-printers.

(906.) Color-printers who operate night shifts or those who are compelled to use artificial light for pressroom illumination will be interested in a new lamp invented by one Max Weertz, of Bradford, England. It appears, from the account written by United States Consul Ingram, of Bradford, that the lamp may be used either in an electric current or in connection with a gas or incandescent oil lamp. The principal feature seems to be a special ray filter composed of green and blue glass. The claims make it appear that colors may be matched with the light of this lamp, and that it has the advantage of cheapness and uniformity in quantity and quality as well as extraordinary illuminating power. It is to be hoped that the inventor will make good these claims, for color-printers, especially, need such a means of illumination for pressrooms.

Heat Accelerates the Drying of Ink.

(905.) The application of heat to cause ink to take on a surface-protecting film to prevent offset is one of the principal features of a recent invention by Frank R. Craig, of Hamilton, Ohio. The attachment consists of a carriage carrying a gas burner of the Bunsen type, which can be regulated for the width and position of the printed sheet. This carriage travels in a reciprocating manner forward to the fly-table and back toward the grippers on a special framework that is simple in construction. One of the principal features of this arrangement is a means of automatically opening and closing the supply cock, allowing a full or diminished head of gas as desired. As all pressmen know, the application of heat, even in limited quantity, will prevent the formation or will dissipate electricity in dry, frosty weather. This feature alone will make the machine a valuable adjunct to any cylinder press or folding machine on account of the time and material it will save. The construction of the machine is governed by simple mechanical principles, so that no special knowledge is required to operate it.

White Letters on Red Stock.

(911.) Submits a chocolate-box cover die-stamped in white letter on antique ox-blood stock. The white ink is not as opaque as it should appear, considering the nature of the work. The writer asks the following question: "Kindly inform me through the 'Pressroom' column how the enclosed specimen is printed. It shows such good white effect."

Answer.— The specimen is executed on an embossing and die-stamping press. The die is usually of steel, and is engraved intaglio. The press carries an inking and wiping attachment that operates automatically. The sheets are fed to guides and the impression is furnished by a mechanical arrangement that gives immense pressure. The impressed sheet withdraws the ink from the incised parts of the plate. The ink is a heavy-bodied mass having the maximum of pigment, which accounts for its dense appearance, and being in relief gives an effect which can not be duplicated on type-presses.

Cheap Embossing Plates.

(902.) "Have you a treatise on making inexpensive embossing plates to be worked out by the pressman? A description of the method of handling the work will be appreciated."

Answer.— "Embossing and Die Stamping" is the title of a treatise for sale by The Inland Printer Company. Price, $1.50. It describes all the methods of embossing, from the making of dies from cardboard to making the heavy brass embossing plates for stamping book-covers. We believe that any job that is worth while embossing should be handled properly. This can be done by having an engraver furnish suitable plates and with these plates any pressman of ordinary ability can do the rest. The principal features of embossing a printed line or part of a form consist in having a suitable ink and obtaining exact register. Another important matter is to have the stock seasoned properly, or protected from changes in the atmosphere after the first impression, otherwise exact register will be difficult to obtain. The making of the counter-die or force, to give the relief, is one of the most important features. The various steps are fully described in the treatise mentioned.

Permanence of Color in Printing-inks.

(904.) A desirable quality in colored printing-inks is permanence of tone. Many organic colors of a fugitive nature have given way to duplicate tones of equal brilliance that retain their luster, even when exposed to bright sunlight and all kinds of weather in a smoke-laden atmosphere. Note the lustrous reds and highly luminous yellows that are used in billboard advertisements. These colors are permanent to a high degree under the most exacting conditions. Not many years ago posters and other evanescent productions printed in colors exhibited deterioration after a short exposure to the elements. This radical change has been brought about by our eminent color chemists. These students of physics and chemistry are never satisfied, and are constantly striving by analysis and synthesis to replace the fugitive organic colors by those of an inorganic nature. They have, in some cases, after years of labor, given us a stable synthetic color for a fleeting natural one, as in the case of madder, which was formerly extracted from the

roots of the plant of that name. The coloring-matter of madder is alizarin, which is now extracted by a somewhat complicated process from coal. We owe this discovery to two continental chemists, Graebe and Liberman. The royal color ultramarine was originally a most expensive pigment, being ground from lapis lazuli. Its artificial production dates as far back as 1828, when it was made by Gmelin and by Guimet, who separately discovered its constituents. It is now manufactured very cheaply and is considered a very permanent color. Indigo is another example of an organic pigment that formerly was imported from India and the Oceanic Islands in large quantities. A German commercial chemist after years of study finally isolated its constituents and produced an artificial product. This, however, proved too costly for commercial purposes, but after about twelve years of experimenting the German scientist accidentally discovered a means of making indigo a commercial possibility and to-day the indigo trade of India is practically extinguished. Indigo is now actually exported from Germany to India. The commercial, as well as the artistic, element of the printing trades owes a great debt to these German chemists who have spent years of labor in exhaustive research in the analysis and synthesis of colormaking. The results of their work have given us cheap and reliable substitutes for what were heretofore fugitive and unreliable colors. The making of pigments now more than ever is an exact science, based no longer on the rule of thumb. It is to be hoped that other branches of the printing industries will reach the high state of organization that the inkmaking line has attained.

HE WOULDN'T ADVERTISE.

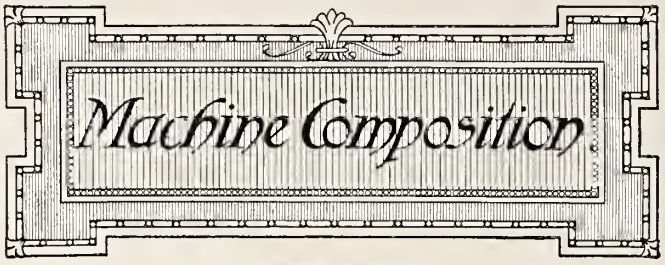
There was a man who hustled not —
To luck he trusted;
He would not advertise a dot —
And so he rusted,
And likewise busted.

— *Baltimore Evening Sun.*

WHITE PULP FROM PRINTED PAPER.

A patent has been granted to Dr. Hugo Henkel, of Düsseldorf, and Director Otto Gessler, of Augsburg, Germany, for the removal of ink from printed paper, by means of alkaline bleaching agents. The softened and defibered paper is treated in an alkaline solution of peroxids which in that process are transformed into a colloidal condition in connection with which silicic acid, silicates, or aluminates are employed. Silicic acid is best used in the so-called "soluble form," which is said to consist of a mixture of soluble glass and soda. By dissolving this compound in water, a hydrolitic change takes place, through which the silicic acid is precipitated in colloidal form. The precipitation commences several minutes after the mixing, and is completed in four or five hours; its duration being dependent upon the concentration and the temperature. Freshly precipitated hydro-oxid of aluminum operates in the same way.

The fatty substance in the printer's ink is so changed by the alkaline solution of the superoxid that it loses its binding power. In this manner, the ink is transformed into an emulsion by means of the colloidal silicic acid, and is easily separated from the fibers. The fibers themselves are not so much affected as by "Javelle" lye or by chlorid of lime solution. The bleaching effect of the peroxid has only a subordinate part in the case in question. Its resinifying or saponifying effect upon the printer's ink constitutes the most important feature of its operation.— *Paper.*



BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Plunger Sticks in Well.

An operator in an Illinois city writes: "I wish to submit two problems that have baffled every effort I have been able to make to correct same. The first is: (1) Unless metal is kept hot enough to give more or less porous slugs, the plunger binds in the well immediately after making a cast. I secured a new plunger three weeks ago, owing to the old one having been badly chipped around the upper rings when I came; have swabbed the well daily with rag on a stick; have brushed plunger daily and oiled pivot. Pump-spring is running as slack as possible. I might add that the old plunger had a bent rod. The new plunger gives no better service than did the old one. Solid slugs are necessary, as most of our work is trade composition, the metal being mostly sold. (2) The matrices are probably as dirty on the sides as they could be, and give all kinds of trouble in the magazine entrance. Now my question is, can these matrices be cleaned on the sides without showing 'hair-lines'? I dislike to buy a new font (as all matrices are dirty, and some have broken walls and mashed lower back ears) if it be possible to save them. Machine is low-base Model 5, two years old. I understand there have been quite a number of operators on it (eight or ten, I believe). Gasoline is used for power and the burner. Keyboard never off till last week; right-hand vise jaw had half an inch play; 'pi' lines would cast; cams covered with oil 'so they wouldn't wear,' as the last 'op' told my employer, etc."

Answer.— If the plunger binds as it descends, put tallow and graphite in the well, and it will tend to lubricate it and permit easier movement both ways. If it sticks on the up-stroke, then remove the clutch-spring and stretch it. This will give more power to overcome the difficulty. If the clutch is greasy or in any other way unfitted, it should be corrected. A new plunger in a badly worn well will not give good service. To know the condition of the well, you should have a normal supply of metal in the pot, and proper stress on the plunger spring. Then cast a few slugs. Note as the plunger descends if metal bubbles up around it. If this condition is pronounced, it will indicate an imperfect fit. The remedy is obvious. However, on a machine but two years old, this should not occur. If the metal is hot enough to give a proper face, it should also give a fair base. Probably if you clean out the mouthpiece cross-vents daily, it will tend to give a more solid slug. If you wash matrices in gasoline, it will undoubtedly produce "hair-lines." Do not do it. If the side walls are foul they may be rubbed on a smooth board having graphite thereon. This will tend to polish the dirt, as it were, and not remove all of it, for this so-called dirt on the sides of the matrix walls has a function — it prevents "hair-lines" to some extent. If you increase the stress of the springs of the justification levers, it will cause a tighter justification

of lines, and should minimize "hair-lines" as a result. Matrices with seriously damaged ears, toes or combinations should be discarded. Damaged walls on matrices should prohibit their use entirely, as it will tend to the destruction of the rest of the font ultimately. We can not see how a right-hand jaw could have a half-inch play, as you state. If it had so much play, no lines should cast, and you state that "pi" lines cast. It is quite possible your pump-stop is not in order. Naturally, cams should not have oil on their surfaces.

Parts Subject to Wear.

An operator in a Southern State writes as follows: "I have been a close reader of your department in THE INLAND PRINTER for several months; in fact, it is for this that I buy the journal, and would like for you to answer a few questions, which will probably be of help to others, as well as myself. I have been running a Linotype for only a few months, having had practically no instruction, with the exception of your valued book, 'The Mechanism of the Linotype.' Take a machine running on an average eight hours a day, what parts would most likely need replacing at the end of the first year? (2) At the end of the second year. (3) At the end of the third year. (4) At the end of the fourth year. (5) At the end of the fifth year. In the March issue I note that a Missouri operator asks information about first elevator rising during first justification, and you suggest several probable causes. Is it not probable that this action is caused by justification springs being too tight, or rather too strong for the length of line?"

Answer.— First year, and every year thereafter, assembler starwheel, assembler-buffer piece (D-646); possibly an elevator pawl (E-355), a chute-spring (D-459), and a front detaining plate (D-433); keyboard rubber rolls may last more than a year, it depends upon circumstances; knife-wiper (E-309), mold-wiper felt (F-841 and F-884). Verges may need replacing any time, also belts. Second year, starting-spring (B-238), and possibly pot-lever spring and plunger (F-879); a matrix buffer piece (back) (D-647). Third year, spaceband-box pawl springs (D-182, 183), assembling-elevator pawls (D-663). Fourth and fifth year, spaceband-box pawls and top rails, cam on back-distributor screw (G-242), bar point on distributor-box bar (G-154), pawl on vise-automatic stopped (F-408). The leather shoes on clutch-lever may last indefinitely by packing under them. The clutch-spring and perhaps some of the keyrod springs, assembler-star-pinion friction disk (D-315). The foregoing covers in a general way a number of parts that will wear and several springs that weaken and need renewing. In the matter of springs, however, there is no way of knowing when a spring will lose its tension. No mention is made of parts that may be broken by accident, nor to the renewing of matrices or spacebands. It is possible you may be right regarding the Missouri operator's troubles.

Distributor.

A Pennsylvania operator writes: "Am having a little trouble with the distributor; sometimes when line is delivered the matrices sort of stick; then I have to get up and give them a little push; then once in a while a matrix gets bent. I got a new lift, also a font distinguisher, as both were worn. Would like if you could inform me about the cause of trouble. The other information you furnished several months ago proved all right."

Answer.— You should have sent a few of the bent matrices you referred to. As it stands now, we can only guess at the cause. If you are in the habit of pushing the matrices in when they fail to be taken up by the lifter, it furnishes a clue to the reason for replacing the font-distinguisher. A font-distinguisher should last for years — in fact, it should not at any time show wear. The damage or other troubles are the fault of the operator "pushing" the matrices in; do not do it. When matrices do not move in rapidly, at once examine for the cause; see if the font-distinguisher is set right, so it permits the matrices to pass over freely, and that no matrices are turned backward. This latter advice may not be needed, but if you find any thin or figure spaces with a groove cut in the lower end of a matrix that will line with a font-slot it indicates that matrices have been forced over the font-distinguisher. A new lifter may need adjusting; to test, send in a line, and while the matrices are being raised, note how far they clear the corner of the back top rail. If thin matrices, such as periods, commas, etc., lift two at a time, the fault lies in wear on the bar point or on the vertical side of the top rails. If there is wear on these points the two top rails and the two lower rails should be renewed, and the bar point should be renewed also.

Repairing a Knife Wiper.

A. A. C., linotype machinist in a California printing plant, contributes the following to this department: "Having received very much valuable information through your columns, I contribute the following: The small pin in the top of the knife-wiper latch-rod hinge piece that works in the groove in the latch-rod to keep it from turning sideways has a tendency to work loose in time, and it is quite difficult to rivet a new one in securely, especially after the hole in the hinge piece becomes enlarged. My remedy consists in boring another hole about a quarter of an inch below the one already there, then taking a piece of steel wire that will fit easily into the groove (a bicycle spoke is just right) and cut off a piece one-half inch long, bend one-eighth inch of each end up so as to form right angles with the central piece, which must be the same length as the distance between the two holes, insert the two points into the holes from the inside with a pair of tweezers, cut off and file smooth the ends projecting through, and you have a job that will stay. I also seek the following information: A set of matrices, run probably a year, is doing fine work on the lightface, but the blackface is showing a few hair-lines. I judged the dirt and graphite on the sides of the matrices at the lightface casting-point was holding the matrices apart so that a little metal could work between them when casting blackface (the blackface is used comparatively little). Believing that the justification springs were too weak and not justifying the lines tight enough, I strengthened them and don't believe the trouble is getting any worse. Is my surmise correct, and can I do anything further? Would it be all right to clean the dirt from the matrices? They do not look unusually dirty. This machine makes too much metal dust also, which drops into the intermediate channel, having to be blown out during the day to keep the spacebands from dragging in it."

Answer.— The showing of hair-lines may be due to the dirt on the sides of the matrices, but is more likely due to the damaged walls. Examine the walls of the vowel matrices and compare the conditions with that of the wall on the same matrix in the blackface position. You will no doubt find there is a difference. The increase of stress on the justification-lever springs will no doubt minimize the trouble, but will not entirely correct it. Polishing the matrices on their sides on a smooth board having graphite thereon will do no harm, but do not wash them in gasoline. The metal dust will diminish in quantity as the interstices

between the matrices and spacebands decrease in size. Your plan of tightening the springs is correct.

Clutch Adjustment.

The correspondent to whom instructions were given in regard to proper adjustment of the clutch, now writes: "I have tried the adjustments you mentioned. I find that when clutch is in action the space between collar and bearing is only thirteen thirty-seconds of an inch, while the space between fork lever and collar is about right. Took off clutch levers and cleaned leathers, and sandpapered them a little. What is necessary to bring the collar and bearing adjustment to fifteen thirty-seconds, or does it not matter? The machine seems to be running all right at present. The collar seems a little loose on the shaft, although the set-screw is tight. It seems to me that the clutch leathers need to be thinned down to bring the adjustment to the fifteen thirty-seconds. In changing from eight-point slug to eleven-point, the first slug or two seems to have difficulty in passing through trimming-knives. The bars on the eleven-point mold are much wider than on our eight-point mold. Will that mean the knives need sharpening?"

Answer.— The reason for the space being one-sixteenth less than normal is likely due to the thickness of the leathers or their being underlaid. If possible, reduce the leathers or put on new pieces of a thickness that will give approximately fifteen thirty-seconds of an inch between collar and bearing. The clutch-spring may require stretching. This will give more force and will cause the clutch-shoes to give a better pull. Slugs will eject with greater facility. The space between the forked lever and collar, if more than one thirty-second, may be corrected by the screw in the upper stop-lever. Turn it in. The looseness of the collar on the shaft is not harmful if the screw that goes through the clutch-rod is tight. If the knives are not nicked they probably do not need sharpening.

Transpositions.

F. E. W., an Indiana operator, writes as follows: "Being a reader of THE INLAND PRINTER, I much appreciate the 'Machine Composition' department. I am an operator on a Model Five Linotype. It is a new machine. I have run up against something which I can not account for. The six letters that pass through the second-escapement channel from the magazine seem to be retarded in some way, and do not get to the assembler in time. For instance: In setting the words 'the,' 'she,' 'and,' I get 'teh,' 'seh,' and the space band cuts off the 'd.' I have carefully watched my fingering and know that I touch the keys correctly. In setting the word 'clean' I get 'celan.' The six letters thus affected are 'n,' 's,' 'h,' 'r,' 'd,' and 'l.' In setting words ending in 'n' and 'd' the spaceband gets ahead of the 'n' and 'd.' Also, in setting 'there,' 'where,' 'receive,' I get 'theer,' 'wheer,' and 'reecive.' Also, in the word 'of,' the spaceband gets ahead of the 'f.' These troubles have caused me lots of worry and bad proofs. Will say that this occurs whether setting fast or slow. Any information on this subject will be very gratefully received. Will say that my ambition is to become a 'swift.'"

Answer.— The first step toward correcting a trouble of this nature is to ascertain the cause. If, as you say, your fingering is correct, that cause is eliminated. The next step is to observe how quickly the cams rotate after a key is depressed on the slow-responding characters. If you find that a cam delays in turning after it drops to the roll, it should be removed and cleaned and its pivot oiled. If the grooves in the corrugated edge of the cam are filled with dirt, they should be cleaned out with a knife-blade file or other sharp instrument. The roller should have attention next. Its surface, if glazed, should be roughened with coarse flint paper, or washed in cold water with common soap. The bearings should be oiled and, of course, the belt should be tight enough to turn the rollers freely. Another point to observe is the guides adjacent to channels. These guides may bind a matrix and cause it to be momentarily retarded. If the matrices or channels in the magazine need cleaning, this will influence the delivery of matrices and may possibly cause transpositions. An analysis of the trouble by elimination will soon reveal to you the cause, and you will have little or no difficulty in remedying the defect when it is found.

Recent Patents on Composing Machinery.

Clutch.— C. Muehleisen, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York. Filed January 23, 1911. Issued May 9, 1911. No. 992,033.

Two-letter Matrix Aligning Plate.— H. Degener, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York. Filed July 21, 1910. Issued June 27, 1911. No. 996,568.

Matrix Channel Cover-plate.— R. M. Bedell, New York, assignor to Mergenthaler Linotype Company, New York. Filed December 2, 1909. Issued July 4, 1911. No. 996,828.

Keyboard Mechanism for Typesetting Machines.— J. J. Hummell, Spokane, Wash. Filed December 28, 1910. Issued July 4, 1911. No. 997,131.

Magazine for Typesetting Machines.— J. J. Hummell, Spokane, Wash. Filed October 18, 1910. Issued July 4, 1911. No. 997,130.

Two-letter Monoline.— W. E. Bertram, Brooklyn, N. Y., assignor to Herman Ridder, New York. Filed May 13, 1910. Issued July 11, 1911. No. 997,735.

Two-letter Monoline.— W. E. Bertram, Brooklyn, N. Y., assignor to Herman Ridder, New York. Filed May 13, 1910. Issued July 11, 1911. No. 997,736.

DRAGON'S-BLOOD.

Dragon's-blood, which is used for coloring varnishes, as a medicine, and in photoengraving processes, is procurable from grocers and druggists in every bazaar in India. Both the false and true dragon's-blood may be purchased in the Bombay market.

Sir George Watt says that certain canes and rattans when freshly cut contain a large quantity of a liquid which, when evaporated, produces a red resin. One of the best-known qualities of the resin is sometimes called East Indian dragon's-blood. This is mostly prepared from the fruits of several species of Calamus found in the Straits settlements. The gum exudes naturally from between the scales of the fruit, and, being friable, is collected by shaking the fruit into baskets and then sifting the resin from the stems and particles of woody fiber, after which it is melted either by the heat of the sun or boiling water. An inferior quality is produced by boiling the fruit or by tapping the stems. The only Indian species hitherto reported as affording this resin is Dæmonorops kurzianus. The false dragon's-blood met with in Indian commerce is imported into Bombay from Sumatra, Penang, etc. The true dragon's-blood, however, is procured from Socotra, and is obtained by tapping the stems of several species of Dracæna, not Calamus.

Other technical publications state that Canary Islands dragon's-blood is the variety obtained from the celebrated dragon-tree of Teneriffe and adjacent islands, Dracæna draco. Very little of this now finds its way into European commerce, and the same can be said of Mexican dragon's-blood, which latter is obtained from Croton draco.

American official statistics show that the imports of dragon's-blood entered for consumption in the fiscal year ending June 30, 1909, aggregated 43,396 pounds, with an appraised value of 26.9 cents per pound, and in the fiscal year 1910 they amounted to 26,555 pounds, value 34 cents per pound. Dragon's-blood comes in free of duty.— *Consul Edwin S. Cunningham, Bombay, India.*

Written for THE INLAND PRINTER.

THE SALESMAN AND THE SHOP.

BY M. C. ROTIER,
Secretary, Meyer-Rotier Printing Company, Milwaukee.

IMPORTANCE OF GOOD SALESMANSHIP — QUALIFICATIONS NECESSARY — DIFFICULTIES TO BE MET — WHAT A SALESMAN OWES IN A CO-OPERATIVE WAY TO THE EXECUTIVE AND MECHANICAL DEPARTMENTS — RELATIONSHIP BETWEEN SALESMAN AND SHOP — THE THINGS THAT MAKE FOR SUCCESS IN ANY BUSINESS.

SALESMANSHIP is a comparatively new term in printing in the sense in which it is becoming effective to-day. Time was when printers scarcely knew the word "salesmanship" as applied to printing. The average printer was an order-taker. If he grew in his business it was much by force of circumstances, and force of a demand with a comparatively limited capacity. As time went on, press manufacturers and supply houses made it easy for others to get in the business, and for the average printer it became a scramble for work at ruinous prices. And so it has gone on for a number of years. It is now a survival of the fittest. It is developing in us an element once almost unknown to the business: The element of actually selling one's work at a profit and winning out by sheer merit in service and product.

Of course there have always been men identified with the printing business with a personality to draw trade, but even they were generally order-takers. Some applied selling arguments, no doubt, the same as they do now, but they had never analyzed their success or failure. To-day, order-taking has developed into a science — the science of salesmanship.

Hugh Chalmers has said: "Salesmanship is nothing more or less than making the other fellow feel as you do about the goods you have to offer."

Consider the significance of this and the application of it to the printer. It means that to be a truly good salesman he must first of all thoroughly believe in what he has to sell and then prepare himself to make the customer believe in it, too.

There is plenty of suggestion for action in this. The action must be to set up a groundwork first of all, in equipping yourself to do good work, cleanly and accurately, and to have the energy to push your capacity to keep promises of delivery.

Successful men of affairs — the masters of great industries — are the men who have by training or natural gift the ability to organize themselves and their institutions to successfully sell or promote their product or their plans.

The peculiar requirements of the printing business, however, demand a more thorough analysis of what constitutes successful salesmanship and what makes for success in this business.

In one thing, selling printing is like selling most anything — the result of organized mental effort, or as one man has expressed it, "a battle of wits." This battle of wits is especially exercised in the making of the first sale of printing.

The first sale, if made with promises that are reasonable and acceptable to the house, is certainly the most difficult to make and reflects greatest credit on the salesman.

A prospective buyer is usually in an antagonistic mood; wary, apparently indifferent, many times prejudiced.

These are the barricades a salesman must scale before he can hope to make a sale and make it at a profit.

Most salesmen know that an easy way to get a man's interest is by price-cutting.

That is why so much of it is done. It is the lazy man's way of doing business. He works along the line of least resistance.

Speaking of this "working along the lines of least resistance," I have always felt that this was a weak link in Sheldon's course of salesmanship. He advocates avoiding the difficult way of doing a thing.

Of course there is logic in this as applied to many of life's duties, but it has no place in a salesman's curriculum.

A salesman to be successful must study his prospect and the business of his prospect. He must be patient until he has prepared himself and then be patient in his toil to break down the natural barriers of opposition on the part of the buyer. He must cast aside the price-cutting weapon and win with his wits.

If he has done so, he has interested his man in himself and his product and not in his price.

That is what I mean when I say that the first sale especially is a battle of wits.

It does not follow, of course, that the salesman must not continue to be resourceful and energetic at all times in treating with a customer once made, and there are other qualifications than the breaking down of barriers, for engaging the customer's interest, that make for a good salesman.

A good salesman is really not good unless he takes his orders in a clean way — clean in a way that all the details of the transaction are clearly understood by both parties, and that no promises are made that the company can not reasonably carry out for the money.

Now, this is very important, because one of the common complaints of the man who is apparently successful in selling is that he leaves too many loose ends to his order for the house to stumble over and lose the profits that might be made if a reasonable consideration had been given to this feature when the order was taken.

A salesman when closing a deal must not be too eager to make all sorts of promises just because he thinks he has secured a good price. Perhaps after he is back to his desk and begins to figure out in detail how the work is really going to be done, he encounters many things that are difficult, or will take time to do, on which he had not calculated when making up his estimate.

To aid him in this, he must thoroughly familiarize himself with the possibilities, scope and range, as well as the limitations, of the practical, mechanical end of the business, and the size and character of his own plant.

Promising early deliveries and promising impractically high results under certain conditions are some of the important things a salesman is apt to do when not in close touch with the existing conditions in the manufacturing end.

The salesman must understand that coöperation must not always be expected to come from the office without giving coöperation in return. He must coöperate with the house to produce the work for the customer in the most expedient and profitable way without, of course, impairing the value of the work or in any way giving the customer less than was agreed upon.

The burden of almost the entire argument so far presented has been directed toward securing the first order; yet, after all, this is but half of the work which is demanded of the selling man.

Unlike most every other line of business, after the printing order is taken and entered, his work really begins in properly taking care of it, and, in much of the work,

keeping in direct touch with his customer on it. It can hardly be entrusted to the office-boy, or to the mechanical foreman, unless he knows how to handle customers. So much comes up from time to time that requires firmness, experience, diplomacy, that it is generally best for the salesman to handle the customer throughout the work. He must naturally strive to satisfy the customer in order to gain his future trade, and he should readily appreciate that if good personal service is rendered he ties that customer pretty strongly to the house. At the same time it is up to the salesman to see that the work comes through in the way he figured, leaving the margin of profit anticipated. Many customers often change their copy or their plans in such a way that if the salesman is not in constant touch with the work it will go through the shop and eat up all of the profits on which he figured.

I have tried to point out the importance of the salesman to any business — the difficulties he must encounter and be prepared to meet, and the consideration he must have, not only for the customer, but for the executive and mechanical forces.

What I have said regarding the necessary qualifications of a salesman and his importance to the business is all true, and the fact remains that to get business at profitable prices is not an easy matter, and with many it seems to be almost an impossibility.

That is why we have so few successes and so many that remain so-called one-man shops.

I have said all of this not so much to emphasize the importance of the good salesman, but to emphasize the necessity on our part, who are on the inside planning and working out the final details in the office and mechanical departments, to feel the responsibility to take care of the business — the orders — that is secured.

And now, after the salesman has qualified and is doing his share — after the sale is made — particularly the first sale, which has perhaps cost long preparation and hard struggle;

After the sale — what then?

It is then clearly up to the house, the shop, to make good. By this I mean that every individual employed in the establishment, from the office force down to the printer's devil, must be made to appreciate that back of every sale stands the coöperation of the house, and that he is working to please that customer, particularly that customer of the first sale.

You can see what that means.

Clearly it means that we are all, no matter in what capacity employed, component parts of the selling force.

The salaries we enjoy out of our business are really the result of coöperative effort to make sales.

The sales department of any concern can not take complete credit for the satisfactory business that its firm is doing.

A successful business is the result of giving satisfactory service. This kind of service builds for permanency.

The salesman's function is in getting the buyer linked to the business he represents through the first order.

After that the salesman needs the coöperation of the executive and manufacturing force.

The manufacturing department carries with it much of the responsibility for the success of a business because, no matter how well organized and efficient the salesman for printing may be, if this department does not make good the salesman can not expect to, very long.

I have tried to make clear that the salesman must coöperate with the house.

It therefore follows that the house must coöperate with the salesman, for it is this teamwork that makes for success.

Coöperation should be the thought all the time. Not the thought, "Is he stepping on my rights and the preserves of my department?"

Not the thought that it is up to the salesman, regardless of the customer's interests.

Many of the directions given by a salesman may seem whimsical.

Many of the interruptions and changes while work is in progress are apparently without excuse. But generally there is a good reason back of them.

When we are dealing with a customer, we are dealing with a human and uncertain element which we can not control. Many customers, because we do not understand them, do not seem to show good judgment. We think we are wiser than they, and we sometimes wonder how such people are successful. All of this is our viewpoint. We really ought to forget this, because it is engaging our mind in things over which we have no control and which we can not help, and distracting our thoughts from the important work we have to do.

We may control the character of our customers, or rather the kind of customers with whom we do business, by process of elimination.

When a customer gets too troublesome, or gets on our nerves because we do not understand him, drop him if necessary.

But after many years of experience I am more firm than ever in the belief that human nature is much alike, and when you drop one customer to take up another you simply change the character of your troubles.

We must take things philosophically, do the best we can; do not kick and berate the customer; it simply puts us out of tune with ourselves.

Too often the man indoors, at his desk, or employed in the mechanical intricacies of the work, gets sour.

It is natural in a way, because he does not have the enlivening influence of meeting new people and new scenes.

I maintain that a man, or woman, too, for that matter, who is so employed ought to get the habit of seeking society when the hours of labor are over. Do it in your home. Go to your lodge, your club or your church. "Mix" is the word. Mix, mix, mix. But be sure you mix with the right people. Always make it a point to seek the society or companionship of people who are your equals or superiors, not so much in a social way, but in an intellectual way. This has an educational and broadening influence.

This will fit you better for your work and help you to a quicker and better understanding of human nature. And this understanding of human nature and training to look at things with the other man's eyes and mind will make you more tolerant and will put you in better harmony or sympathy with the salesman who is trying to meet the requirements of the customers.

Customers' requirements often seem ridiculous, and I know that often a salesman is held accountable for the many folderols and seemingly unwarranted ideas of the customer.

Here is where that sympathetic coöperation must prevail.

If a salesman could find the time to explain the whys and wherefores of this, that, and the other thing, to each individual workman, it would, no doubt, greatly help to accomplish a harmonious and satisfactory result, but it

takes endless time to do this and is not practicable in the nature of things.

I do not mean to say that we should take things as they come and work out our orders blindly, without intelligence back of it, for the best worker is always the man who has and exercises the most intelligence, but I do mean to emphasize the point I made earlier, and that is the men who seek to improve themselves in every possible way naturally get a readier understanding of things generally and can reason out many of the whys and wherefores that would otherwise perplex them.

Another thing: While a salesman, or any one else for that matter, should not be encouraged to become a whiner over every little trouble he encounters, I insist that there are times when not enough consideration is paid to the complaints of work having gone wrong.

That is the real time when the word coöperation stands for something. If something has gone wrong, no matter who is to blame, get your heads together and see what can be done.

A salesman meets outside conditions of which the inside men do not know, and if he can point out what the other printer is doing, or the way in which the customer looks at this or that work, it is his duty to do so. And it is the duty of the office and mechanical departments to take it in good part and profit, if possible, by it. Criticism when offered should be meant for the accomplishment of some good. If it is of such a nature that no good can come from it, it should not be made; but it should be encouraged rather than rejected, for in this way we make ourselves better in our work.

We must all be in the spirit — "If anything is wrong we want to know it."

A salesman should study the strong, as well as the weak, selling points of the equipment and organization back of him, offering criticism when necessary and commendation when deserving.

No one selling printing can be successful unless he has the proper backing and support of the men who are responsible for the mechanical execution of the work to be sold.

There is nothing that will put backbone into a salesman like seeing the orders he sells properly carried out, and giving satisfaction to the customer.

It acts like a hypodermic injection upon all his other troubles and renews his ginger when engaged with the next man.

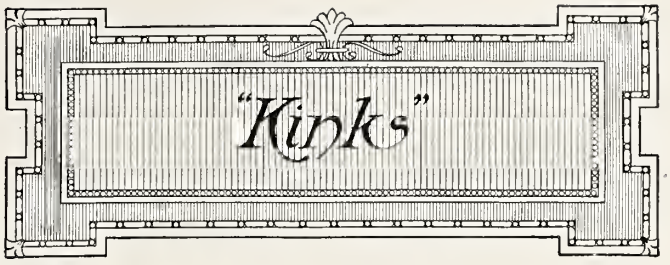
When work frequently goes wrong it is naturally very discouraging, and no business can prosper under such conditions. It loses customers and takes the life out of the man who goes after new business.

To get the salesman to talk quality, the thing to do is to deliver it to his customer.

As a concluding thought, let me say that we must be made to realize more fully how closely the interests of selling are interwoven with the working departments.

The making of good printing is an art. Keen competition and the wonderful inventive genius which is constantly developing in these days must keep the manufacturing department up to concert pitch at all times if we are to maintain our leadership in quality work. We must not only keep our quality up but our costs down.

We can not do much to make our product cheaper if we maintain quality, and the salesman therefore must be as alive as the mechanical department to meet the keen competition of the best brains in the country, to devise means of interesting the buyer in selling plans that will call upon the best that is in us to produce.



There is always a best way to do a thing if it be but to boil an egg.— *Emerson.*

This department is designed to record methods of shortening labor and of overcoming difficult problems in printing. The methods used by printers to accomplish any piece of work recorded here are open to discussion. Contributions are solicited.

Plan of Nicking Spaces to Indicate Their Width.

Understanding that typefounders have expressed a willingness to receive from customers any suggestions that may lead to improvement in the wares sold by the former and used by the latter, I am moved to submit for the consideration of all concerned the scheme of so nicking spaces as to indicate their various widths. In ordinary composition,

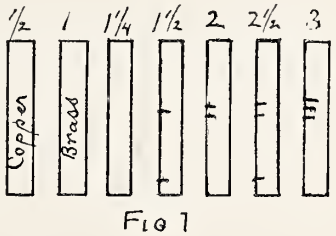


FIG 1

with the smaller bodies of type, doubtless the careful compositor would find such a scheme of little practical assistance, but in composition and distribution of the larger bodies, furnished sometimes with some half a dozen different sizes of thin spaces, and in tabular and other more or less intricate work, especially where numerous identical combinations are involved, I have frequently felt that such designations would be of advantage.

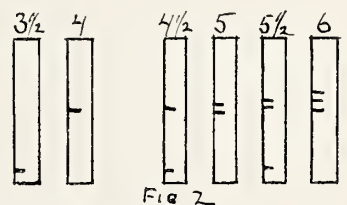


FIG 2

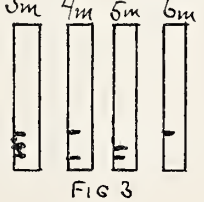


FIG 3

Something as indicated in Fig. 1, for instance (the overhead numeral indicating the width of the space in points).

Under this scheme, as thus far applied, it will be noted that each nick in the middle indicates a width of one point, and a nick at the end an additional width of half a point (the nicking of the copper, brass and the smallest of the type-metal spaces being omitted as unnecessary). After a width of say three points has been reached the scheme

might be repeated without danger of confusion — and so on, as far as necessary — as in Fig. 2.

Spaces not point-set might be indicated as in Fig. 3.

Even where the nicking of the space did not readily indicate to the compositor its width, it would greatly facilitate assorting, which would be perhaps its principal advantage.—*Albert Fitch.*

Dotted Guide Lines.

In book catalogues and price-lists, and elsewhere, I have noticed the use of lines of dots, the purpose of these being to guide the eye from the thing to the number or price thereof. For example:

Bravo C777-2
Afloat and Ashore.....C777
Miles Wallingford C777-15
Les Miserables H895-3
Ivanhoe S431-14
Redgauntlet S431-22
Apples .....40 cents
Eggs .....30 cents
Potatoes .....55 cents
Coffee .....30 cents
Tea .....65 cents

Since the lines are close together the eye is often confused and fails to pursue a straight course in passing from the thing to the number. In order to assist the eye in keeping the line, and to increase the efficiency of the dots, I suggest the omission of every other line. For example:

Bravo C777-2
Afloat and Ashore, C777
Miles Wallingford C777-15
Les Miserables, H895-3
Ivanhoe S431-14
Redgauntlet, S431-22
Apples .....40 cents
Eggs, 30 cents
Potatoes .....55 cents
Coffee, 30 cents
Tea .....65 cents

When the names and numbers are far apart, and especially if the type is small and the spacing is close, it may be well to retain only every third line.— *Alfred J. Miller, in the Scientific American.*

Methods for Quick Work on Job Presses.

In order to facilitate the handling of job presses, it is necessary at all times to have tympan paper, cut to proper size, and not to gather up larger sheets and tear them as occasion demands. See that the platen is perfectly level, and low enough to allow for two cardboards, with four sheets to span the platen. If the platen is set as directed, it will not only give you a standard to work by, but will need no more adjusting, as it is just right for all ordinary work. If a card is to be printed, withdraw one card, etc.

In filling in names on books of medium thickness, throw off the impression, fasten it securely, and print as usual, losing no time lowering or raising the platen.

Working at different places throughout the country, I have seen all kinds of make-ready. Some raise or lower the platen, others paste paper back of form, and again others take impressions underneath the surface sheet, and paste make-ready to it. Then, after having made ready, they attempt to set job on the stock, and find it is not proportioned correctly. After all has been corrected, it will require another make-ready, thereby entailing loss of time.

The proper method at all times is to set job on the stock first, use your best judgment as to whether it is proportioned correctly, let the feeder secure the O. K., while the pressman proceeds with the make-ready. It will not be necessary to again withdraw the guides — simply tap them a trifle to pierce the lower sheets. Pull make-ready sheet by feeding to guides, and, after marking out and filling in, slip it underneath the two or three top sheets to guides, using a trifle of paste on the upper end of the sheet to hold in place.

This method not only allows more freedom of make-ready, but as it is not stationary, and can be moved at will, the advantage of the method will be self-evident as it is tried out. The make-ready sheet can be saved for repeated orders, etc. In case an envelope is to be printed, follow out the above instructions by setting job on envelope first, followed by make-ready. Then, instead of cutting out the low places between the laps and pasting to a register on the make-ready, merely place the flap on the inside of envelope (as though about to send through the mails unsealed), hold to light, and cut out all the parts that overlap. Leaving the envelope intact, not disturbing the address side, slip envelope under surface sheet and clamp.

Envelope flaps vary greatly, which is forcibly shown when running half-tones. Sometimes large streaks are left through the cut. When this happens, withdraw the envelope underneath the surface sheet, and replace with one from the box giving the trouble. Don't attempt to patch it, as, sooner or later, you will again get your standard, leaving it as bad one way as the other. By just changing the envelopes (having the make-ready on another sheet, as instructed), you can go from a large to a small envelope without again making ready. By following the above procedure, or at least the principles involved, a better grade of work will be produced in less time and with less worry, than by any other method. Always bear in mind that the make-ready is never to be stationary. Prepare it in such a way that it can be moved at will, then in case of trouble it can be repaired with greater ease, and can finally be kept in some convenient place for a return order.— *Joseph Walter, Jr.*

SHORT BUT GOOD.

The declaration of principles set forth by H. C. Fellows, editor of the Henryetta (Okla.) *Standard*, is a gem that would do credit to a Kipling. It is:

A live independent
Non-partisan
Non-sectarian.

Believing in the
Greatest good
For the greatest
Number.

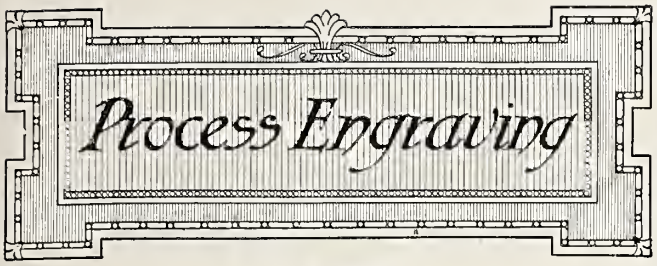
Strictly western
In ideas and
Sympathies.

Having labored
Labor loving.

When we can not
Speak untrammeled
We cease to
Speak.

"BEST OF ITS KIND ON THE FACE OF THE EARTH."

I subscribe for a good many things, and when the time for renewal comes around I sometimes hesitate. But here is a case in which there is no hesitation. I could not do without THE INLAND PRINTER. It is at all times sane, progressive and courageous. The magazine is the best of its kind on the face of the earth.— *H. W. Leggett, Ottawa, Canada.*



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

The Best Process Journal.

William Keenan, Auburn, New York: "I am a photoengraver and am desirous of subscribing for a trade journal that will keep me in touch with the latest process in photoengraving. I know of no one that could give me such reliable information on this subject as yourself."

Answer.— Inborn modesty is overruled in this case by the desire to state the exact truth, which is that looking over the files of THE INLAND PRINTER during the past year, it will be found that there were printed seventy-six pages of matter that were of direct interest to the photoengraver. Besides this the processman, in order to be successful, should keep posted on the latest developments in presswork, electrotyping, stereotyping, the manufacture of paper, inks, etc., so that every line in this publication should be of service to him. Therefore, a strict regard for accuracy compels the statement that this is the best journal in the world for the photoengraver.

Vignetting Round and Elliptical Half-tones.

"Finisher," San Francisco, writes: "I have had a great number of small half-tones to vignette, both round and oval in shape. This I do by painting on the etching solution from the outside of the circle, gradually encroaching toward the center, but to save my life I can not get the vignetting even. What would you recommend? A speedy reply will oblige."

Answer.— The proper way to vignette a half-tone is to begin with the copy and use an air-brush on it. This is the way it is most successfully done. When it is not permissible so to treat the copy, the vignetting can be done in the negative by flashing a mask of white Bristol board with serrated, or saw-tooth, edge in front of the copy during the half-tone negative-making. This mask had better be out of focus with the copy and if circular be kept revolving during the exposure. A portrait photographer will show you how he vignettes negatives. Or a clever printer can, by cutting a mask the proper shape, and with the printing-frame at right angles to the light, keep the mask moving and vignette the edges off softly and evenly while printing. So much depends on the size and character of copy that different methods may have to be used with varying copy, but get it by the air-brush if possible.

Uneven Flat Etching.

"Etcher," Newport, Kentucky, asks: "What causes uneven flat etching? I put on a thick coating of enamel, burn it in to almost a black tone. I clean it after two minutes in the iron, again after eight minutes, and etch ten to twelve minutes for a 150 to 175 screen in iron 40 degrees strong. Now, when I clean the plate off with a piece of cotton and clearing solution and chromic acid, not too strong, a scum seems to come off and the high-light dots seem uneven, some dots bigger than others in an even high-light tint. The bottom of the plate is a dull brown instead of a shiny copper appearance. I have tried leaving the print in the iron all through the ten minutes' etching without any better results."

Answer.— You evidently do not clear out the scum from the plate before etching, and this is the reason undoubtedly for the unevenness of your flat etching. I would clear up the print before etching with a solution of 1 ounce hydrochloric acid and 2 ounces of common table-salt in 10 ounces of water. Pour a little of this solution on the center of the dried plate and go over every portion of the print with a soft brush until all of the exposed copper is equally bright. Rinse under the tap and put at once into the etching bath. You can improve your chlorid of iron etching bath by reducing it with water to say 37° Baumé. I would rock the plate during etching, going over it occasionally with a camel's-hair etching brush. This brushing removes the fringes of the "umbrella" of enamel that forms as the sides of the copper dots are etched away, and does not deceive you as to the fineness of the dots when you finish etching. You should etch 150-line plates in five minutes. Keep the enamel print away from water as much as possible while etching. It is water that softens the enamel, not the etching solution. Never wash under the tap before examining the plate to see if it is bitten enough.

The Globe Engraving & Electrotype Company's Scale of Prices.

In estimating the size of half-tones add one-quarter inch to the length and width for bevel. On long, narrow plates estimate the width as one-fourth the length. No allowance for fractions of inches or for unmounted plates. For sketches, drawings, retouching or grouping photographs, altering copy, hand-tooling or outlining cuts, and proofs in colors, the cost is more than double the labor cost.

HALF-TONES, FROM PHOTOGRAPHS OR WASH DRAWINGS.

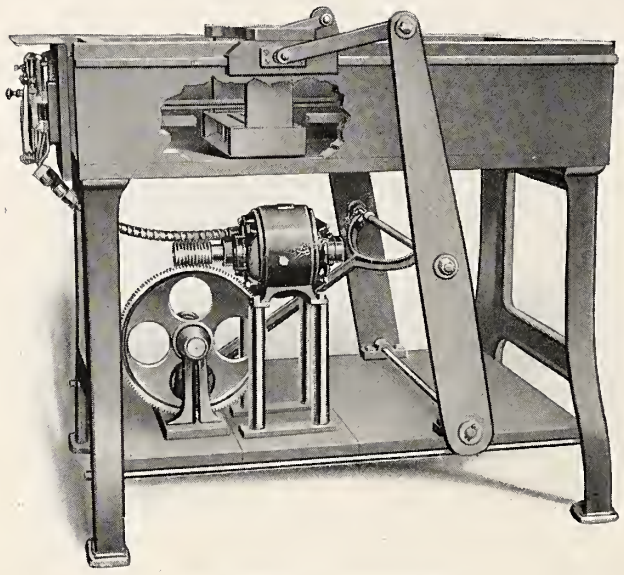
Square finish, block measure. Minimum scale is $2.50 for ten square inches, and for larger sizes 10 cents for each additional square inch. For vignetting, the cost is fifty per cent more than for square finish. For half-tones finer than 150-line, the cost is twenty-five per cent extra. For extra negatives for half-tone groups, the cost of each negative is one-half the cost of the finished half-tone. For two-color half-tones from black-and-white copy, the cost of each plate is double the cost of an ordinary half-tone. For line etching on copper, the cost is double the cost of half-tones. For zinc half-tones, 85-line or less, the cost is twenty-five per cent less than copper half-tones. For anchoring half-tones on blocks, 15 cents per anchor.

ZINC ETCHINGS FROM BLACK-AND-WHITE LINE DRAWINGS OR PRINTS.

Minimum cost, $1.25 for ten square inches. For larger sizes, 5 cents for each additional square inch. For reproductions from lithograph or steel-plate copy, script, penmanship and shorthand, the cost is fifty per cent extra. For etching of color-plates to register, the cost is fifty per cent extra. For laying tints for color-plates, the cost is double the labor cost. For reverse (white letter) etchings, on wood, the cost is fifty per cent extra. For metal bases, 6 cents per square inch; minimum, 25 cents. For mortising on wood: outside, 10 cents; inside, 15 cents. On metal: outside, 15 cents; inside, 25 cents.

The Geo. H. Benedict Etching Machine.

An etching machine, for use on copper only, is the invention of George H. Benedict, of Chicago. Etching machines have been patented wherein the plate is worked up and down on the etching solution, on the churn principle, but Mr. Benedict moves the solution up and down by an ingenious arrangement. The illustration shows how this is accomplished. The apparatus in the center, shown through the broken side, is a traveling weir or moving partition in section like an inverted V. As this weir moves



THE BENEDICT ETCHING MACHINE.

forward and back the solution is raised to the face of the plate and runs over the back of it. The air follows the weir so that the plate gets an alternate laving of etching solution and air. The plate, 18 by 22 or smaller, is simply laid on strips just above the solution. The movement of the traveling weir is between four and five to the minute. This machine, 20 by 24 inches in size, is being marketed by the Williams-Lloyd Machinery Company at $400. Mr. Benedict says of it that "it looks so simple and works so slowly that it seems almost a joke when you look at it in operation."

Image Direct on the Metal in the Camera.

L. Villemaire tells, in *Le Procédé*, how to photograph direct on the metal in the camera. The method is so simple that most of the readers of this will wonder why they did not think of it before. He prepares a zinc or copper plate in the usual manner and sensitizes it with enamel. When the enamel is dried in the darkroom he dusts talc on it and removes the surplus with a soft camel's-hair brush. On this talced enamel surface he flows a rubber solution such as is used in stripping negatives. When this rubber film is dry he covers the back and edges of the metal plate with shellac, or the back and edges of the plate may be coated with shellac before the enamel is put on. The plate is then treated with collodion and the silver bath just as if it were the regular glass support. It is exposed in the camera and developed, intensified and treated just like an ordinary process negative. After intensification the plate is exposed while wet to an electric light to get the enamel printed under the wet negative. The negative will dry under the electric light. Plunge it into benzol and the negative will strip off. Develop the enamel then in the customary way after a dye bath to see if the print is right. It is then burned in and is ready for etching. It is to be hoped that as many readers as possible will try this method and write to this department the result of their experiments with it.

Co-operation Considered in Great Britain.

The British Journal of Photography has this to say about the possibility of a combination in that country: "It has often been suggested that the engraving trade should make some arrangement whereby prices may be increased or at least maintained. It is thought that this might be done by agreement as to prices, involving a penalty if broken, or by the formation of every photoengraving business into a trust. Either of these propositions entails the consent of all concerned, which it is difficult to imagine could be obtained. It is improbable that those firms that are doing well would be inclined to take any risk in binding themselves. But supposing that consent of all had been obtained, it is still more difficult to imagine any sort of combination long maintaining prices above their natural level, which is that fixed by those firms that are content with a moderate profit, using every item of good management to secure this, while at the same time keeping their prices at a minimum. No firm can sell below cost for long, nor does the customer expect it. What he does expect is to get his article with as little burden of added profit as capable capitalists are content to accept. As the ability to make half-tone blocks can not be made a monopoly, and as the plant is not very expensive, at all events for a commencement, a combination making any profit above the minimum for which it would not be worth while to combine will always be liable to incursions of competitors who would undercut, and it could only starve these out at a cost that would be probably ruinous to itself."

Etching Face Down.

This is the query: "I have sometimes noticed, after etching a half-tone face down in a still bath, that a lot of small holes and occasional minute white rings have appeared, which were not previously in the print; also a kind of streaky effect is produced on a light tone where it suddenly meets a solid." A writer in *Process Work* replies in part as follows: "The trouble complained of is one of the disadvantages of etching face down. The small holes and small rings are caused by specks in the enamel. The particles may be dust that has dropped on the plate while wet and before burning in. In this case they make the enamel rotten, and a dot in which they are embedded will soon etch away. In other cases it may be particles floating about in the perchlorid bath which adhere to the surface of the plate. If a little white space occurs in a shadow, it is probably caused by a particle in the fish-glue solution when the plate was coated, which chars when burned in and makes the enamel rotten at that point. As to the minute white rings which sometimes appear, if these are little circular lines where the enamel has been etched through, it will be found there is a particle in the center, which was there when the plate was coated, and has caused the enamel for a narrow space surrounding it to be thin, so that it has etched away, causing a white circle, though the particle itself is surrounded by sufficient glue to stand the etching. The streaky effect produced on a light tone where it meets a solid is always seen where the etching is carried fairly deep. Especially when the plate is etched face downward. For some reason the plate etches faster near a large solid patch than it does farther away. It is probably because there is more solution available near the solid part per

unit of area to do the etching, as the solution can not etch the solid, and is more or less repelled by it. This effect seems to be more pronounced if the solid part is covered with a varnish or ink."

Employees of Maurice Joyce Company Enjoy Picnic.

The annual picnic of the employees of the Maurice Joyce Engraving Company, Washington, D. C., held in June at Marshall Hall, was an especially enjoyable affair. The "boys" had their special boat and carried a complete commissary department. The gaiety of the occasion was considerably enhanced by the presence of Doctor Bodenheim, of the Seldner & Enequist Company; W. J. Lawrence, of the National Steel & Copper Plate Company, and James Hill, of the Macbeth Lamp Company, whose pictures are included in the group photograph reproduced herewith. The manager of the Maurice Joyce Company — H. C. C. Stiles — takes a deep interest in these annual festivities of his force and writes that "Our men have had a picnic of this sort annually for a great many years, and I personally agree that it is a fine thing for them, as it increases their personal friendly standing, which I think tends toward better 'teamwork' in the workrooms."



EMPLOYEES OF MAURICE JOYCE ENGRAVING COMPANY, WASHINGTON, D. C., ENJOYING THEIR ANNUAL PICNIC AT MARSHALL HALL.

MONEY IN ITS PAGES.

Each department of THE INLAND PRINTER is handled in a thorough manner, and many articles appearing each month are worth a year's subscription.— *J. H. Woods, Atlanta, Georgia.*

UP AND DOWN.

Labor has been standing together and raising prices; employing printers have been struggling along and cutting prices. See the point? — *Ben Franklin Bulletin.*

Written for THE INLAND PRINTER.

PHOTOENGRAVERS' FIFTEENTH ANNUAL CONVENTION.

BY S. H. HORGAN.

THE fifteenth annual convention of the International Association of Photoengravers, held in Cincinnati, June 26-27, was the most valuable boost the photoengraving business ever received. It was the largest and most earnest gathering of the leaders in the engraving industry, determined above all else to learn more from each other of the causes of their losses and the proper basis on which to make their business profitable. Consequently it was around the question of costs that the most attention centered.

CINCINNATI'S SPLENDID HOSTS.

The social features of the stay in Cincinnati were alone worth going thousands of miles to enjoy, and the splendid hosts to whom the entertainment is due were: Finance Committee — George Meinshausen, Meyer Lesser, J. L. Megrue, Leo T. Folz and Walter Z. Shafer; the Entertainment Committee — Eugene Schoettle, H. W. Weisbrodt, and Herman Strueve; the Reception Committee — Dr. H. Bodenheim, Tom Jones, Albert Noelcke, J. J. Clegg, A. Zugelter, W. C. Erchuer, H. N. Meyer and E. Hollmeyer. The Ladies Committee were — Walter McDonald, George Walters and E. V. Schonberger, assisted by Mrs. Leo T. Folz, Mrs. F. C. H. Manns, Miss Alma Meinshausen, Mrs. J. L. Megrue, Mrs. Albert Noelcke, Mrs. G. W. Threlkeld, Mrs. H. W. Weisbrodt, Mrs. G. R. Walters and Miss Emma Walters.

OPENING OF THE CONVENTION.

When President H. C. C. Stiles called the convention to order there were 137 present, and from cities geographically separated like Boston, represented by Ward M. Tenney, first president of the Association; Lucien J. Hicks, of Portland, Oregon; Edgar J. Ransom, of Winnipeg, and H. G. Grelle, of New Orleans. Dr. Louis Schwab, mayor of Cincinnati, welcomed the delegates to the city, and John Clyde Oswald responded. After the usual routine business Mr. Howard Spencer Levy read a most interesting greeting to the convention from Arthur Cox, president of the British Photoengravers' Association.

It was the paper of Mr. Frank P. Bush, of the Bush-Krebs Company, Louisville, Kentucky, that aroused the greatest interest and discussion. The title was: "Our Experience with the Denham Cost System." Mr. Bush showed that "without a knowledge of costs the photoengraver is both a robber and a fool, for he is taking from one customer and giving to another." He paid a tribute to Mr. George H. Benedict, of Chicago, for his persistence in calling attention to the losses every photoengraver sustained on minimum cuts at the prices they were charging for them. Mr. Bush gave the convention the benefit of his experience in the cost, profits and losses of over eleven thousand cuts. He found that in his shop the pay-roll was forty-four per cent and the overhead expenses were fifty-six per cent of the total, which was one of the revelations of installing a cost system.

A RESULT OF DENHAM'S NERVE TONIC.

Mr. Bush also found that on 200 orders going through his shop in October last, when he first installed the cost system, 112 orders showed a loss of $179.28 and 88 orders only showed a gain of $145.78. In June, out of the first 200 orders, 86 showed a loss of $58.77 and 114 showed a gain of $255.94. These experiences of Mr. Bush with a cost system were of the most intense interest to the other delegates. He had his figures tabulated, reproduced and printed copies distributed.

Capt. Willis J. Wells, of Binner-Wells, Chicago, spoke on costs, as did Mr. John C. Buckbee, of the Bureau of Engraving, Minneapolis. Mr. L. B. Folsom, of Folsom & Sunnergren, Boston, and others joined in the discussion and asked questions.

FIXING THE COST ON EACH ORDER.

"The Advantage and Possibility of Knowing the Cost of Each Individual Order" was the title of the next most interesting talk, by Mr. Robert S. Denham. He illustrated his various points by lantern slides of tables and actual shop-tickets taken from establishments that have adopted his system.

The total average cost of photoengraving per hour-operation in thirteen plants—twelve months, eight cities—was found by Mr. Denham to be:

(1) Art	$1.60
(2) Art	1.18
(3) Art	1.01
(4) Art	.86
Color camera	2.48
Half-tone camera	1.80
Line camera	1.61
Color etching and finishing	1.41
Half-tone etching and finishing	1.42
Zinc etching	1.45
Routing	1.15
Blocking	1.34
Color proofing	1.18
Commercial photo	1.50

Mr. George H. Benedict, of the Globe Engraving & Electrotype Company, Chicago, the pioneer in calling attention to this matter of costs, was received with the greatest enthusiasm. He showed by a chart that the experiences of those with cost systems are but verifying the sliding scale, subject to discount, which originated with the Chicago Photoengravers' Association in 1907, and which Mr. Benedict holds is as logical, consistent and equitable a schedule of prices as can be devised..

MR. FREDERIC E. IVES AND THE HALF-TONE PROCESS.

On the announcement by Chairman C. C. Stiles that they were now about to hear from one they had come thousands of miles to see and meet, who would tell them of the early history of the half-tone process and the evolution of the half-tone screen, Mr. Frederic E. Ives was received with a hearty ovation, and read the following paper:

"It has been suggested that some information such as I can give about the conception and evolution of the half-tone process might prove interesting to members of this association.

"I am afraid that neither the history nor the science of half-tone has ever held very much interest for the majority of photoengravers, who have been content to know practically the best methods of arriving at the successful results. I know that when I suggested to the author of a pretentious text-book of photography, himself a photoengraver, that it was useful to know that the successful employment of the half-tone process screen was based upon a recognition of the fact that when correctly used it afforded an optical substitute for the V-shaped tool of the hand engraver, he assured me that such theoretical considerations were of little practical interest to justify him in giving up space to them. Nevertheless the cross-line half-tone screen process owes its origin and perfection to exactly such theoretical considerations, and was full born and perfected as a mental conception before the first sealed cross-line screen was produced.

NO IMPROVEMENT IN A QUARTER CENTURY.

"Not only so, but I unhesitatingly say that there has been no essential improvement in the process itself in nearly twenty-five years."

Mr. Ives here told the story of his early trials with printers who would insist on using plate paper and soft tympan in proving his first plates, and continued:

"The half-tone plate as we know it to-day, with black cross-lines in the shadows and white cross-lines in the lighter shades, and the surface of the lines and dots flat and on one plane, also the three-color half-tone process, were really invented by me while I was in charge of the photographic section of Cornell University in 1878. In a talk to some of the students at that time I confidently predicted that within ten years photomechanical engraving would generally replace wood engraving, and that three-color process printing would replace chromo-lithography in books and magazines.

"I already saw how it might be all accomplished, but made the mistake of underestimating the conservatism of established methods. It will seem less surprising that a mere youth foresaw all this when I tell you that I was probably the only person in the world who was at the same time an expert practical printer, an expert photographic operator, an amateur wood engraver and a competent inventor. So that my special knowledge and experience converged with my natural inclination to just such a focus that I attacked the problem with a perfectly clear understanding of the requirements, and half-tone was with me just as definite and scientific an invention as the phonograph was with Edison or the telephone with Graham Bell.

HOW HE CAME TO DO IT.

"It did not, as many have supposed, grow out of the obvious fact that the line screen in contact with a photo-

graph must cut up the photographic image into lines, but out of recognition of the fact that for this purpose body shades must be translated into shading by graduated lines, as in wood engraving, and this was brought about first by the actual use of a V-shaped tool in its relation to a graduated photographic relief plate and then by logical process of evolution to practical simplicity, by the substitution of an optically produced V line.

"Meanwhile, approximations to the required results were arrived at by others by experiments carried on without a distinct recognition of the true principle involved.

"So far as I know, no method or detail of method which remains in practice to-day was evolved by others in advance of my own consistent development from my original conception of the true principle involved in translating body shades into graduated lines. My great mistake, as it turned out, was, that I did not save others the trouble of going over the same ground by prompt publication of my own methods and progress. I know now that I could not have lost anything by doing it."

Apologetically, Mr. Ives then related the history of his youth and how he came up to the half-tone process.

IT IS THE COUNTRY BOY WHO WINS.

"I was born on a small farm four miles from Litchfield, Connecticut. Not only my father, but all my relatives were farmers. I was drilled into farm work as early as possible and even kept out of school in summer to help on the farm. I was scolded a good deal because I would not do as much heavy work as some of the neighbors' boys. And when my father once caught me drawing a picture he snatched away the pencil and sent me out to distribute fertilizer, telling me at the same time never to waste my time in that way again.

"When I was nine years old my father became a country storekeeper, but he died two years later of consumption. I clerked for a while in a country store, but was discharged partly because I was not strong enough, though chiefly on account of my habit of stealing into the back room to work out inventions. After a term in school I bought a very small printing-press, on which I printed envelopes, etc., for the storekeepers. This led to an apprenticeship in the Litchfield *Enquirer* printing-office when I was thirteen.

"There I was doing most of the job printing in a little while, and also, on my own time, nights and Sundays, printed and published an amateur paper. I did a mail-order business in printing visiting cards, taught myself photography by the old wet-plate method, and tried to teach myself wood engraving.

"I worked as a journeyman printer at Ithaca, New York, for a year after finishing my apprenticeship, took up view and portrait photography, and at nineteen took charge of the photographic laboratory at Cornell University. There I worked out a most successful method of swelled-gelatin relief photoengraving, by which I made, before I gave it up, thousands of printing-plates.

"I could only reproduce definite line and stipple and tried to think of a way to translate the body shades of photographs into line and stipple so that I might reproduce them. I finally decided that it might be accomplished by utilizing in some way the relation of a V-shaped engraver's tool to a graduated photographic relief, like the Woodburytype gelatin relief. Just how to go about it was not clear to me, when, after several hours thought about it, I went to bed one night tired out. Awakening in the morning I saw instantly, apparently materialized in the air before my eyes, the whole mechanism of the process. I got up, dressed, wrote out a specification and had it signed by witnesses and in two or three days had specimens to show.

MAKING HALF-TONES FOR $15 A WEEK.

"Soon after I got a position to work my line photoengraving process, first in Baltimore and later with Crosscup & West, wood engravers, in Philadelphia. This firm did not have money enough to buy a photographic outfit, so I purchased one and a small printing-press on my own credit. They paid me $15 a week for one year. With no help I made negatives, swelled-gelatin reliefs, wax casts, stereotype molds, finished the plates and made the proofs on the printing-press. Crosscup & West cleared a little over $1,000 on my work that year.

"The second year I had the same wages, but with the addition of a $3 a week helper I did better. I also modified and reduced to practice my half-tone process and commenced to turn out a few plates commercially in February, 1881.

"It was a beautiful but complicated process, scientifically perfect but not very commercial, even if it had been adequately appreciated. I made various improvements from time to time, but was limited to the use of the swelled-gelatin relief process, as there were no successful etchers in this country at that time. Later, some of the best work was done with the photoelectrotype process, but the negatives had to be sent to New York for that purpose.

WHY THE INVENTION WAS NOT PATENTED.

"I soon realized the theoretical possibility of using a screen for negative-making in such a manner as to obtain an optical substitute for my mechanical V line, and so get the results much more directly and cheaply, and I prepared a patent specification, which was the first statement of the optical V-line principle; but the necessity for absolutely sharply defined lines and dots in the negatives used to make swelled-gelatin relief plates, and the fact that a man who has to support a family on $18 a week finds even the taking out of patents a serious tax, prevented me from putting the application in the Patent Office.

"This was all before the Meisenbach screen process had been heard of. Meisenbach made negatives so 'fuzzy' that they would have been perfectly useless for the swelled-gelatin photoengraving process, but he saved the situation by making etched relief plates, and defects in gradation which were inherent in his method of using a screen were compensated for as much as proved practicable by elaborate processes of burnishing, rouletting, etc. Even with all his 'faking,' he did not get nearly as accurate reproductions as I was getting by pure process, but his process was cheaper and better adapted for handling large sizes.

"I knew I could beat Meisenbach to death with my own ideal screen process if I could have an etching process to make the plates. When we got an etcher he commenced with zinc, but with my help developed the first enamel-copper process, while I perfected the screen process in accordance with my original conception of an optical V line, which worked out in cross-line to be more conveniently described as the pinhole image process.

"My first sealed cross-line screen, practically identical with those used to-day, was made in the winter of 1885-6, and though I first used it in a copying camera with glass positives, and used it only on a selected portion of my work, it was not many months before I had it in operation exactly as it is used to-day.

THE METHOD KEPT A SECRET.

"I did not patent, as I might have done, the principle of the formation of the optical V cross-line, the shaded



MARBLE STATUE — "THE AWAKENING."

BY AUGUST RODIN.

Said to be the most remarkable of the creations of the great French sculptor.

pinhole image of lens diaphragm, special shaped and multiple stops, intensifying and clearing to sharpen the lines, etc., as successfully worked out in my screen process, because Crosscup & West were afraid to have it published, urging me that it was safer to keep it a secret. It proved that they were quite mistaken about this, and I suffered irreparably by following their advice. We did, however, teach it as a secret process, and for a small nominal sum, to parties in New York, Boston and Buffalo, who could testify if they cared to do so, as to the originality of the process and the full exposition by me at that time of the principle now generally recognized.

"I do not wish to minimize the good work done by others. Some of the work which I did was done independently by others, who were not informed of my methods, owing to the unfortunate attempt to hold them as secrets. But the significant fact is that because I started out with a perfect knowledge of the requirements, and recognized the fundamental principle involved, I not only made the first half-tone plates meeting the technical requirements, but by consistent process evolution arrived twenty-five years ago at a process so practical and efficient that nobody has been able to make any material improvement on it to this day.

"I have patented about fifty inventions. Many of them, like the three-color half-tone process, were made many years before the conditions were right for successfully exploiting them. When I made the first specimen of three-color half-tone printing in 1881, nobody was apparently in the least impressed with the possibilities of such a method. My specimen hung framed on Crosscup & West's office wall for years. I first succeeded in getting it mentioned in a technical journal in 1884, exhibited it at the Novelties Exhibition, Philadelphia, in 1885, and the process was patented as a new invention by three different men in different countries ten or twelve years after my first specimen was made."

Mr. Ives concluded with a description of his latest invention, Tripak photography, by which three color-record negatives are made with one lens and a single exposure with a compact camera.

He received a rising vote of thanks from the convention and then, as a complete surprise to him, Mr. Gustav Zeese, of Zeese-Wilkinson, New York, presented Mr. Ives with a costly watch and chain as a reminder, he said, that the photoengravers did not forget the debt they still owed to Mr. Ives.

EARLIER HALF-TONE WORKERS.

Mr. S. H. Horgan, editor of "Process Engraving" notes in THE INLAND PRINTER, arose to add his mite of praise to the great things Mr. Ives had done for process engraving. He said this convention would pass into history as the one that had brought Mr. Ives before them to tell what he has accomplished. After praising the great achievements of Mr. Ives he related how he called on Mr. Ives, at Crosscup & West's place, February 5, 1882, and they compared proofs of half-tones they had made, when Mr. Ives said that it was seeing the half-tones Mr. Horgan was making in the New York *Daily Graphic* in the late seventies that first attracted Mr. Ives' attention to half-tone.

In 1892, while Mr. Horgan was art manager of the New York *Herald*, Mr. Max Levy asked him where he got the half-tone screens he was using fifteen years before that time, which screens were made, in all sizes, by the Leggo Brothers, in Montreal, prior to 1873.

Mr. Horgan told of the work of Gen. Frederick W. Von Egloffstein, who had Sartain, of Philadelphia, rule half-tone screens for him in 1861, and who, in 1868, had a large establishment in New York engaged in engraving half-tones, intaglio, all of which dates he thought should go into the record they were then making of the early history of half-tone.

OTHER INTERESTING SPEAKERS.

N. S. Amstutz gave a short talk on the necessity of photoengravers realizing what an important factor they were in every line of business. Advertising would be dead without their work and literature depended upon them for its illustrations, without which it would not be salable. He suggested that popular lectures might be given during the season in large cities to educate the public up to the intricate work required in the production of an engraving and a better appreciation of their art. With a few lantern slides he showed how such lectures might be made entertaining.



E. W. HOUSER,
President, International Association of Photoengravers.

J. E. Huggins, of Chicago, gave an illustrated talk on the "Science of Salesmanship and Business Building," showing the different characteristics of the salesman, the goods, the buyer, and the sale.

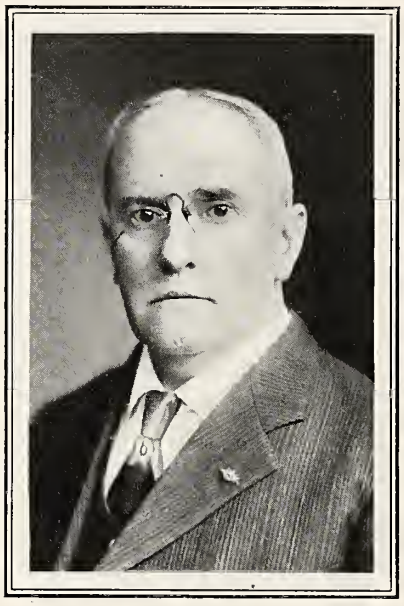
E. A. Taylor, of the Bausch & Lomb Optical Company, Rochester, spoke on photographic optics.

THE NEW PRESIDENT, E. W. HOUSER.

The election of officers was entered into with a heartiness equal to that of a great political convention, and spoke well for the future of the association. E. W. Houser, of the

Barnes-Crosby Company, Chicago, was elected president, and J. L. Megrue, of the H. W. Weisbrodt Company, Cincinnati, vice-president; George Brigden, of Toronto, Canada, reëlected secretary, and John C. Bragdon, of Pittsburg, reëlected treasurer.

Mr. James L. Megrue, the newly elected vice-president of the International Association of Photoengravers, has been connected with the H. W. Weisbrodt Company, Cincinnati, Ohio, for more than twenty-five years in the capacity of general manager. When the company was incorporated some years ago he was elected vice-president, which office he still retains.



JAS. L. MEGRUE,
Vice-President, International Association of Photoengravers.

The Weisbrodt concern operates a complete printing plant and electrotype foundry in addition to its photoengraving interests, and his familiarity with these allied crafts should make Mr. Megrue an ideal international officer.

The new Executive Committee consists of S. E. Blanchard, Suffolk Engraving Company, Boston; H. A. Gatchel, Gatchel & Manning Company, Philadelphia; Fred W. Gage, Gage Printing Company, Battle Creek, Michigan; J. C. Buckbee, Bureau of Engraving, Minneapolis, and H. B. Blatchly, Commercial Art Company, San Francisco.

PORTION OF THE ENTERTAINMENT FEATURES.

The evening banquet at the Business Men's Club was a most elaborate affair. Tom Jones, of Cincinnati, acted as toastmaster and impromptu toasts were responded to by a number of the former and new officers of the association as well as the members.

A trip up the Ohio river in one of the largest passenger steamers to Coney Island and a stag dinner there were among the treats prepared by the Entertainment Committee, as well as a trip in special trolley cars over the beautiful hills surrounding Cincinnati. A visit to the famous Zoo of that city ended a most enjoyable series of entertainments.

The ladies who accompanied the delegates were most sumptuously entertained. The first day they were taken in automobiles to Chester Park, where lunch was served. In the evening they were escorted to the opera. The next day on a special trolley they visited the Rookwood Pottery, the Art Museum and the Zoo, so that altogether the visitors agreed that there was nothing left undone to make this the most enjoyable and profitable convention in the history of the association.

WHO MADE THE SPOOK TYPE?

The editor of this paper, while comparatively a young man, is classified as an "old-time print." We have worked in a good many offices, have been on the road with type, with machinery, and without almost everything else, including sox, but must acknowledge that we are stumped this time. Something like three years ago we bought a plant to get it off the market, and ditched a lot of old junk. Being too poor to buy a complete new outfit, we rebuilt an old "Globe" jobber, bearing the monogram, "Y I M Co." We are also the possessors of Army press No. 201, made by the Cincinnati Type Foundry. The bottoms of the typecases are variously inscribed. Some are from the Mare Island Navy Yard, while others have been billed. "Winnemucca, via Wells-Fargo; Virginia City, Pioche, Helena, Delamar," etc. One case stand bore the initials or trademarks of C. C. Goodwin, S. L. Clemens, Andrew Maute, Major Henby, Jim Huggett, Dixie Dunbar, Daddy LeRoy, Jack Show, P. Barrowman, C. J. Pettee, P. Barnum and other names almost obliterated by the ravages of time and the vandalism of an irreverent younger generation. One of the old books in the shop contained a lot of clippings from the Virginia City *Enterprise*, dated 1869 to 1872, alongside which were the names of a lot of old-timers with their subscription dates, about a year in arrears, as usual. With the rest of the junk purchased, was a heterogeneous assortment of type cast during the pliocene age of the founders' art, before the days of point line, point body, point set. Following is a list of the trade-marks on some of the old type: Palmer & Rey; Dickens, Chicago; Johnson's Foundry, Philadelphia; Ryan Company, Baltimore; B. T. F.; Krug, New York; Bruce, New York; Painter & Co.; Poole Brothers, Chicago; Central Type Foundry; Chicago Type Foundry; S. & S.; Keystone; U. T. F.; California Type Foundry; Conners Sons, Type Founders, New York; and a few, very few, of the modern typefounders. There was also a font cast by a London typefounder whose name we can not recall.

We have searched for a mysterious left-handed monkey-wrench in the cellar of the old *Saturday Evening Post*, listened to George W. Childs read his own editorials, sorted "pi" on the Washington *Post*, pushed a hand-roller on a G. Wash. in a lot of country offices that have later grown as large even as the *Prospector;* we have folded papers on the Trenton *Gazette*, and licked a *North American* kid for tryin' to run down the *Inquirer;* we've aspired to emulate Dana and worshiped at the shrine of Marse Henry — but we're stumped; surrounded by that mess of prehistoric type, we feel much as did the Connecticut Yankee who went to sleep in the nineteenth century and waked up in Merrie England of the fourth. Won't some antiquarian in the trade rescue us from this predicament by telling us where the departed makers of this spook type hung out their shingles? — *The Prospector, Official Newspaper and County Printery; Robert Graham, Editor; Caliente, Lincoln County, Nevada.*

A TWENTY-YEAR RECORD.

I have taken THE INLAND PRINTER for twenty years. In renewing my subscription I offer you my hearty congratulations on its constantly growing success.— *H. Bodemuller, Opelousas, Louisiana.*



THE WORK OF G. DOLA, PARIS.

Three-color half-tone from a lithographic print, by permission of the artist.
Engraved and printed by The Henry O. Shepard Company, Chicago.

Translated for THE INLAND PRINTER.

EUROPEAN POSTAGE TARIFFS FOR PERIODICAL PUBLICATIONS.

BY OUR SPECIAL FOREIGN CORRESPONDENT.

AT the International Congress of the Periodical Press, held at Brussels, in the latter part of July last, the following report was made, which is reproduced from the *Bulletin Officiel*, the organ of the master printers' syndicate of France, because of its interest in connection with the troubles the periodical press of the United States has in the warding off of oppression, repression and suppression by the Postoffice Department. The maker of this report, M. Blondel, manager of the *Revue des Produits Chimiques (Review of Chemical Products)*, had been commissioned to get it up and present it on behalf of L'Association Générale de la Presse Technique (General Association of the Technical Press), whose headquarters are at Paris.

As to France, he says that the law of April 29, 1908, concerning the postal tariff applicable to journals and periodicals, since being put in force, has given occasion for numberless complaints, emanating mainly from publishers of technical and professional journals, who in particular feel great damage to their interests from this law.

L'Association Générale de la Presse Technique, faithful to the mission which it has taken up — a mission which includes that of defending the general interests of the corporate press, under all its forms — can not remain indifferent to these plaints; because of this it resolved to make an extended inquiry among its confrères, whether they belong to the association or not, with the purpose of ascertaining to a degree of certainty the principal grievances due to this law and the desires of those interested.

It is with the information received in the course of this inquiry that we are able to make in part this report. It shows that the law of April, 1908, which seems to have had for its object the promotion of journals and periodicals, with the purpose of aiding in the spread of ideas and the diffusion of the fruits of thought, far from being an amelioration of the condition of the periodical press, has established a new régime which is most detrimental to it.

The journals and periodicals were to profit greatly through this law, by its reduction of certain taxes, but this has been accompanied by certain conditions which now engage our attention, and which, in practice, stand in the way of the technical press securing the benefits it ought to be able to derive from these reductions.

Before examining in detail all the articles of the law and making the criticisms for which they give cause, we believe it useful to recount how journals and periodicals are treated in the countries which surround us — Germany, Great Britain, Belgium, Switzerland, Italy and Spain.

In Switzerland and Spain the transmission of journals is part of the postal monopoly. In Germany, Belgium and Switzerland the postal administrations have systems of handling subscriptions, whose operation we will explain.

It is well to remark in passing, that, contrary to the opinion of certain of our confrères, the transmission of journals and periodicals is not a part of France's postal monopoly (Article 8 of the law of April 6, 1878). French publishers, therefore, have the right of recourse to any method of transmission and distribution. Thus, our great dailies dispatch directly by express trains their shipments of editions to provincial agents and depositaries. For subscribers who receive at their domiciles they resort to whatever method is most advantageous.

GERMANY.

Charges — The German Postoffice Department accepts and serves subscriptions to journals and periodicals, in consideration of the payment of various charges, calculated according to the periodicity of the journal and the total annual weight of the numbers appearing during the preceding year. These charges are fixed as follows:

(*A*) A subscription fee of 2 pfennigs (½ cent) per month.

(*B*) An annual fee of 15 pfennigs (3¾ cents), which pays for the right of mailing one copy per week, under the condition that the total weight of the fifty-two copies of the year is not above one kilogram (2.2055 pounds). For journals which appear oftener than once a week, this fee is multiplied by the number of times such journals are issued weekly, each 15 pfennigs giving the right to the mailing during the year of one kilogram of weight. Thus, a journal issued seven times a week pays seven times this mailing fee (105 pfennigs) and secures the right to the mailing of seven kilograms of weight. For each extra kilogram of total weight per annum 10 pfennigs additional is charged.

(*C*) A distribution or delivery fee, whose *monthly* rate varies as follows:

For journals issued less frequently than once a week, 2 pfennigs; for those issued once a week, 4 pfennigs; for those appearing oftener, as follows:

	Pfennigs.		Pfennigs.
2 times a week.....	6	12 to 14 times a week.....	24
3 times a week.....	8	15 times a week.....	26
4 times a week.....	10	16 times a week.....	28
5 times a week.....	12	17 times a week.....	30
6 or 7 times a week.....	14	18 to 20 times a week.....	32
8 times a week.....	16	22 times a week.....	34
9 times a week.....	18	23 times a week.....	36
10 times a week.....	20	24 to 26 times a week.....	38
11 times a week.....	22		

(1 pfennig equals ¼ cent.)

For official journals the fee for distribution is uniformly 2 pfennigs.

Deposition — The postoffice at the place of publication of any journal lists all the journal's subscribers which are to be served throughout the empire by the post, and it advises the publisher of the number of copies required. The making up into packages of the copies is done by the postoffice of the place of publication. This making up of packages may be turned over to the publisher at any time he may demand it, but without receiving any compensation from the postoffice for the work. The copies are placed under bands or in packages and the inscription, "Copies of ....., for ....." is written as the address. All copies for subscribers at one postoffice are put in one package, addressed to the office.

Transport — The transmission of the copies thus deposited must be effected by the first mail, wherever this is possible without occasioning any delay of the ordinary letter mail. If the wrapping is done by the publisher the dispatching by the first mail after deposit is made is obligatory.

Distribution — The copies are not delivered at subscribers' domiciles if the distribution fee, as before stated, has not been paid. In such cases the copies are retained at the delivery window and held at the disposition of the subscribers for a period of two weeks. The postmaster, being in possession of a list of the subscribers at his office, sepa-

rates and delivers the copies received. It is his duty to give immediate notice of any shortages which may occur.

Periodicals which are mailed by the general public are subject to the ordinary rules of the postal service, and the rate of postage on them is as follows:

For the locality and neighboring rural radius of the office of publication: Packages weighing up to 50 grams, 2 pfennigs; 50 to 100 grams, 3 pfennigs; 100 to 250 grams, 5 pfennigs; 250 to 500 grams, 10 pfennigs; 500 to 1,000 grams (or 1 kilogram — the maximum package weight), 15 pfennigs. (50 grams equal 1¾ ounces.)

For anywhere else outside of these limits: Packages weighing up to 50 grams, 3 pfennigs; 50 to 100 grams, 5 pfennigs; 100 to 250 grams, 10 pfennigs; 250 to 500 grams, 20 pfennigs; 500 to 1,000 grams (the maximum), 30 pfennigs.

GREAT BRITAIN.

The postal service does not in any manner intervene in the procuring or sending of subscriptions. However, there has been instituted a special postage rate in favor of those publishers who apply for the registration of their journals at the General Postoffice. This registration requires the payment of an annual fee of 5 shillings ($1.25) for each publication. The postage rate is then ½ penny (1 cent) for each copy. When a number of copies are assembled in one package the rate is ½ penny per copy, but it may not be higher on the package than the rate for a letter of the same weight (1 penny up to 4 ounces and ½ penny for each extra ounce) or for a mail package of the same weight sent by the "half-penny packet post," a system unique with England (that is, ½ penny for matter not exceeding two ounces in weight).

Publications which are not registered at the General Postoffice are admitted to the mails, up to two ounces at the half-penny packet rate, and above that at the rate for letters or mail packages.

No special rules apply to the deposit, transmission or delivery of such mail matter, it being subject to the ordinary regulations in force.

BELGIUM.

The rate for journals and periodical prints of all sorts, appearing at least once in every *trimestre* (three months), is 1 centime (1-5 cent) per copy or number weighing up to 75 grams (2.64 ounces). Above this weight it is 1 centime for each 75 grams or fraction of 75 grams. When several copies are placed in a single package the above rate applies to each separate copy.

There are no special rules that relate to the deposit, transmission or delivery of copies of periodicals mailed by the general public; but, according to the regulations which concern the depositing of the copies for the postoffice's subscribers, these must be placed by the publishers in packages addressed to the postmasters of the various destinations. The wrappers do not carry stamps showing prepayment of postage; this is deducted from the price of subscription, account of which is rendered by the postoffice to the publishers. Upon receipt of the packages at an office of destination, their checking off and delivery is proceeded with in accordance with detailed lists of subscribers furnished to the postmen.

SWITZERLAND.

Journals and periodicals are subject to two different postage rates. Those of which the subscriptions have not been made through the medium of the postoffice, and those which are not deposited by the publishers, must be prepaid at the rate of 2 centimes (2-5 cent) per copy, when weighing not over 50 grams (1¾ ounces); 5 centimes (1 cent), if weighing between 50 and 250 grams, and 10 centimes, if weighing between 250 grams and 500 grams, the maximum weight. Such packages are not subject to special conditions or regulations. On the other hand, the publications furnished by the publishers to their postoffice subscribers are subject to a rate of but 1 centime per copy and per 75 grams, the postage being payable at the end of each *trimestre* (quarter), according to the report of the publishers of the number of copies mailed. The quantity stated must be verified at least twice per *trimestre* by the postoffice of deposit.

The copies must be deposited by the publishers in separate packages, according to the offices of destination and the instructions given by the postal department. The packages must permit of easy inspection and checking up. Their deposit must be made at the postoffice. In exceptional cases, or upon authorization by the superintendent of the postal district, they may be delivered directly to the postal wagons, cars or boats. The hour of deposit is to be mutually agreed upon by the postoffice and the publishers and so fixed that the checking up and handling of the matter can proceed without disturbing the regular service. The forwarding of the publications must be done at the earliest opportunity and must be by the most rapid way.

Upon arrival at destination, each postman receives a number of copies without addresses equal to the number of subscribers in his particular territory, which he has listed in a special booklet, together with their addresses.

The transmission of periodicals is part of the Swiss postal monopoly.

ITALY.

The rate of postage for journals and periodicals is 6-10 centesimo (⅛ cent) per copy, for such as appear at least six times per week, and 1 centesimo (1-5 cent) for all others and for a weight of 50 grams or any fraction of 50 grams. This is on the condition that the publishers deposit their mail at the postoffice, wrapped and classified according to the railway lines and the destinations. The payment of postage on such matter is made upon an account between the publisher and the postoffice. The quantities comprised in each deposit is verified by means of weighing.

Journals mailed by the public are subject to a rate of 2 centesimos for each 50 grams of weight or fraction thereof, and must be prepaid by affixed stamps.

The transmission and delivery of periodicals in Italy are under the same regulations as apply to all other mail matter.

SPAIN.

The postage on journals and periodicals intended for delivery anywhere throughout this country is fixed at ¼ centesimo (½ mill) for each 35 grams (1¼ ounces). For publications delivered locally the rate is 5 centesimos (1 cent) each, whatever the weight may be. It is to be noted that the transmission of journals is part of the Spanish postal monopoly. There are no special regulations governing the deposit, transport or delivery of journals and periodicals in this country.

THE PRICE OF SERVICE.

Most of the differences that exist in the business world to-day are over service rather than commodities. Labor troubles are over a matter of service.— *David Gibson, in Cottrell's Magazine.*

Newspaper Work.

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Ad.-setting Contest No. 32.

Several months ago a subscriber to THE INLAND PRINTER sent a clipping of an ad., suggesting that it be used as copy in one of our contests. There is not very much to the copy, but as it has several puzzling features, and there is room for various arrangements, I have decided to use it for Ad.-setting Contest No. 32. Small ads. have always proved most popular in these contests, and there will undoubtedly be a fine showing of talent in the present instance. Here is the copy:

If you have any especially fine shirtwaists, ladies, you can send them here for fine laundering with perfect security.

Fine laundry work is an art, and our employees are artists in their line.

The dainty waist and fine lingerie you are planning to wear on Easter Sunday should be laundered carefully at our laundry.

Iowa Steam Laundry Company. William Pohlmann, Jr., manager. "The Laundry of Quality." 213-215 East Third street. Both 'phones 227.

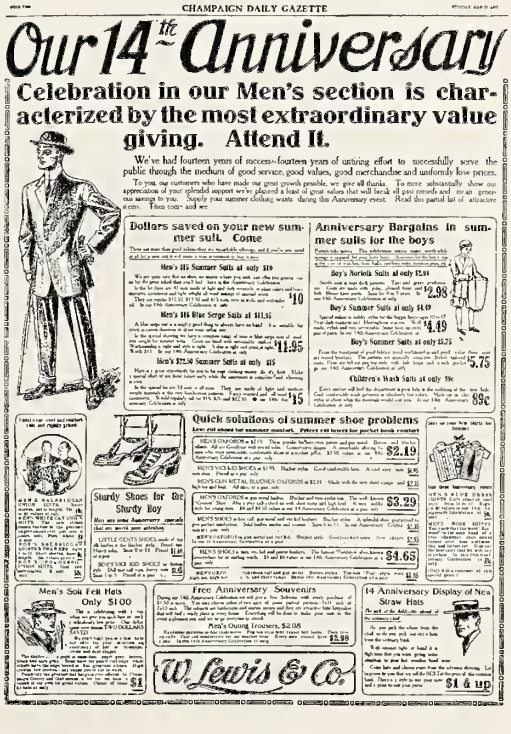
The compositor who set the original was puzzled over the main display line. There being no definite line, he displayed "If You Have," which means nothing. This kind of copy is frequently encountered on daily and weekly papers, and those who enter this contest and get a full set of the specimens submitted will receive a lot of valuable pointers. Last month we deviated slightly from the usual rules, as the compositors had no part in the judging, but this time we will in a large measure return to our original plan. The rules are as follows:

1. Set 13 ems pica wide by 4 inches deep.
2. Each contestant may enter as many specimens as desired.
3. The compositor is at liberty to change the arrangement of the copy, but must neither add nor omit any portion or words.
4. No illustrative cuts allowed. Material used to be limited to type, border, rule and such cuts and ornaments as are furnished by typefoundries in series or as parts of border and ornament fonts.
5. Two hundred printed slips of each ad. to be mailed to "O. F. Byxbee, 440 South Dearborn street, Chicago."
6. Use black ink on white paper, 4 inches wide by 6 inches deep, *exactly*.
7. Write plainly or print name of compositor on one slip only, which should be enclosed in the package.
8. Each contestant must enclose 20 cents in 2-cent stamps or coin, to cover the cost of mailing to him a complete set of the specimens submitted. Canadian dimes may be used, but not Canadian stamps. If two or more designs are entered, no extra stamps will be required.
9. All specimens must reach me not later than September 15, 1911.

The sheet with the compositor's name and address, and the stamps or coin, should be enclosed in the package of ads. and not sent in a letter; in fact, it is better not to write a letter at all. The usual plan of designating the best ads. will be followed: A complete set of all the specimens submitted will be mailed to each compositor within a few days after the close of the contest, and the compositors themselves will act as judges, each being requested to select which, in his judgment, are the best three ads., and those receiving the largest number of points will be reproduced in THE INLAND PRINTER, together with the photographs and brief biographical sketches of the compositors who set them. Three points will be accorded each ad. selected for first place, two points for each second choice, and one point for each third. In addition to the compositors acting as judges, three experts in typographical display will be asked to pass upon the specimens. This will give an opportunity of seeing how near the compositors come to selecting what is really correct display. Contestants should read the rules very carefully and see that each provision is fully complied with, as failure to meet the conditions may debar their work. Special care should be taken to have the size of the paper correct, as one ad. on paper too long or too wide would make every set inconvenient to handle, and any such will be thrown out. Particular note should also be made of the closing date, as ads. received too late can not be accepted. Where a compositor enters two or more ads., each set of specimens should be wrapped separately and all enclosed in one package. THE INLAND PRINTER is able to reproduce only a limited number of the ads. submitted, so that those who do not participate are missing much of the benefit to be derived from a study of the various styles of display in a complete set. There will be two hundred sets of ads., and should the number of contestants be unusually large the sets will be given to the first two hundred who enter, so that the advisability of submitting specimens early is apparent.

Good Ad. Display.

Most of the ads. submitted for criticism this month are full pages, and I have selected three of the best of these for reproduction. That of W. Lewis & Co. is from the Champaign (Ill.) *Gazette*, and is submitted by George A. Selig,


CHAMPAIGN DAILY GAZETTE

Our 14th Anniversary

Celebration in our Men's section is characterized by the most extraordinary value giving. Attend It.

We've had fourteen years of success—fourteen years of untiring effort to successfully serve the public through the medium of good service, good values, good merchandise and uniformly low prices. To you, our customers who have made our great growth possible, we give all thanks. To more substantially show our appreciation of your splendid support we've planned a feast of great values that will break all past records and mean generous savings to you. Supply your summer clothing wants during the Anniversary event. Read this partial list of attractive items. Then come and see

Dollars saved on your new summer suit. Come

Men's All Summer Suits at only $10

Men's $15 Blue Serge Suits at $11.95

Men's $22.50 Summer Suits at only $15

Anniversary Bargains in summer suits for the boys

Boy's Norfolk Suits at only $2.98

Boy's Summer Suits at only $4.49

Boy's Summer Suits at only $5.75

Children's Wash Suits at only 39c

Quick solutions of summer shoe problems

Low cut shoes for summer comfort. Prices cut lower for perfect look comfort

$2.19

$3.29

$4.65

Sturdy Shoes for the Sturdy Boy

Men's Soft Felt Hats Only $1.00

$1

Free Anniversary Souvenirs

Men's Outing Trousers, $2.95

$2.98

14 Anniversary Display of New Straw Hats

$1 & up

W. Lewis & Co.

advertising manager for the advertiser. Frequently one great fault with a full-page ad. is the lack of a strong display line. In this instance a special line was drawn and engraved, and the result is well worth the trouble and expense. The strong signature at the bottom balances the ad. nicely. Another good feature about this ad. is the

harmonizing display. There is but little deviation from one style of type and then only enough to lend pleasing variety. Mr. Lewis also submitted a double-page ad. that



was equally well written and displayed, but another full page had too much copy and the display was crowded down to practically all the same size. In the ad. of the S. K. McCall Company, submitted by J. D. Womack, of the Norman (Okla.) *Democrat-Topic*, there is another ad. with distinctive display and also with much less work on the



panels. The main display line in the original was seventy-two point, and is a good style of letter for this class of work. Mr. Womack sent another full-page ad., which was equally good, but a smaller ad. lacked sufficient contrast in the display at the top. Alfred Steinman, of the Modesto (Cal.) *Herald*, sends a big lot of large ads., most of them for a department store (Schafer's). One of the best of these, a full-page, is shown. There is good contrast in this ad., although the two main display lines are practically the same size. The headings in the small panels stand out nicely, and the panels, illustrations and display are all arranged so as to give the best possible balance. There are three other full-page ads. that I would like to show if space permitted. One of these comes from H. C. Kenyon, Kenmare (N. D.) *News*, a well-balanced ad. but handicapped by having the main display line in caps. and going to the opposite extreme to that advocated above by being too large; another was submitted by the Lee's Summit (Mo.) *Journal*, and has very neat double panels, almost too heavy to make the ad. the best kind of a trade-bringer, although from an artistic standpoint it has much to commend it. The third of these full-page ads. comes from E. D. Campbell, of the Loveland (Colo.) *Reporter*, and is printed in two colors. This ad. is carefully laid out, but would be equally effective in black ink instead of blue and red. There is a slight tendency to overdisplay, which could have been relieved by using a lighter-faced type for the three full lines of body matter. Another lot of excellent small ads. was submitted by M. Earle Adams, of Los Alto, California, whose work has received favorable mention on previous occasions.

Soliciting Advertising in Hot Weather.

Did you ever meet this man? The Rockford (Ill.) *Register-Gazette* uses this illustration on the first page of one of its summer advertising folders with the caption,



DO YOU KNOW THIS MAN?

"No, you can't interest me in biz these hot days; can't you see I'm enjoying my vacation and want to be let alone?" This making use of the subject which is uppermost in a man's mind to secure his attention is a good one. Soliciting advertising in hot weather is discouraging work, but sometimes you can talk to a man about his vacation and lead from that to what he is going to do to maintain and increase business after he gets back — perhaps he will decide to "start something" while he is away.

Keeping Track of Advertising.

Publishers always have more or less difficulty in making correct insertions of ads. which do not run daily, or which have specified position or location. A wrong insertion or an ad. out of contracted position will not be paid for by an advertising agency, and this leads to considerable loss in the course of a year. Vallee Harold, one of the proprietors of the Portsmouth (Ohio) *Daily Times* and *Weekly Sentinel*, has devised a system which he says is working perfectly. It consists of a heavy card, printed on both sides, which is filled out by the bookkeeper and turned over to the foreman. Both sides of the card are reproduced herewith. In describing his plan, Mr. Harold writes: "After 'wrastling' for years with the dual problem of the bookkeeper and foreman in handling advertisements, we believe we have solved it with the enclosed card, now in use. We have six pigeonholes for the daily and one for the weekly; we also have a cut-cabinet, and this is operated in conjunction with the card. Say the advertisement is to run Monday-Wednesday-Friday. When the foreman receives the card he puts it in Monday's pigeonhole. When Monday comes he takes it out, selects the cut or copy from Monday's drawer in the cabinet and then passes the card into Wednesday's pigeonhole, and so on through the run. For convenience sake we use different colored cards for daily and weekly."

Month.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
January																															
February																															
March																															
April																															
May																															
June																															
July																															
August																															
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November																															
December																															

COMPOSING-ROOM ADVERTISING RECORD.

A Canadian Special Edition.

A very creditable "Special Souvenir Number" was recently issued by the Cranbrook (B. C.) *Prospector*. It consisted of thirty-two six-column pages and cover, the cover being of heavy enameled stock, printed in three colors. The issue was profusely illustrated with well-printed half-tones. All the work was done in the office of the *Prospector*.

Fire Fails to Stop Publication of Oklahoma Paper.

Even with its plant a complete loss by fire, the Medford (Okla.) *Star* did not miss a single issue. All that was saved were its books, which included its subscription records. The fire completely destroyed the greater part of the town, causing a loss of half a million dollars, and the following issue of the *Star*, its "Fire Edition," contained a complete story of the disaster, including photographs of the business streets before and after the conflagration. The paper was printed at the plant of the Western Newspaper Union, at Wichita, Kansas, sixty miles away. The *Star* has ordered a complete new outfit and will have one of the best equipped offices in northern Oklahoma.

Newspaper Office Best Training School for Ministers.

Rev. Bernard Gruenstein, of St. Louis, in accepting his first call as a minister of the gospel, says that the newspaper office and the city editor "infinitely surpass" the theological seminary and the professor as agents in the education of men for the pulpit. He has gone "through the mill" and knows what he is talking about. Here is what he says:

I spent three years in a theological seminary and seven years in newspaper offices, principally the *Globe-Democrat*. Knowing the life of both, I do not hesitate to say I was better prepared for the ministry by my chief, the city editor, than by any three theological professors I can now recall. There were few phases of life indeed I failed to touch, when running on those multitudinous assignments to cover this or that type of story. In the seminary I learned what people used to think and believe many centuries ago; in the newspaper office I learned how people live to-day. Since, try what I will, I can not add comfort or give aid to the honored dead of long ago, I feel certain the newspaper office has taught me how men live and struggle now, and therefore the education I received under the city editor infinitely surpasses the narrowing curriculum of the seminary.

POSITION

Special .....
.....
.....
Pages .....
T. C. N. R. .....
F. F. N. R. .....
Next Reading .....
Requested .....
Favor .....
R. O. P. .....

MONDAY	TUESDAY
WEDNESDAY	THURSDAY
FRIDAY	SATURDAY
SENTINEL	TIMES

Ad. .....
Agent .....
Order .....
Kind .....
Space .....
Number Times .....
Begins .....
Expires .....
Electro .....
Remarks .....
.....
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COMPOSING-ROOM RECORD FOR ADVERTISEMENTS.

"Town Achievement Number."

Another new name for a special issue was devised by the Monroe (Wash.) *Monitor-Transcript*, when it published a "Town Achievement Number" last month. Neither news nor advertising features were neglected, and there were twenty-four pages of attractive half-tones, interspersed with a liberal quantity of advertising. This is certainly a good-sized paper for a town of 1,500 people.

Publishing Names of Delinquent Subscribers.

J. B. Miller, who has just left his position as editor of the *Meade County News*, Meade, Kansas, to take charge of the Bucklin (Kan.) *Banner*, threatened some time ago to publish the names of subscribers who had not paid up. In a recent issue he "made good" by publishing, under the heading, "Here's Them," the following item:

A few weeks ago we announced that we would print the names of our delinquent subscribers in bold-face type on the front page of this issue. Since we have decided to leave the town we have no hesitancy in making good our word. Many thought we would not do it, but here they are:

S. e lmiblumB tfv
lkJ. sdt M. sreyr
ihknbrysi A. mr
grt. M.h enmhT.
fdgtvjlog. F. ibfd

The balance all paid up. If these will kindly send in remittance we will apologize for the publication and thank them for the courtesy.

Big Newspaper War in Los Angeles.

Los Angeles, California, has a new morning paper, the *Tribune*. The first number appeared on July 4, only ten days after a decision to publish it had been reached. It has every appearance of being a well-seasoned metropolitan daily, consisting of twenty-four eight-column pages, with a hundred columns of advertising, including three pages of classified. In addition to this the *Tribune* starts with forty thousand paid circulation. Edwin T. Earle is back of the enterprise. Naturally the advent of the new paper is not welcomed by the other Los Angeles dailies, particularly as a large part of the editorial and office force was recruited from its competitors, and as a result it will be many months before the war is over.

Newspaper Criticisms.

The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

Santa Clara (Cal.) *Tocsin.*— Your "Commencement Number" is a nice piece of work. The arrangement is particularly good, the grouping of the photographs and reading-matter showing commendable care.

Sawyer County Record, Hayward, Wisconsin.— Excellent ad. display is a distinctive feature of the *Record*. Your fourth page would look better if the "Legal Notices" were run in the bottom part of the fifth and sixth columns, leaving as much as possible of the upper part of the page and the left-hand columns for reading-matter. The first page is fine.

McKees Rocks (Pa.) *Herald.*— The first page is the most attractive part of your paper; the news is well featured and the heads are in good taste. The ads. need attention — too much display type is used and it is all of the same size. Every ad. should have at least one distinctive line. Some of the ads. show good taste, but the majority of them are poor.

Osakis (Minn.) *Review.*— A first page always looks better without advertising, but you are not seriously offending in this respect. If you could arrange to run George Herberger's ad. at the bottom of the page, it would be a great improvement. You are running so many of the six-point black borders on the small ads. that it gives your paper the appearance of being in mourning. However, the *Review* is nicely printed, is filled with news, has a good advertising patronage, and is a creditable paper.



CHARACTERISTIC LOGGING SCENE IN A CANADIAN FOREST.

AN EDITOR'S INVOICE.

A North Carolina editor has kept track of his profit and loss during the year, and gives an invoice of his business at the end of twelve months of ups and downs:

Been broke 361 times.
Had money 4 times.
Praised the public 9 times.
Told lies 1,728 times.
Told the truth 1 time.
Missed the prayer meeting 52 times.
Been roasted 431 times.
Roasted others 52 times.
Washed office towel 3 times.
Missed meal 0.
Mistaken for preacher 11 times.
Mistaken for capitalist 0.
Found money 0.
Took bath 6 times.
Delinquents who paid 28.
Those who did not pay 136.
Paid in conscience 0.
Got whipped 0.
Whipped others 23 times.
Cash on hand at beginning $1.47.
Cash on hand at ending 15 cents.

— *Davie Record.*



Big Meeting at Denver.

When the de luxe specials from New York and Chicago carrying employing printers to the Cost Congress and United Typothetæ meetings arrive at Denver, it is reasonably certain that the most numerously attended and most important gathering of employing printers will have been started.

Space does not permit us to give even an inkling of the enjoyable things promised on the specials from New York and Chicago, nor can we dilate on what the Denverites intend doing as entertainers. If the reader wants to know about any or all of these things he should address these gentlemen:

For New York Special — Franklin W. Heath, the Bourse, Philadelphia, Pennsylvania.

For Chicago Special — E. W. Chesterman, 1237 Monadnock block, Chicago, Illinois.

For Denver Arrangements — William G. Chamberlain, Jr., 312 Chamber of Commerce building, Denver, Colorado.

The Cost Congress will be held September 7 to 9, and the commission has announced the following program:

Address of Welcome — Wm. H. Kistler, Denver, Colorado.
Annual Report of the American Printers' Cost Commission.
Report of Treasurer of the American Printers' Cost Commission.
What the Second International Cost Congress Did for St. Louis — Earl R. Britt, St. Louis, Missouri.
Report and Effect of the Southwest Cost Congress, Held at Wichita, Kansas — G. M. Booth, Wichita, Kansas.
Report and Effect of the Pacific Coast Cost Congress, Held at Portland, Oregon — Robert E. Morrell, Portland, Oregon.
Report and Effect of the Southeastern Cost Congress, Held at Atlanta, Georgia — R. P. Purse, Chattanooga, Tennessee.
Chart Demonstration of the Standard Uniform Cost-finding System — F. I. Ellick, Omaha, Nebraska.
"Correct Selling Prices" — W. J. Hartman, Chicago, Illinois.
"Observations Upon Vertebral Phenomena" — C. D. Traphagen, Lincoln, Nebraska.
"Practical Working of a Cost System," to be demonstrated by an accountant — P. P. Tyler, Schenectady, New York.
A Message — Theodore L. De Vinne, New York city.
"Value of Organization" — Chas. F. Hynes, Denver, Colorado.
"Inventories and Appraisals" — Fred M. Lloyd, Chicago, Illinois.
"Nehemiah iv, 6" — H. P. Porter, Boston, Massachusetts.
"Mutual Fire Insurance" — Alfred J. Ferris, Philadelphia, Pennsylvania.
"The Supplyman's View of the Situation" — Wm. H. French, Chicago, Illinois.
"Why Stay in the Printing Business?" — John Clyde Oswald, New York city.

UNITED TYPOTHETÆ PROGRAM.

The executive committee of the United Typothetæ will meet on the evening of Monday, September 4. On the following morning President Lee will call the delegates to order, and the convention soon will be in full swing. The usual routine business and consideration of reports will be disposed of in the order provided for by the committee, and meantime several papers will be read. The framers of the program have arranged for an innovation in printers' meetings by designating the persons to lead discussions after prepared papers are read. This will assure the presentation of several points of view, and stimulate thought and expression among the brethren on the side and rear benches. The papers, their authors and the designated leaders of discussions are as follows:

"Results from Use of a Cost System" — Ennis Cargill, Houston, Tex.; leaders — E. Lawrence Fell, Philadelphia, Pa.; C. V. Simons, Waterloo, Iowa; D. S. Gilmore, Colorado Springs, Colo.

"Trade Schools" — Prof. F. O. Climer, superintendent Winona School of Printing; leaders — William Pfaff, New Orleans, La.; Claude Kimball, Minneapolis, Minn.

"The Element of Time" — Joseph A. Borden, Spokane, Wash.; leaders — Edward L. Stone, Roanoke, Va.; James A. Bell, Elkhart, Ind.

"The Printer Ascendant" — Henry P. Porter, Boston, Mass.; leaders — George A. Saults, Winnipeg, Can.; C. V. White, Seattle, Wash.

"How Can Printers Be Shown the Necessity of Organization?" — Robert W. Ewing, Birmingham, Ala.; leaders — Robert Schalkenbach, New York city; H. W. Walkenhorst, Kansas City, Mo.

Among the gaieties arranged for the visitors is a purpose play, "The Revised Proof." It will be presented by the Proof Club of Philadelphia, which gives assurance that the objectionable features of the average purpose drama will be missing. The production is said to be an excellent illustration of practical, commercialized Ibsenism.

What Is the Matter with the Printer?

Never in the history of the printing industry has there been such widespread education for the printer as is now attempted by the various trade associations.

Cost congresses have been held; cost systems have been adopted; thousands of dollars have been spent and many of our leading and successful master printers have unselfishly given their time and labor for the benefit of every printer operating a shop in this country.

Cost finding has been standardized and made simple.

The printer no longer has to guess at what to charge his customers. He has the means whereby he knows exactly what each job costs him to produce. He can quickly discover whether he is in business to make a fair and legitimate profit, or whether he is in business to "just make a living," and cut prices for the consumer's benefit.

However, it is very ungratifying to note that, with all the above stated progress, there are so few printers availing themselves of the great opportunities offered to better their business.

Unfair competition — or rather price-cutting — is now in vogue as it was ten years ago. The man who cuts prices fails to realize that he is cutting his own profit; and the majority of profitless jobs that go into the shop are taken through ignorance of cost.

When you try to talk "cost system" to some printers they imagine that you are trying to find out the secrets of their business, and their answer almost invariably will be "that a cost system is too cumbersome, and anyway, I know when I am making or losing money."

This is just the kind of man who is the stumbling-block in the way of printing-trade progress.

This is just the kind of printer who "*must be shown*" that his own prosperity is at stake and that he must join the rank and file, and march with them toward progressiveness and prosperity.

This is just the kind of business man who must be made to realize the advantage of having a standard cost system installed in his shop. The gain derived therefrom is not only for himself, but also for the benefit of his customers. There are many cases, where, without knowledge of the actual cost of a job, the printer will *sometimes* overcharge. And it *often* occurs, where a legitimate price is charged, the customer will think it's too high and compel a reduction. But with the exact knowledge of cost as proof that his charge is fair, the printer is not apt to make any reduction,

and the customer can be satisfied that he is not being overcharged.

This question of a standard cost system being of any benefit to a printing-shop is not a theory — but a fact. There are at least twenty-five shops in New York city, which previous to adopting a cost system were just existing — hand-to-mouth affairs; but after installing a cost system they gradually released themselves from debt, and are now in a healthy and prosperous condition.

By adopting a method whereby you know the cost of your product, you are only doing what is fair to yourself, to your customer, and to your competitor.

The difficulty that is experienced in getting attendance to the meetings held by the various printers' associations in this city is discouraging. Just stop and think for a moment.

When a business man is continually urged to give a few hours of his time every month, so that his *own* business may prosper; that he may meet his fellow printers and get acquainted; where he can learn something new all the time — and still shows his skepticism by not attending —

What is the matter with that printer?

Is it possible that news of the good results accomplished by the printers' trade associations has not reached him? This, however, is to be doubted. By the means of many trade journals, associations, association bulletins and newspaper announcements, this crusade for the betterment of the printing industry has been distributed throughout the entire country.

It is time every master printer realized that there is a remedy at hand to cure the trade of all its past ills, and the bigger the dose he takes, the better for him.— *A. Colish, New York.*

Economizing.

In the abstract, economy is a good thing. In concrete instances, economy may be good or bad according to circumstances — always good when wisely applied, always bad when it approaches meanness or penuriousness.

"By ginger!" said one printer recently, "times are bad and business is rotten. I've turned off the bookkeeper, discharged the foreman, cut down the wages, taken the children from school, and if this thing keeps on much longer, I shall have to sell the automobile."

Billy Kajinsky does printing, and, like most of us, he has a bug. His particular insect is an idea that the profit in his business depends on buying right. Now Bill is right, in the abstract, but his idea of buying right is to buy at a very low price. The supply men and paper men are wise guys, and are onto Bill's bugginess. Whenever they get an off-color lot of paper, or a bum car of stuff, they hot-foot to Bill's office.

They say nothing about their cargo of lemons — not they. Straight goods at regular prices, until Bill pulls a face and talks half-price. Then, "Oh, well! If you can't pay only so much, I have just one lot ——" Bill falls for it, and then spends all he saved in price, and some more, in trying to work the punk, and the most of his time the next two months trying to convince his customers the goods are all right.

We know another printer who has never taken a vacation — couldn't afford it. Had to stay home and tend to things while the help had their holiday. Result: he has become nothing but a sort of machine, narrow in outlook, ill-informed as to what is going on in the world around, and has had loaded off on him a choice lot of freak, out-of-date machinery. What he used to say as an excuse is now a solemn reality — he can not afford a vacation, and due in part to the fact that he did not afford it when he was young enough to learn and adapt himself to the progressive movements in his business.

We know many printers who know what wise economy is and practice it rigidly in every part of their works. There is no surplus help around. Every employee has a full day's work planned for him. Stock is always on hand when wanted. A loafer gets a walking ticket instanter. Waste is dealt with severely. Material is always good — no job lots — wages fair and promptly paid; discounts are taken; collections kept up close and every one about kept so busy he does not have time to become discontented. They do not buy poor stock because it is cheap, only to cut down the output of the help and make it sore. They keep their machinery up to the highest state of efficiency, and so get the greatest output with only the necessary investment. —*Adapted from the Box Maker.*

First Meeting of Steel and Copper Plate Engravers.

The first annual convention of the National Association of Steel and Copper Plate Engravers was held on July 11-13, at the Hotel Sherman, Chicago. It was a notable meeting, being the first of its kind in the history of the country, and prominent engravers from all parts of the United States were in attendance. We regret to be unable to present a detailed report in this issue of THE INLAND PRINTER, but will give a full account of the history-making convention in the September number.

Courage at Sheboygan, Wisconsin.

Although there are nine other printing concerns at Sheboygan, Wisconsin, the Dix Printing Company is not afraid to let the public know that it charges good prices for good work. The head of the company — Edward Dix — is a believer in good typography and is not in the market for cheap printing contracts. Several months ago he placed in one of his windows a card bearing the following words:

WE ARE

The Highest Price Printers in Town

It required some courage to put up such a sign, but Mr. Dix has considerable of that ingredient, and so far he has not found it necessary to "back up."

The Square Inch Plan of Figuring Composition.

"Please send me full information regarding the square-inch plan of figuring composition which your club is advocating, and which I see commented upon in the various trade publications." This is but one of many score of similar letters which have been received during the past few weeks by the Ben Franklin Club of St. Louis, showing the tremendous interest which has been awakened by the proposition.

Since its inception over a year and a half ago, the Ben Franklin Club of St. Louis has been advocating and attempting to standardize composition so that it could be sold by the square inch, and its efforts in this direction are being crowned with success. For the past three months the club has been in correspondence with nearly every organization of employing printers throughout the country on the subject, and so much interest has been awakened, and so much correspondence has been addressed to the St. Louis Club that an explication of what is advocated by that progressive organization should prove of interest to our readers.

In April last, the club published its "A Practical Guide for the Sale of Printing," which, by the way, has already run into its second edition and will shortly have to be reprinted. In this work was printed the recommendations of the committee, who had labored for over a year in trying to classify and bring about a correct solution of the proper price for composition figured by the square inch.

At the Second International Cost Congress perhaps the paper which was most vociferously applauded by the delegates was that on "Standardization," by H. P. Porter, of Boston. It pleaded for a standardized printer in every shape and form, standardized shop practices, business ethics, hour costs, cost-finding systems, process of manufacture, coöperation and a standardized association. Throughout ran the golden thread which seemed to weave all together by standardization. Thoroughly in accord with the doctrine contained in Mr. Porter's magnificent effort, the members of the Ben Franklin Club of St. Louis have gone one better in attempting to standardize composition by selling it by the square inch.

The arguments in favor of the method such as tend toward a solution of one of the most perplexing problems which to-day face the printer — namely, the variation in the number of hours it is estimated it will take to set certain classes of copy — are irrefutable. If a happy solution can be decided upon of determining the proper price per square inch, then more advance toward standardization has been made than has ever been accomplished before.

Practically every kind of commercial composition can be included in classes. Having once established and properly graded your classes, why is it not possible to apply a simplified method of estimating? Already, straight matter is measured by a simple means. What can be the objection, then, of applying the square-inch method to tabular work? Let any one whose mind is not clear on the efficacy or practicability of the matter, take the "Guide" and figure out for himself the question of deciding if the subject is not one that demands investigation of a close and earnest character.

For the purpose of reducing the theory to actual practice, the committee in charge of the matter determined that all kinds of composition for catalogues, price-lists, pamphlets, etc., could be classified in four groups, and results and experience have since demonstrated the wisdom of that decision.

Class "A" deals with large cuts with slight descriptive matter, four or less to the page, and the price per square inch will not be found to vary because of the size of type used in this class, although generally the size of the type governs the price. The table of charges will, however, vary according to the size of the type-page. The following table gives the prices advocated:

CLASS A

Large cuts with slight description, 4 or less to the page.

	3 x 5¼ and less	3¼ x 5½ up to 4 x 6½	4¼ x 7 up to 5½ x 8½	6 x 9 up to 8 x 12
Any Size Type	.10½c	.06½c	.05c	.04½c
Extra Color	Add 85c per page	Add 1.20 per page	Add 1.59 per page	Add 2.55 per page

Class "B" takes in all straight matter, including titles, paragraph heads and initial letters, display advertising, and catalogue and booklet matter other than tabular work. With regard to display advertising, it is deemed advisable to figure it on the eight-point schedule, which is contained in the following table:

CLASS B

	Type Size 3 x 5¼ and less	3¼ x 5½ up to 4 x 6½	4¼ x 7 up to 5½ x 8½	6 x 9 up to 8 x 12
6 Point	.14¼c	.13¼c	.12½c	.11½c
8 Point	.10½c	.09c	.08½c	.08c
10 Point	.08¼c	.07c	.06¾c	.05¾c
Extra Color	Add 85c Page	Add 1.20 Page	Add 1.59 Page	Add 2.55 Page

Class "C" embraces tabular work without rules, tabular work with rules, but loosely set, catalogue and booklet work with cuts, and ruled tabular matter; one or two box heads to the page if tables are loosely set, but no piece fractions. The schedule of prices for this class is:

CLASS C

	Type Size 3x5¼ and less.	3¼x5½ up to 4x6½	4¼x7 up to 8x12
6 point	.23¼c	.22½c	.21½c
8 point	.19c	.18c	.17½c
Extra color Not registered	add 85c per page	add 1.20 per page	add 1.59 per page

The final class "D" contains difficult tabular matter with not more than three box heads to the page, but no piece fractions. The prices for this kind of composition are:

CLASS D

Difficult tabular matter with not more than three box heads to page.
NO PIECE FRACTIONS.

	Type Size 3 x 5¼	3¼ x 5½ up to 4 x 6½	4¼ x 7 up to 8 x 12
6 point	.28¼c	.27¼c	.26c
8 point	.22½c	.22½c	.20c
Extra color Not registered	add 85c per page	add 1.20 per page	add 1.59 per page

In its publication the club gives illustrations of the various pages which can be classified under the four heads. The figures which are given in all the tables above carry with them an estimated profit of twenty-five per cent added to the following net cost prices per hour used in the compilation: Hand composition, $1.30; machine composition, $1.60 per hour, net.

From all parts of the country, inquiries have come to the St. Louis Club for particulars of the proposition, and asking how it has been found to work. The results have been astounding. The most skeptical person, after giving the subject thought and consideration, has to acknowledge the feasibility and practicability of the subject. He has to

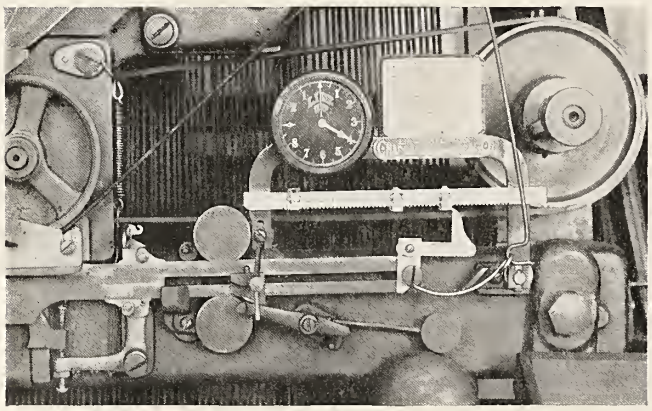
take some work of which he knows the cost. Provided he has a complete cost system, let him take a catalogue or booklet which he has completed and apply the square-inch measurement to his composition, and he will be amazed.

Simplicity in standardization has been arrived at. It must be remembered that the plan advocated is now in its experimental stage. The question of what is a proper average on each of the classes will, of course, be subject to such modifications as from time to time may become necessary. Interest in the proposition is being awakened. No latent energy in the new progressives is allowed to exist. Every one is keen and alive to the possibilities which this means to the printing trade generally, because it will standardize by measurement and bring about a condition which will be much easier than guessing at the amount of time required.

THE CHAPMAN LINO-LINEUP.

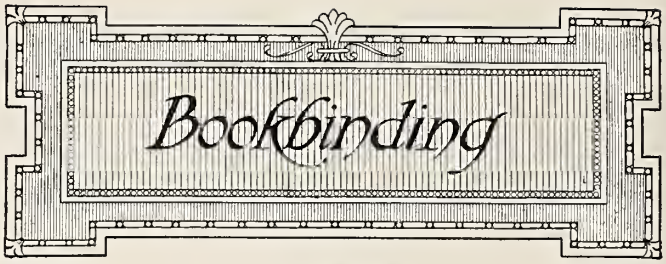
A Chicago machinist, Leo M. Chapman, has perfected a new lining mechanism for tabular work, an illustration of which, in position on a linotype machine, is shown herewith. Mr. Chapman describes his invention as follows:

In the composition of tabular or column matter, such as ball scores, telephone directories, leader and ditto work, etc., the Chapman Lino-Lineup, in combination with the new unit system matrices and Lino-Tabler rule, will produce any class of tabular matter without appreciable diminishment of the operator's straight-matter speed. This device is so constructed that it can be applied to any linotype machine in a few minutes without drilling or filing, can be instantly thrown in or out of working position, and does not interfere with the setting of straight matter in any way. The operator simply locks the stops on the half-pica scale at points where lineups are to occur on the slug. He then watches the vertical pawl on the end of the assembler-slide as it moves toward the stop. When the pawl touches



THE CHAPMAN LINO-LINEUP IN POSITION ON A LINOTYPE MACHINE.

the stop the dial index will begin moving counter-clockwise, and will show the exact number of points needed to make the measure at which point the stop is fastened. In the illustration the first stop is set at seven and one-half picas and the index is pointing to 4, which shows that four points must be dropped into the assembler to make the first justification or seven and one-half picas. When the four points have been dropped, the pointer will be erect, or in "lineup" position, and if more than four points are dropped the pointer will show by the outline figures at the left the number of points over seven and one-half picas. After one revolution of the pointer, the pawl and stop are automatically separated, and the pawl then continues on toward the remaining stops.



BY A. HUGHMARK.

Under this head inquiries regarding all practical details of bookbinding will be answered as fully as possible. The opinions and experiences of bookbinders are solicited as an aid to making this department of value to the trade.

Stamping.

Stamping is really machine finishing. It is therefore necessary that the stamper should have the same knowledge of the materials on which he works as the hand-finisher, in order to know what size to use and how to apply it. He must also learn by experience to distinguish the particular degree of heat suitable to the work in hand. It should be comparatively easy for a finisher to do stamping, as he already possesses the theoretical knowledge. A stamper can not expect to be anything more than an expert mechanic; whereas the finisher, who is a master of his craft, must also be an artist. The same preparations are necessary whether the stamping is to be done in a small bench-stamper or a large hand-lever machine or power embosser. The smaller machines are usually heated with gas burners supplied with proper mixers, so that clean flames may be obtained, devoid of smoke. The larger machines are more convenient when fitted with steam connections. Where only one machine is used a cold water connection should be installed in addition. A machine so fitted can have the steam shut off and the water turned on, circulating through the head and cooling it down in fifteen minutes. The full heat of live steam gives sufficient heat for any kind of work and too much for some, in which case it may be turned down. Brass stamps should be cut for all long runs or for heavy work even if only short runs.

Electrotypes may be used for lettering or other small impressions, for runs not exceeding a thousand, but in such cases two stamps should be made for safety. The stamps are glued onto iron or steel plates, of which several should be on hand of different sizes; one of these should be as large as the jaws of the machine will take. This plate ought to have several one-quarter-inch holes drilled through it and countersunk on the opposite side from that on which the dies are to be fastened. When a large, heavy die or stamp is glued on for a long run, at least four of the holes in the backing plate should be filled with soft solder. Cover the back of the stamp with fish-glue and glue on a piece of stout red express paper, the full size of the stamp, which should be attached after the glue has set sufficiently to be tacky. Lock up the backing plate, lay the stamp on in its proper position on a board, and place this on the bed of the press, the paper on the back of the stamp covered with fish-glue; then run the press up slowly by hand to insure a tight contact, and leave it for about half an hour. Take it out of the press when baked, and clean out the holes intended for the solder. The tang end of a small file, or an awl, will be found convenient for this work. The paper must be scraped off the die and the brass scratched into; then put a drop of soldering fluid in each hole, and melt enough solder from wire or bar by means of a torch or blow pipe to fill the hole and the countersinking. The iron

plate should be heated around each hole, so that the metal will run down on the brass. When cooling, the solder in the countersunk hole will form a head, which will prevent the die from dropping down. This soldering process is not necessary for the ordinary runs. It is very important that dies, of whatever size, should be centered in the press. When stamping jobs having more than one impression or more than one die, a pick-up board should be stamped; that is, an impression is taken on a piece of board with each stamp in its proper place and gages marked so that, if any breakdown occurs during a run or a duplicate order comes in, all that will be necessary is to fit each stamp in its impression, glue and fasten in by lifting the board up with the stamps upon the press bed and run it up against head.

Sizing.

Egg albumen is the most reliable material for size, but if a large quantity is needed, blood albumen will do just as well. The albumen crystals are dissolved in cold water in proportion of four ounces to the quart, with a small piece of camphor or a few drops of formaldehyde to keep it from spoiling, and a tablespoonful of skim-milk to keep it from frothing. This size will work for gold on cloth, leather or buckram. It also can be used on silk and certain kinds of cover-paper, if it is used thin and afterward washed off with clean water or benzin. Aluminum or composition leaf can be worked more successfully with a size made by dissolving one pound of white lump shellac and a quarter pound of borax in a quart of water. This size is prepared by boiling in a water bath, although it can be done by direct boiling over a slow fire. After dissolving, the size should be strained through a cloth before using. It should be very thin when used on silk-finished cloth of extra colors. If it streaks, it should be reduced with cold water.

This size will keep indefinitely and has a strong binding power. Gelatin makes one of the best sizes, but it must be used warm, and is therefore not so convenient. One cake to the quart of water dissolved over the gas flame is about the proper proportion.

For colored or white foil, any of the sizes named will do, and in addition skim-milk can be used as a size for this purpose, as the leaf itself has a binding agent incorporated to hold the pigments. For that reason many stampers depend on that alone and the glue on the cloth, especially if the covers have not been made too long. The best way, however, is to size for foil. While the work of sizing is simple, it requires care. The sponge when dipped in should be squeezed just enough to keep it from dripping. The strokes should be full length of the cover, with light pressure. Repetition of strokes and too much pressure will take the color out of materials the same as if washed. Sizing must be done quickly and without overlapping in order to avoid streaking. The covers should not be touched when newly sized or during the operation except on the unsized parts. A finger-spot on wet size will leave a mark on the cover when dry. Work should not be sized up ahead for more than two hours before stamping.

One sizing without any preliminary washing is all that is necessary for stamping on the ordinary materials of cloth and leather. In this respect it differs in some instances from finishing.

Gold Laying.

Gold leaf is cut to the best advantage according to the size of the stamp. It may be necessary to lay out two leaves on the cushion and cut them into different-size pieces so that one cover can be completely even, if it takes half a dozen or more layings. The cutting and handling of the gold leaf have to be learned by experience. A light, square piece of wood covered with cotton-flannel and having a wooden knob or hand-piece glued on is used to pick up the gold. Each cover, as it is picked up for laying, is rubbed over quickly and lightly with a flannel rag thoroughly impregnated, but not soaked, in olive oil. The pad should be rubbed over the hand, hair or forehead — this gives enough grease to hold the leaf while in transit. If oil is used on the pad it will not let go of the gold when set on the cover.

Pieces of strawboard may be cut for laying guides. For instance, if three lines of lettering are to be stamped a little above the center and one near the bottom, the guide should be cut the full length of the cover and about one-eighth of an inch narrower than the actual space desired at the left of the impression. Another strip should be cut for a guide at the top of the cover and still another for the bottom line. Now, if these two transverse strips are fastened to the upright, one-eighth of an inch higher than the desired location of the stamp, the gold when laid close against the left side and top will give ample space for covering the stamp. The leaves or strips of gold are picked up so they will lie flush on the top and left side of the pad. The gold should be cut large enough to cover the impression in one direction at least, where practical. The guides can be cut in one piece and from thick paper just as well.

The gages on the machine bed being adjusted and the bed raised to the proper height for the thickness of the article to be stamped, the stamp should be heated up as much as steam in a one-inch pipe can heat it; it only remains to feed in the cover, or other piece to be stamped, against the gages, and step on the tread or bring down the lever, as the case may be, and immediately release the pressure. The cover is then taken out and wiped with an oiled rag. Where the gold sticks so that it can not be removed with the rag, which will happen quite frequently around electrotypes on leather, a special soft rubber is used. This can be prepared by cutting up pieces of crude rubber into a bowl having kerosene in it. The oil will soften the rubber so the different pieces can be kneaded into one lump. A kneading rubber of that kind will retain the gold until well loaded, when it can be recovered by refining. In jobs having gold or other metal leaf in combination with foil and ink, the metal is stamped first, foil next and the ink last.

When leather or cloth is stamped before being made up, the pieces can be tipped in the corners on squared pieces of strawboard, or a frame can be made on a piece of tarboard in such manner that the material can be slipped under the frame on two or three sides.

Gilding Powder.

In cases where liquid sizes can not be used, owing to the finish of the material, finishing-powder dusted over the surface with a bunch of cotton will do the job. Powder leaves no stain and holds the metal as well, but it is more difficult to lay the leaf on. Supposing there is a job of ooze sheep or calf, or it might be silk or velvet; if unmounted it would have to be fed in under a frame as described above. Now, if a paper flap is pasted along one edge of this frame large enough to cover the whole of it and cut out just over the impression, the gold can be laid on the powder, covering more space all around than actually needed for the stamp and the flap laid over the gold, thus holding it in place while feeding into the press. The gold can also be picked up on pieces of tissue-paper moistened with benzin and laid on the powder, leaving the paper in for the impression. This is the easiest method,

but the gold will not look as bright when struck through the tissue.

Gold impresses over a flat area, but covers only slightly on the surface of borders, frames, etc., on finer grades of leather, which should be stamped in blind without size. The size can then be painted into the blanking with a fine brush and the gold laid on and struck in, leaving the leather with its natural finish.

Glazed paper or cover-stock can be stamped hot with powder or run cold with good gold size (a yellowish varnish ink) and the gold laid on that. The job, if done in the last-mentioned manner, would have to be spread out in trays and left a sufficient length of time to dry before wiping.

(To be continued.)

Written for THE INLAND PRINTER.

SCIENTIFIC COLOR IN PRACTICAL PRINTING.

NO. XV.— BY E. C. ANDREWS.

COLOR-CHORDS AND SEQUENCES — ANALOGIES OF HUE VALUE AND CHROMA.

IN the table of typical color combinations, March number of THE INLAND PRINTER, under Section IV e, I speak of a three-color combination where the second color is neither analogous nor contrasting to the first color, and the third color holds the second color in place, obviating the results of simultaneous contrast. This is called the harmony of color-chords, and I purposely left the discussion of this subject until after we had taken up the modification of colors due to opposition, so that the

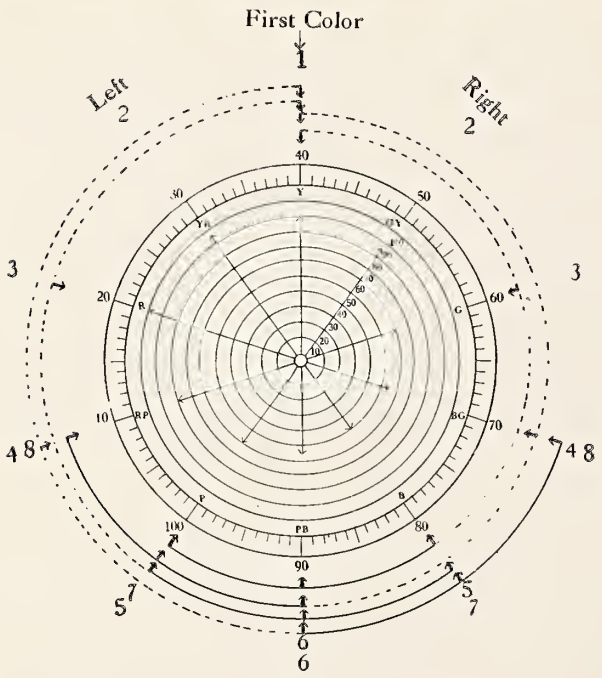


FIG. 40.

purpose of the third color would be self-evident. To illustrate: let us take yellow as the first color of the combination; with this we wish to use blue-green, a color which is neither analogous nor contrasting. We know from experiment that the yellow will tend to make the blue-green appear blue, and we know further, from experience, that yellow and blue-green do not make a pleasing combination unless they are brought into harmony by reducing their chromas or changing their values. The way out of the predicament is to add a third color to the combination, a color lying on the opposite side of blue-green, farther away from the yellow. The color immediately to the right of blue-green — namely, blue — is too close to serve the purpose, but any of the next three — purple-blue, purple or red-purple —

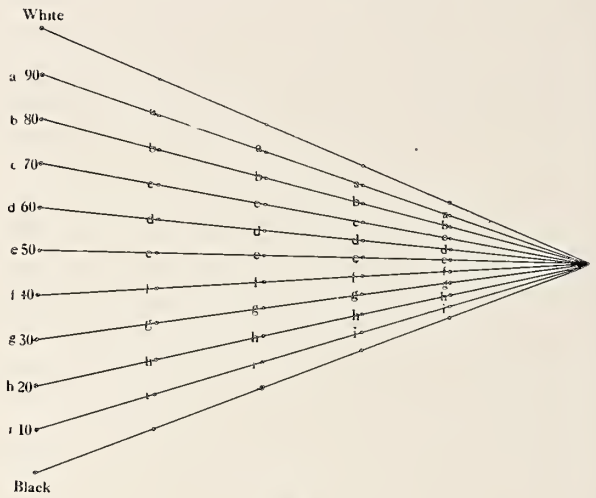


FIG. 41.

may be selected. It is obvious that as the third color is closer to the complement of yellow, or in one case the complement, it would tend to make the blue-green dissimilar to itself — namely, more greenish, just opposite from the way it is affected by yellow. The blue-green between opposite influences retains its normal appearance and the third color also completes the chord, giving us a relation of the two intervals between the middle color and the extremes. If the second color is three steps away from the first color selected, then the third color may be five, six or seven steps away; if four steps, as in the case above, the third color may be the sixth, seventh or eighth color. *Always count the first color selected, the color you start from, as one.* In the example given, yellow would be one, green-yellow two, green three, blue-green four. The total number of these three-color combinations would be:

One (the first color selected) with 3 and 5, 6 or 7, counting to the right.

One (the first color selected) with 3 and 5, 6 or 7, counting to the left.

One (the first color selected) with 4 and 6, 7 or 8, counting to the right.

One (the first color selected) with 4 and 6, 7 or 8, counting to the left.

Fig. 40 illustrates the color-chords of these four classifications with yellow as the first color. It is understood, of course, that in selecting a color-scheme by any of the four methods the values of the colors must conform to the requirements of the design. A large tint-block should not be printed in a color of high chroma; use a color of low chroma, and alter the value by adding white until it balances with the darker type-matter and decorative color. If a strong color is used, confine it to a small area, as stated before in regard to other methods of obtaining color harmony; let it accentuate the design, and do not injure the effect by introducing another bright color. Constantly keep in mind that the farther you get from the high-chroma colors in selecting your color-scheme the more refined is the color harmony.

In articles two and three it was demonstrated that in the neutral value scale analogy is the surest road to harmony. This is true also of colors, and in obtaining tone harmony tones may be analogous in value, in hue, and, when they are of the same hue, they may be analogous in chroma. If two or more tones of the same color are used, a light and dark green for example, the harmony of chroma is obtained by bringing both colors to approximately the same chroma.

Let us apply this principle of analogy to correcting an unsuccessful color-scheme. The first thought is to bring the tones of the color-scheme into more analogous values — namely, to diminish the range of values toward one value. The value toward which we converge them may be any value between black and white; in printing-inks, however, the very dark tones are often mistaken for dirty blacks, and light tints soil too easily to be practical. In Fig. 41 the colors a to i have values from 90 down to 10, and are indicated in four places as approaching analogy in middle value. A, b, c, etc., may be any color at the value indicated, and in experimenting with color combinations three colors probably would answer; for example: tint-block at 80 (b), type color at 20 (h), and decorative color at 50 (e). They may be made more analogous, as indicated in the four positions, but absolute analogy in value is not desired and becomes monotonous.

The second thought in altering an unsuccessful color-scheme is to obtain a closer analogy of hue. This may be done by adding some color which we wish to predominate to each of the colors. If we view nature through a piece of blue-green glass, blue-green is added to every color we see and reds appear almost black; in pigments the same effects are obtained as indicated above and are extremely interesting. Often it is possible to save a color-design by mixing a given color — blue, for example — with each of the colors, using one-half as much blue as the color itself. Where the quantity of blue added equals the quantity of the other color, allowance being made for inequality of chromas, the complement of blue — yellow-red — becomes a neutral. The addition of blue is shown as follows, using five of the fundamental colors and yellow-red:

	R	YR	Y	G	B	P
Plus	B	B	B	B		B
Equals	P	N	G	BG	B	PB

Therefore, in this analogy of hue, purple would be used where we had used red before, neutral gray for yellow-red, green for yellow, blue-green for green; blue remains the same, or we may alter it by adding white to raise the value, and purple-blue is used instead of purple. The analogy as far as hue is concerned is illustrated in Fig. 42; the purple and green obtained by mixing the red and blue and yellow and blue are not as high in chroma, however, as the original purple and green. This fact is shown in the diagram by the position of the lines from red and yellow as they cross the smaller circle; they are much nearer neutrality than the purple-blue and blue-green on the same circle.

A third method of correcting an unsatisfactory color-scheme is to approach a harmony of neutrality; a glance at the color solid will show the method of procedure. To each color we must add the complement of that color or black, and if by so doing the value of color is lowered, it must be raised to its original value with white. It is also possible to combine analogy of value with analogy of neutralization by converging the values first and then graying them toward neutrality.

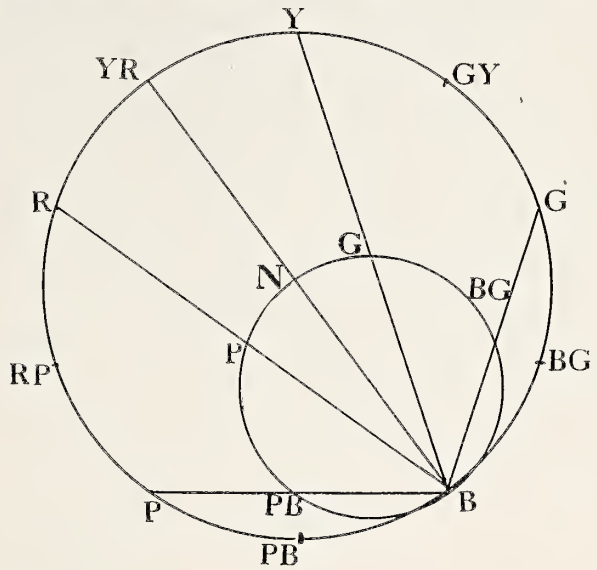


Fig. 42.

In Article XI, February number of The Inland Printer, I outlined the three paths through the color solids as bases for color-schemes and further suggested the combination of these paths one with anothehr. Combining the lateral with the vertical path — namely, sequence of hue — in all values gives us such a great variety of tones from which to choose color-schemes that, even neglecting the question of varying chroma, we are often at a loss as to where to begin. The diagonal path, in sequence of hue, confines our attention to certain possibilities; but even with this formula to guide us, we have a great variety of color-schemes from which to choose, as we may select colors at various intervals. Let us trace the diagonal paths in Table II, which is Table I doubled in size for the sake of convenience. Let us start from red (R), value 10, near the middle of the table. The sequence of the diagonal to the right is R (10) YR (20) Y (30) GY (40) G (50) BG (60) B (70) PB (80) P (90); to the left R (10) RP (20) P (30) PB (40) B (50) BG (60) G (70) GY (80) Y (90). Since these sequences are composed of hues which lie adjacent to each other, such sequences would be called sequences of

DIAGRAM OF POSSIBLE COLOR VALUES.

100	(White)																		(White)		100
90	RP	R	YR	Y	GY	G	BG	B	PB	P	RP	R	YR	Y	GY	G	BG	B	PB	P	90
80	RP	R	YR	Y	GY	G	BG	B	PB	P	RP	R	YR	Y	GY	G	BG	B	PB	P	80
70	RP	R	YR	Y	GY	G	BG	B	PB	P	RP	R	YR	Y	GY	G	BG	B	PB	P	70
60	RP	R	YR	Y	GY	G	BG	B	PB	P	RP	R	YR	Y	GY	G	BG	B	PB	P	60
50	RP	R	YR	Y	GY	G	BG	B	PB	P	RP	R	YR	Y	GY	G	BG	B	PB	P	50
40	RP	R	YR	Y	GY	G	BG	B	PB	P	RP	R	YR	Y	GY	G	BG	B	PB	P	40
30	RP	R	YR	Y	GY	G	BG	B	PB	P	RP	R	YR	Y	GY	G	BG	B	PB	P	30
20	RP	R	YR	Y	GY	G	BG	B	PB	P	RP	R	YR	Y	GY	G	BG	B	PB	P	20
10	RP	R	YR	Y	GY	G	BG	B	PB	P	RP	R	YR	Y	GY	G	BG	B	PB	P	10
0	(Black)																		(Black)		0

Table II.

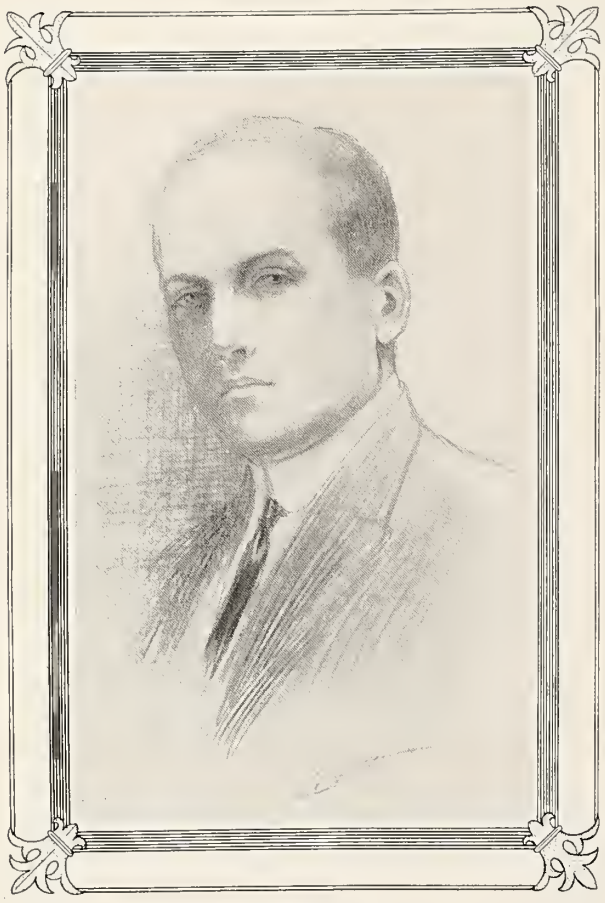
seconds. More interesting sequences are those of intervals of the third, fourth, fifth and sixth. Always count the color you start with as one, and after counting one interval count it again as one in the second interval. Using intervals of the sixth gives us a color and its complement repeated in different values. If we start with red, value 10, as before, and trace the diagonal to the right in sixths, we have: R (10) BG (20) R (30) BG (40), etc., which is a sequence without enough change in value in the successive reds and blue-greens to make it interesting. Dropping out the even values in Table II—namely, 20, 40, 60, and 80—will improve the sequence; it would then be: R (10) BG (30) R (50) BG (70) R (90). Sequences may also be obtained by the repetition of certain intervals, such as the fourth followed by the fifth, which would give R (10) GY (20) BG (30) P (40) R (50) GY (60) BG (70) P (80) R (90), or, omitting the even values as before, R (10) GY (30) BG (50) P (70) and R (90), which is a good five-color scheme.

For those who are anxious to go more deeply into the question of sequences, I would recommend again "A Theory of Pure Design," by Denman W. Ross. He treats the subject exhaustively. My personal regret is that his use of the twelve-step sequence of hue instead of the ten-step sequence may prove confusing to some.

(To be continued.)

BUYING BUSINESS.

It doesn't pay to buy friends. If you can buy them, they will sell that friendship to the next highest bidder.



E. C. ANDREWS.

Half-tone from an etching by F. O. Griffith, Palette and Chisel Club, Chicago.

Book Review

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"The American Manual of Presswork."

The Oswald Publishing Company, New York, have just issued a sumptuous edition of "The American Manual of Presswork," 8¾ by 12¼ inches in size and printed on antique paper, with numerous handsome colored inserts in various processes. The work has been contributed to by many writers, and is as comprehensive as it is attractive and inspirational. Price $4. The work may be purchased through The Inland Printer Company.

"Practical Printing."

In his new book, "Practical Printing," the author, George Sherman, has furnished the typographer with a text-book of the methods and processes in use in the modern printing-plant. Beginning with the needs of the apprentice, and continuing through a discussion of display composition, bookwork, proofreading, imposition, presswork, equipment, etc., to the sending out of the job from the shipping-room, Mr. Sherman treats profitably and entertainingly of the practical side of printing. The book contains 144 pages of text, 140 illustrations, and is attractively bound in gray cloth, the cover being stamped in white. Published by the Oswald Publishing Company at $1.50. May be ordered through The Inland Printer Company.

Year-book of the Plimpton Press.

An innovation in publicity for printers is the Year-book for 1911, just issued by the Plimpton Press, Norwood, Massachusetts. To one familiar even with the high character of the product of this well-known press, the manner in which this year-book is gotten up is a revelation — an exposition of the best in modern bookmaking.

The book is intended as an exhibit of types and typography, paper and presswork, designing, book cloths and binding, with a view of assisting those who have to do with the making of books. To this end are shown a number of actual book-covers, stamped on the original stock and in the original colors, and tipped in; numerous title-pages and text pages; examples of half-tone and line engravings in one and more colors; initial letters, ornaments and typefaces in use by the Plimpton Press; exhibits of paper, rules, etc.; and a style manual containing the typographical rules followed at the Plimpton Press.

Containing over three hundred pages, and handsomely bound in cloth, the year-book is one of valuable reference material. Although primarily issued for complimentary distribution, a limited number have been set aside, and will be supplied by the Plimpton Press at $3, prepaid.

PAY UP.

Do you expect your debtors to pay you promptly? If so, you should expect the same right of your creditors.

Trade Notes

Brief mention of men and events associated with the printing and allied industries will he puhlished under this heading. Items for this department should he sent hefore the tenth day of the month.

To Give Apprentices I. T. U. Course.

John J. O'Leary, the new president of the Boston Typographical Union, in his inaugural address, strongly urged that apprentices be given the advantage of the I. T. U. Course of Instruction. He believes that one of the union's most important duties is to look after the welfare of the printer-to-be, not merely as a means of elevating the future printing craftsman, but in order that the art itself may be developed, to the betterment of all mankind.

Several typographical unions already have incorporated in their laws a provision that all apprentices shall be required to have a graduation certificate in the I. T. U. Course before admission to the union, and it is expected that within a few years this requirement will become general throughout the jurisdiction of the International body.

Prosperous Year for Grand Rapids Printers.

The Employing Printers and Publishers' Association of Grand Rapids, Michigan, held its annual dinner and election of officers at the Livingston Hotel on June 21. Reports from a large majority of the association's members showed that it was a prosperous year for Grand Rapids printers, and enthusiasm was marked for the work of the local organization and for the progress which is being made as a result of cost-system agitation. H. K. Dean, M. F. Powers, Claude Jaqua and Grant Goodrich were elected delegates to the international meeting to be held at Denver, Colorado, in September. The election of local officers resulted as follows: President, Grant Goodrich, of the James Bayne Printing Company; vice-president, A. S. Hicks, of the Dean-Hicks Printing Company; secretary-treasurer, W. F. Powers, of the Powers-Tyson Printing Company. Executive Committee — H. K. Dean, Frederick Reed, James Muir, T. S. Etteridge and Milo Schuitema.

President Berry Sustained in Removal of Kreiter.

At its recent annual convention at Hale Springs, Tennessee, the Printing Pressmen and Assistants' Union of North America by a vote of 149 to 86 sustained the action of its president and board of directors in the removal from office last November of Albert B. Kreiter, of New York city, who had been the third vice-president of the organization. At the time he was ousted from office it was charged that he had made threats to a representative of the American Newspaper Publishers' Association that no contracts would be observed under certain conditions; that he had called strikes without authority, and that he had refused to report to the president of the union, as required by the laws of the organization. The Kreiter case took up much of the time of the convention and its final disposition has placed President Berry in a still stronger position as chief executive of the pressmen's international body.



A PRINTER'S HOME.

Residence of H. C. Brock, journeyman printer, 614 Cass avenue, Grand Rapids, Michigan.

Poster Printers Make Resolution.

The following resolution has been adopted by the Poster Printers' Association of America.

Resolved, That the members of this association, severally and collectively, agree hereafter not to print any posters or show-bills or make any ents to illustrate any heralds, couriers or distributing matter that is or even borders upon the suggestive or salacious, or that depict scenes of undue violence, such as pointing firearms, shedding blood, highway robbery, etc., and that we call upon other printers of posters of the country, who are unattached to this organization, to coöperate with us in this respect and thereby clean the billboards and abolish a class of posters and advertising matter which has long been offensive to people of taste and refinement and harmful to the children and youth of our cities.

The association includes all but three or four of America's poster printers, and its action will be effective in doing away with the illustrated posters condemned in the resolution.

Type Kings in the West.

R. W. Nelson, president of the American Type Founders Company, accompanied by Messrs. Phinney and Capitan, visited Chicago and adjacent cities, looking over the company's splendid properties. Though in the especial bailiwick of Judge Landis, of Standard-Oil-fine fame, the gentlemen were unafraid and as genial and gracious as become those who are the personification of permanent prosperity.

Ohio Printers to Hold Cost Congress.

Edward T. Miller, Fred J. Herr, D. Birney, and W. R. Colton, of Columbus, Ohio, have been selected as a committee of arrangements to inaugurate Ohio's first printers' cost congress, which will be held in Columbus in October. All Ohio printers, whether newspaper, book or job, will be eligible to participate in the proceedings, which will be devoted entirely to the subject of cost finding, as affecting the status of the business. Speakers of national reputation on printing topics will be in attendance.

Michigan Printers Have Two-day Session.

The fourth annual convention of the Michigan Federation of Typographical Unions was held at Flint on June 26-27. Governor Osborn's appointment of a commission to draft an employers' liability and workmen's compensation bill, for presentation to the next legislature, was indorsed. Among the entertainment features was a banquet at the Hotel Bryant. Port Huron was selected as the meeting-place for next year. The following officers were elected: President R. L. Drake, Detroit; vice-president, C. B. Waddell, Grand Rapids; secretary and treasurer, J. C. Jenkins, Jackson. The officers and J. C. Welch, of Jackson, comprise the executive committee.

Foresters to Build Home Like Printers.

Another organization is to follow the lead of the International Typographical Union in establishing a home and tuberculosis sanitarium for the benefit of its members. It is expected that the supreme convention of the Foresters of America, which meets in Detroit this month, will put into effect plans already perfected for the erection in Colorado of a $250,000 sanitarium for the care and cure of members afflicted with tuberculosis and other diseases. The Denver State convention recently unanimously indorsed the movement, and the city of Boulder has offered forty acres for grounds and buildings. The home is to be similar to that of the International Typographical Union.

Dayton Company Reorganized.

The Commercial Binding Company, of Dayton, Ohio, was recently reorganized at a meeting of the stockholders, electing the following officers: William L. Foust, president; William F. Straukamp, vice-president; Frank X. Zindorf, secretary, and Hugo E. Niehus, treasurer. The capital stock was increased from $5,000 to $10,000. Owing to the addition of a complete and up-to-date printing department, the firm name was changed to the Commercial Printing & Binding Company. Having outgrown the present quarters, corner Grimes and Edgewater avenues, the plant was moved to the corner of First and Madison streets July 16, in a very commodious space. The firm as a binding company has been highly successful, and the increasing business practically necessitated the addition of the printing department.



A PRINTER'S HOME.

Residence of P. F. Lutz, journeyman printer, 46 Franklin avenue, Grand Rapids, Michigan.

Typothetae and Typographical Union Co-operate.

J. W. Tucker, secretary of the Mississippi State Typothetæ, recently addressed a letter to A. J. Seeley, president of the Jackson Typographical Union, requesting the coöperation of the printers' organization in an effort to prevent contracts for local printing being placed outside the State. President Seeley called a meeting of the union to consider Secretary Tucker's request, with the result that his letter was indorsed and the following resolutions adopted:

1. That whereas the state printing for the State of Mississippi has not been done in the State for many years, and whereas Mississippi now has printing establishments fully equipped to handle this work in every detail, and whereas the letting-out of these contracts outside of the State deprives the members of the International Typographical Union residing and paying taxes within the State of the privilege of being employed thereon, and deprives the printing establishments operating and paying taxes within

the State of this business, be it resolved that the officers and members of this institution declare it an injustice to be deprived of this work.

2. Whereas it has come to our knowledge that several large institutions within the State are sending their printing outside of the State to establishments operating non-union help to the detriment of the members of the International Typographical Union residing and paying taxes within the State of Mississippi and to the printing establishments doing business within the State of Mississippi, be it resolved by the officers and members of this union that we protest as an injustice to ourselves, against such firms and corporations sending their business without the State.

3. Be it resolved that officers and members of this union coöperate with the Mississippi State Typothetæ in keeping Mississippi business within Mississippi, to be handled by legitimate union workmen.

4. That a copy of these resolutions are to be handed to our representatives and the influence of candidates and state officials solicited in behalf of this movement.

Pittsburg Printers in Camp.

The Typographical Outing Club, of Pittsburg, composed of daily newspaper printers, is in camp on the shores of Lake Algonac, Michigan. As is the usual custom, the Pittsburg newspaper "boys" have taken along with them an official font of type and a press, which are used in the publication of a miniature daily. In this little newspaper are chronicled the daily happenings, and things of interest incident to the outing, but it is a sacred law that no member shall be permitted to read any other newspaper during his sojourn in camp, and a heavy fine is imposed for an infraction of this law. The club has a membership of about fifty, each individual having his own tent. In addition to this a large cottage is kept in readiness for emergencies — which are brought about chiefly by cold weather or an oversupply of mosquitoes. George Dabney is the big chief of the expedition.

New Printers' Building at Minneapolis.

Architects recently completed plans for a new printers' building at Minneapolis. It is to be erected by David P. Jones & Co., and will be five stories high, to cost $150,000. The location is at Seventh avenue south and Fourth street, indicating that the printing trades are moving southward. The structure is to be of fireproof construction and the elevators and wide stairways are to be enclosed. The first floor will be exclusively used for counting-rooms, in order that each tenant's office will be readily accessible to the public. There will be twenty thousand square feet of floor-space.

Not One Printer in Penitentiary.

Of all the ancient and honorable trades and professions whose votaries are represented in the state penitentiary, that of the printer is missing, says the Richmond (Va.) *Dispatch*. An inquiry set in motion by Governor Mann reveals this fact. There are preachers and doctors and lawyers and cashiers and blacksmiths and bricklayers and factory girls and teachers and clothiers and cooks, but not a single printer.

A publisher of a country newspaper in Virginia made the rather unusual request for information regarding any printers who might be incarcerated. He needed one in his town, where labor of this sort is perhaps difficult to procure. So with a desire perhaps to reform some one, he asked for data. If he found a worthy case where the term had half expired, it was his intention to bring the matter to the attention of the directors with a view to securing a parole by a promise of employment.



A PRINTER'S HOME.

Residence of C. C. Gilleo, journeyman printer, 43 Sunset avenue, Grand Rapids, Michigan.

The governor asked about it. Superintendent James B. Wood expressed his regrets at not being in position to accommodate the inquirer, but among all the 1,200 boarders at his institution, there was not one who would own up to being a graduate in the art of printing.

Printer Rivals Edward Payson Weston.

Thomas Braheny, a printer seventy-two years old, recently walked from Omaha, Nebraska, to New York city in eighty-five days, according to the New York *American*. Braheny's long tramp was begun on April 12. He was penniless when he left Omaha, being taken care of by fellow craftsmen on his journey, but he arrived safely in the eastern metropolis on July 6 with 8 cents in his possession. The aged printer has been affected with the wanderlust since 1885, having traveled through Canada and the greater part of the United States.

Combine of Trade-papers.

What is said to be a most important and far-reaching movement in the trade-paper world was begun early in May. According to authentic reports a combine has been formed for the purpose of getting control of technical and trade journals. On May 1 four dry-goods publications, four iron and steel papers, and four automobile publica-

tions were taken over by a newly organized holding company, capitalized for $7,500,000. The new concern is headed by Conde Nast and officers of the Root Newspaper Association and the David Williams Company. The papers included in the transaction are the *Iron Age, Metal Worker, Iron Age Hardware, Building Age, Dry Goods Economist, Dry Goods Reporter, Boot and Shoe Recorder, The Automobile, Motor Age,* and the *Commercial Vehicle and Blue Book.* The directors of the new concern, which is known as the United Publishers' Corporation, besides Mr. Nast, are I. A. Mekeel, Charles G. Phillips, W. H. Taylor, Charles T. Root and H. M. Swetland. Mr. Root is the president.

Printer's Epitaph.

According to the Kansas City *Star*, George V. Millett, a Kansas City artist and son of the late Henry S. Millet, who was one of the first printers in that part of the country, recently found among the papers his father left a "Printer's Epitaph." This epitaph was written by Mr. Millet in 1853. It bears the name of the town in which it was conceived, Fond du Lac, Wisconsin. The son says he will have the epitaph placed upon his father's tombstone in the old Union Cemetery. This is the epitaph as it was written fifty-eight years ago:

Here lies his form, a type of matter dead!
Rear no imposing stone to mark the spot;
But, fast locked up within his narrow bed,
May all his errors be for aye forgot.
His rule he left, a token of his love
Revised, corrected, may be set above.

Flag on Cover-page Stops Collier's.

The Fourth of July edition of *Collier's Weekly* was not allowed to be placed on sale at Boston, because the cover-page displayed an American flag in colors. The police placed a ban on the magazine on the ground that it violated a Massachusetts law providing that —

Who publicly mutilates, tramples upon, defaces or treats contemptuously the flag of the United States or Massachusetts, whether such flag is public or private property, or whoever displays such flag or any representation thereof upon which are words, figures, advertisements or designs, shall be punished by a fine of not less than ten or more than one hundred dollars.

It is claimed by lawyers for the magazine that the publication of the illustration was not a violation of the law, and suit for damages may result.

Urges Change in Civil Service Law.

A writer in the Washington *Herald*, who has been observing the workings of the civil-service law as applied to the Government Printing Office, says:

While on the whole the civil service law has been beneficial to the employees of the Government Printing Office, there are some of its applications which would appear to do great injustice at times. For instance, a person on the eligible list accepts a temporary appointment as compositor or bookbinder or pressman, and is given six months' work in one year. He proves his competency and makes good in every particular. Before he can get even a temporary appointment next year he must again take the examination and his rating must be higher than others who have not proved their competency. Instances can be cited where men of the best abilities, who have been rated one year over .90, have failed to make that rating at the next examination, and were not chosen for temporary work for that reason. Then, too, a person who has demonstrated his competency in every way and has taken the examinations perhaps a dozen times, and been rated high on each occasion, will be passed over for a new and untried man if the latter have the higher percentage. It would appear to be good business policy to take the man who is known to be competent, and when he has once filled the bill in all its requirements as a temporary employee he should be given first chance when it comes to a permanent appointment. The priority law is a good and just measure, fair to all, and should be as good in the Government Printing Office as it is in every other office under the jurisdiction of the International Typographical Union. That the civil service laws should be amended to the extent that the man who has demonstrated his ability to do the work required should not be compelled to again take the examination before he can be appointed to a temporary position in the Government Printing Office is the belief of many members of organized labor, and that it may be so amended it is believed it is only necessary to call the attention of Congress to the matter.



A PRINTER'S HOME.
Residence of C. M. Caldwell, foreman, composing-room, Central Printing Company, Muncie, Indiana.

Chicago Superintendents' Organization Effected.

Superintendents, foremen, etc., of Chicago printing trades to the number of about one hundred dined together on the evening of July 18 at the rooms of the Chicago Advertising Club. Joseph Hays, manager for the Monotype Company in its western division, delivered an interesting address on "Scientific Management," and was followed by William B. Prescott, of THE INLAND PRINTER, in a short talk. After that those present got down to business and considered the report of the committee on constitution and by-laws. W. R. Goodheart defended the proposed constitution and by-laws against the attacks and criticisms of the statesmen with fair success and much good humor. So far as the printed word may indicate the purposes of an organization, this one is tinged with exclusiveness, and much power is vested in the board of governors.

It was decided that the club year should synchronize with the calendar year and the governors were appointed for the ensuing five months, after which they will be elected. Accordingly President Richardson named the following gentlemen to serve out the year:

Vice-president, Goodheart, who is *ex officio* chairman of the board; H. T. Merry, of Stromberg, Allen & Co.; T. H. Becker, H. L. Ruggles & Co.; A. W. Campbell, W. F. Hall & Co.; U. G. Hinman, Rogers & Co.; F. H. Shank, the Faithorn Company, and V. C. Guston, Metropolitan Syndicate Press.

There was some discussion as to what name should be chosen, but a substantial majority decided in favor of "The Chicago Printing Crafts Association," and the new organization starts on its way evidently well officered and having a hundred members.

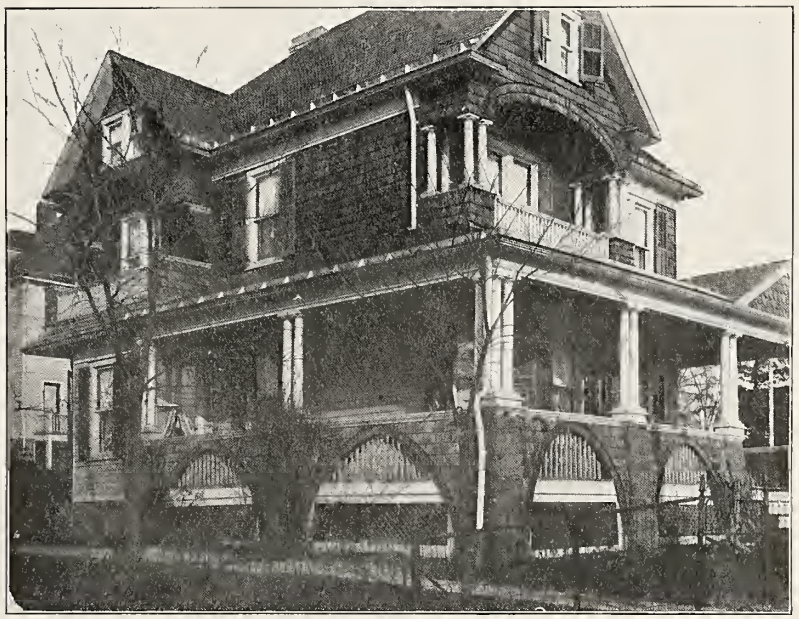
The membership, according to the constitution, embraces superintendents, assistant superintendents, and foremen actually engaged in the management of composing-rooms, pressrooms, binderies, electrotype and stereotype foundries, engraving and lithographing departments, who have held such positions for at least one year.

Duplex Company Increases Capacity.

A dispatch from Battle Creek, Michigan, to the Grand Rapids *Herald* states that the common council of that city has passed an ordinance vacating Linman street from Carlyle to Washington, and Carlyle street between Linman and the Michigan Central tracks, in order to enable the Duplex Printing Press Company to double the capacity of its plant. The big printing-press concern owns all of the adjoining property between the present plant and Washington avenue, and plans to build several long shops stretching from the Michigan Central tracks to Houston street. Nearly half a million dollars will be expended in buildings and equipment, which will give the company practically double its present facilities. A new foundry, a new machine shop and erecting department are included in the contemplated improvements, necessitating the employment of several hundred more men.

Typothetae Preparing for National Meet.

The Denver branch of the United Typothetæ of America has opened an office at 312 Chamber of Commerce building, that city, and placed a secretary in charge of the work of preparing for the annual convention of the national body, which will be held there in September. The office is also occupied by J. Gillespie, representing the parent organization, and a joint active campaign has been set in motion to make the Denver meeting the greatest in the history of the Typothetæ. It is confidently expected that the most influential and progressive men in the trade will be at Denver in large numbers to take part in the discussion of important questions both in the convention of the Typothetæ and in the third annual meeting of the International Cost Congress, which is to be held in the same city immediately following that of the United Typothetæ. Officers of both organizations are jubilant over the outlook for a record-breaking printers' "get-together."



A PRINTER'S HOME.

Residence of Robert Meikle, linotype operator, 466 State street, Browne Park, Flushing, Long Island.

No Automobile and Only One Wife.

George Arliss, speaking before the Chicago Press Club, at a recent luncheon given in his honor, said: "I'm the despair of the press agent? I don't own an automobile. I've got but the one wife; and, to make matters more difficult for the press agent, she is the very same wife I had ten years ago. I seem to have missed fire, as it were, hereditarily speaking, for behind me are four generations on the paternal side of printers and newspaper publishers. My father, indeed, was a very genuine journalist. He founded and edited two newspapers on the other side and both are now quite prosperous concerns, the prosperity dating, of course, from the day he gave them up and turned them over to men who were not journalists at all."

Predicts Cheap Books for Future.

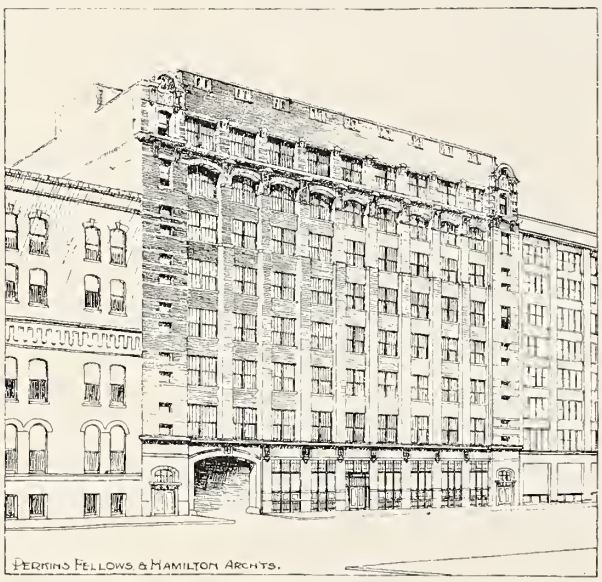
At the Book Fair held in Chicago last month a prominent eastern publisher made the following prediction concerning prices of books.

"Formerly, we sold books at 'regular' prices, but now we have about decided to base the price on the net cost of production, which brings the publisher down to a bedrock

basis. Copyright, cloth-bound books of fiction for 25 cents is the latest in this regard. This means that we sell the books to the retailer for about 15 cents each. You can imagine what the author and the publisher make."

Noise-proof and Non-vibrating Printers' Building.

A modern fireproof building constructed especially for printers' use is being erected for the Blakely Printing Company and the Osgood Engraving Company of Chicago. It will occupy a ground space of 95 by 160 feet and will face Market street, extending west to the river. The building is to be constructed according to design and plans made by Perkins, Fellows and Hamilton, of Chicago, and is being financed by Seney, Rogers & Company. The cost will be about $325,000. The structure will be eight stories and will be arranged for the special requirements of the printing and engraving business. Three floors will be reserved for the occupancy of tenants engaged in the allied trades. The



SOUND-PROOF, NON-VIBRATING BUILDING OF THE BLAKELY PRINTING COMPANY AND OSGOOD ENGRAVING COMPANY, OF CHICAGO.

construction embodies many novel features. It is non-vibrating and the floors are to be non-sound-conducting, thus neutralizing the vibration and the noise from the presses and other machinery. The building is constructed with steel columns and deep cement girders, with special bracing to prevent lateral motion and vibration. Particular attention is paid to the soundproofing of floors. This is accomplished by means of cellular asbestos deadening and special compressed-cork press foundations to prevent, as far as possible, any objectionable transmission of sound from the presses.

The building will have an equipment that will include a system of power transmission, and of indirect heating and ventilation, of drinking-water filtration, of pneumatic forcing of oil and benzin, a compressed-air service, three elevators, three power dumb-waiters, a means of waste disposal, etc. A spacious teaming court for handling merchandise and mails is also provided for wholly within the lot limits. The roof of the building is provided with a series of saw-tooth skylights over the artists' rooms, and there is a special camera-room with skylight for north light, so arranged as to obtain perfect direct or diffused light, as may be required.

Rapid Growth of Moline Concern.

The printing plant of Desaulniers & Co., Moline, Illinois, is to be enlarged to double its present capacity. Arrangements have been made for an addition to the Caxton block, occupied by the big printing company, which will give the plant a total frontage of one hundred feet on both Third and Second avenues. The first floor of the addition is to be devoted to a department in which the *Furrow*, a farm-implement magazine, will be produced, all operations incident to production to be handled automatically. To this end a large rotary printing-press, specially designed, printing two colors at once and folding and stitching the papers at the same operation, will be installed. Trimming, imprinting and wrapping machines will be included, the papers to be delivered direct to the postoffice on leaving the department. With the new addition, Desaulniers & Co. will have one of the largest and best equipped printing plants in the West, placing the firm in a position to meet the requirements of an extraordinary growth in its business within the past few years.

Recent Incorporations.

South Hill Publishing Company, South Hill, Va. Capital, $5,000. H. F. Wall, president.

Walford Stationery & Printing Company, Richmond, Va. Capital, $25,000. J. B. Walford, president.

William Ellis Jones' Sons (printing), Richmond, Virginia. Capital, $15,000. R. T. G. Jones, president.

Paulus & Howell Press, Esopus, N. Y. Capital, $40,000. Incorporators: A. O. Howell, W. A. Paulus, S. Paulus.

The Civic Press, Manhattan, N. Y. Capital, $50,000. Incorporators: R. G. Hamilton, C. Rullman, C. Storck.

Dante Printing & Publishing Company, Boston, Mass. Capital, $20,000. Incorporators: G. Grillo, A. Forte, S. W. Culver.

Winston Printing Company, Winston-Salem, N. C. Capital, $100,000. Incorporators: C. Ellis, F. Brumley, W. L. Harper.

The Pearce Printing Company, Moline, Ill. Capital, $300,000. Incorporators: R. B. Pearce, F. V. Pearce, E. C. Pearce.

The Restitution Publishing Company, Chicago, Ill. Capital, $2,500. Incorporators: S. J. Lindsay, J. E. Cross, F. Knodle.

The Sale Lithograph Company, Buffalo, N. Y. Capital, $50,000. Incorporators: H. Buckelmueller, C. G. Denny, R. L. Sale.

Midwest Publishing Company, Chicago, Ill. Capital, $25,000. Incorporators: G. C. Crandall, G. M. Cohen, S. J. Samelow.

Frouros Publishing Company, Manhattan, N. Y. Capital, $10,000. Incorporators: C. Sakellarakos, F. H. Jones, F. O'Neill.

James Gilray Cannon, Inc. (printing and advertising), Chicago, Ill. Capital, $10,000. Incorporators: J. G. Cannon, E. D. Rose, R. F. Brady.

The Barnett Publishing Company, Cincinnati, Ohio. Capital, $10,000. Incorporators: J. W. Barnett, I. Timms, B. Walsh, M. B. Hall, L. F. Jenny.

The Kaiser-Fisher Company (printing, engraving, publishing, etc.), New York city. Capital, $15,000. Incorporators: A. Kaiser, N. Kaiser, H. Fisher.

The Poster Engraving Company, Cincinnati, Ohio. Capital, $6,000. Incorporators: A. Noelcke, L. J. Folz, F. R. Gusweiler, S. Klein, E. Schoettle.

The Charles H. Fryer Advertising & Printing Company, Providence, R. I. Capital, $25,000. Incorporators: H. F. Butler, F. J. De Velin, C. F. Fryer.

The Andrew Stevenson Company (printing, publishing, advertising), Chicago, Ill. Capital, $150,000. Incorporators: H. F. White, B. Payne, R. Hawkhurst.

The Associated Newspapers (printers, publishers, etc.), East Orange, N. J. Capital, $10,000. Incorporators: J. C. Mulford, I. S. Dillingham, Jr., J. M. Watkinson.

The Twentieth Century Publishing Company, Pine Bluff, Ark. Capital, $50,000. Incorporators: C. C. Cline, W. F. Parker, P. Martin, F. G. Hiner, E. L. Vail, G. W. Seymour, J. A. Laminack.

DEMOCRATIC PRAYER.

O Lord, now that everything is coming our way, purge every Democratic soul of hot air and vainglory and insert large instalments of common sense in every Democratic cranium; and oh, remember, Lord, our proneness to make fools of ourselves just when we have the world by the tail and a down-hill pull, and see that we don't get in bad this time.—*Houston Post.*



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Aims and Objects in South Africa.

Reader, Oudtshoorn, Cape of Good Hope, South Africa, writes: "Will you please settle a difference of opinion with regard to the construction of the following? 'The aims and objects of the society are to promote and encourage the frequent production of amateur musical, dramatic, and operatic performances, and to enkindle and foster a true love of musical and dramatic art.' Is it correct, or should it read 'The aim and object of the society is,' etc.?"

Answer.— We can not perceive how a difference of opinion can be possible here; but we are constantly encountering similar cases of difference where none had seemed possible. The aim and object would be only one, and here are plainly two. In all such mention of two or more things the plural words are the right ones, and "aims and objects" is the correct form. In this sentence just written both aims and objects occur, and these words, as separate words, are plural; yet the singular verb in the sentence is right, because the sense is not relative to a number of individual things, but to one expression which is made up of these elements. Whenever a phrase is the single subject of a sentence, though it includes two or more plural words, its proper verb is singular. The most frequent occurrence of this as a correct use is in citing a book or article by its title, including a plural, as in saying "'The Graysons' is a book about Lincoln," where we are speaking about the book, and not about the characters. Here is a slight digression from our real subject-matter, but of a kind very clearly showing how it was suggested. When we speak of a number of things we should use the words that name them as such, as "aims and objects" when we name more than one of them, as is done in the sentence in question.

Punctuation in Firm-names.

A. M., Mohawk, Michigan, asks for our opinion as to whether "J. Vivian, Jr., & Co." or "J. Vivian, Jr. & Co." is right.

Answer.— To be strictly correct, the form with the comma after "Jr." should be used. As a matter of grammatical principle this is beyond question. A great many people now, however, omit the comma, for some reason best known to themselves, if they have any reason except their imagination that it looks better so. Similar to this is the printing of dates without commas, as July 1911 — we do not remember ever seeing such a date as July 5 1911, but think we have seen such as July 5th 1911, and certainly those like 5th July 1911 are not uncommon, especially in British print. The Encyclopædia Britannica is one very prominent British book in which such commaless dates are found. It may well be supposed that a firm-name like the one asked about would also be commaless should one be printed in that book. Now, if people choose to use such forms, no one can say them nay, as they have a perfect right to inflict their use of language with anarchy if they choose to do so. But they may safely be defied as to ability to show that in doing so they are following any sort of principle. On the contrary, everything that can be thought of as a reason for using a comma anywhere dictates its use before and after "Jr." with a name. In such a firm-name both commas might better be omitted than either one. Certainly there is no more occasion for one of them than there is for the other. But if punctuation is to be based on any kind of principle, as of course it should be, a comma should be used in each place in such firm-names and in each possible place in dates. One of the most necessary commas is now very commonly omitted, though it is always used by the people who know best how to punctuate. It seems to be an almost universal trait to become obsessed in favor of slipshod and erroneous practice, just as it is so much more common for children to catch and keep bad language rather than good, or for nearly all human beings to contract bad habits rather than good ones. If any comma is necessary anywhere as a matter of principle, one is needed after each item of three or more in an enumeration, fully as much after the one before the conjunction as anywhere else. Men, women, and children seem to be getting more and more convinced that it is correct to write men, women and children; whereas the only correct way is with the comma they so often omit. In such cases, as also in those of the firm-names and dates, it is almost impossible for any one to speak the words without separating them at each of the places in question by a slight pause of the kind that is recognized in writing by the use of a comma. In each of our large dictionaries these commas are always used. Nobody knows better than the lexicographers the value of commas, and it is safe to say that those in question would not be used in the dictionaries if they were wrong.

Everyone and Other Wrong Joinings.

C. M. N., Washington, D. C., writes: "In the sentence, 'Does the lecturer make the sweeping claim that every one of us should be held to equal account?' and in the phrase 'every one of its citizens,' would it be permissible to make everyone one word, and if so what would be the reason?"

Answer.— It would not be permissible, and no reasoning could possibly justify it, although it is very often done. Some words of similar make are thoroughly established as single words, but even they are still properly usable separated in their literal grammatical senses. Anybody, everybody, anything, everything, anywhere, everywhere, are the words that suggest the unifying of anyone, someone, and everyone. Any body, every body, and some body, however, are the correct forms when referring to bodies meaning companies or associations. It is only with body in the sense of a person that the single words anybody, etc., are correct. As has been said above, it is the strong suggestion of analogy between body and one in this sense that has misled some people to consider anyone, everyone, and someone proper single words when they mean any person, every person, and some person. The analogy is just as strongly in favor of noone, yet no one writes it so. Inasmuch as there is a strong reason in favor of no one in separate form, that in itself is a strong reason in favor of writing the others separately also (that is, the others with one; thing and where are different). Every one of us (or of anything else) uses the separate words in their regular and literal senses and grammatical separate functions, and only those who are too thoughtless to perceive this decided difference would ever think of making the joining

in such use. Webster's New International Dictionary says of anyone (which it defines only as one taken at random, anybody) that it is commonly written as two words. It should have said properly, not commonly. The same dictionary unites every one and everyone in one entry, with two definitions, the first of which is exemplified by the phrase "every one of us," and by the Scripture quotation "We have turned every one to his own way." Its second definition, "everybody," has the remark, "In this sense preferably written everyone." This is one instance in which the dictionary record is merely an expression of somebody's opinion, and an opinion given evidently without reference to the other word, anyone. The better form in one of these cases is certainly also better in the other. No mention of someone or some one is in this dictionary. It may be safely asserted, emphatically and dogmatically, that the single-word form is not preferable nor even good on any ground except a possible prevalence in usage, for any of these terms with one. Anyone, everyone, and someone are forms that some people use, but they are not good forms; for such use as that in our question they are utterly unjustifiable.

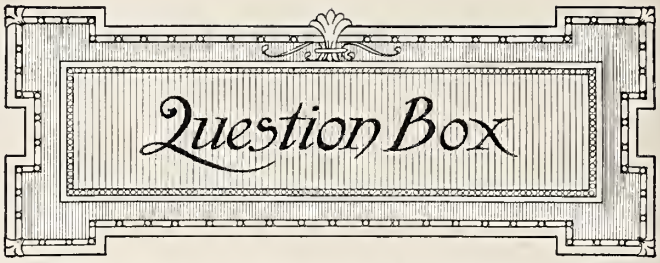


PETS.

PRINTER'S ERROR CREATES HAVOC.

A curious claim for damages came before the correctional court. M. Tournieux, a cabinetmaker, died from the effects of a prescription which his wife had culled from a book called, "The People's Doctor," where, owing to a misprint, fifteen grammes of ammonia were prescribed instead of fifteen drops.

The author of the book, Dr. Georges Migot, was sentenced to three months' imprisonment and fined £4, and the chemist, who made up the prescription, to one month's imprisonment and a fine of the same amount. Mme. Tournieux, the widow, was awarded £40 damages and an annuity of £12, while her children will receive £1 a year each until reaching their majority.— *London Mail.*



This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

Makers of Flags.

(910.) "Would like to receive addresses of firms making flags in large sizes."

Answer.— George B. Carpenter & Co., 200 South Water street, Chicago; Cheney Brothers, South Manchester, Connecticut; William H. Horstman Company, 459 Broadway, New York city; American Flag Company, 45 Elizabeth street, New York city. These concerns make flags of all nations.

The Photogravure Process.

(900.) "Having become interested in the photogravure process (not photoengraving as generally termed), we desire to get some information about it, that is, as to books on the subject, etc. What we have reference to mostly are the photo-plates sent out by manufacturers of silverware to the trade. Any information will be thankfully appreciated."

Answer.—As photogravure work is used now largely in high-class catalogues and de luxe productions, it would be

well for you to get in touch with the makers of presses for such work. From these makers you will get much practical information, which will enable you to determine at once whether or not you can enter the field. Two books will be found listed in our catalogue which are comprehensive in the treatment of photogravure processes and should be easily understood by practical engravers. They are: "Photomechanical Processes," by W. T. Wilkinson, and "A Treatise on Photogravure," by Herbert Deniston.

Standard Automatic Job-press Company.

(907.) "Will you kindly fill in address on enclosed envelope and mail to Standard Automatic Press Company? I understand these people have several machines in operation, but can not locate the company. This is *not* the Autopress, Kaymoor, or Cartwright."

Having been unable to gather any information relative to the existence of such a concern, the letter was returned to the sender. Possibly some reader can advise our correspondent.— [EDITOR.

Gold and Silver Letters.

(899.) "Please send me the names of several firms who sell gold and silver letters used for window advertisement."

Answer.— Gold and silver letters on metal, glass and enamel can be procured from George Steere, 432 South Dearborn street; Metallic Sign Letter Company, 433 North Clark street; John R. Burdick, 77 Dearborn street. Decalcomanie and transparent: Meyercord Company, 136 Washington street; Decalcomanie Company, 66 North Green street. Paper: Tablet & Ticket Company, 70 West Jackson Boulevard. All of Chicago.

Waste-paper Shredder.

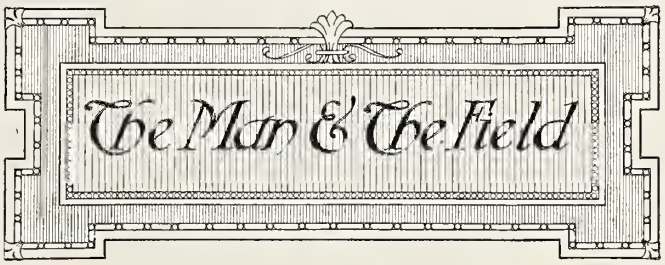
(909.) "We have been referred to you in regard to a machine that shreds paper. Do you manufacture a paper-shredder? We have a place for one here, but up to date have not been able to find such a machine on the market. There is a firm here who claims that it can get more for its paper when shredded than when merely baled. If you know of such a machine, we can place one for you. Do you know of a market for baled waste paper, or for baled shredded paper?"

Answer.— We are not manufacturers of machinery of any kind. Our company is the publisher of THE INLAND PRINTER and of technical books bearing on the art of printing. We are pleased, however, to refer you to Blomfeldt & Rapp, 108 North Jefferson street, Chicago, who are makers of a waste-paper shredding machine, which is used by department stores for cutting up waste paper to be used in the packing of glassware, crockery, etc. It is also used in railroad offices for destroying old records and tickets. As to a market for baled waste paper or baled shredded paper, inquire of Blomfeldt & Rapp.

Small Rotary Presses.

(908.) "I am desirous of purchasing a small automatic rotary printing-press. I have had communication with the Cincinnati Time Recorder Company, an Ohio concern; but I find that rubber type is used in connection with its presses instead of metal type. I am of the conviction that printing-matter produced on such a press would have a blurred appearance, and not of clear-cut outlines as is noticeable when metal type is used. Would be pleased to have you enlighten me on this point. Can you give me the addresses of any firms manufacturing small automatic rotary printing-presses — that are made so as metal type can be used in the type-cylinder?"

Answer.—As the correspondent has been considering purchase of the press referred to in his letter, which prints from rubber type, he evidently wants a low-priced machine that will print from a type-cylinder. In this case the form-letter presses using the Thompson metal type might answer the purpose. Of this style machine there are three different makes — the Multigraph, made by the Multigraph Sales Company, Cleveland, Ohio; the Flexotype, Flexotype Company, Burlington, New Jersey, and the Rogers Addressograph, Rogers Addresser Company, 12 North Des Plaines street, Chicago.



This department of service is designed to bring men of capacity in touch with opportunities which are seeking them and which they are seeking. There is no charge attached to the service whatever. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their application will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly those who command opportunities which they are seeking men to fill will be accorded the same privilege under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

Manager of a Printing or Printing and Stationery Plant.

152. I am so situated that I desire a change. I have a record that will stand the closest investigation. I am manager of a printing plant. Am perfectly familiar with every detail of newspaper work, printing and stationery businesses, but prefer the two latter. I know paper-stock and its proper uses. I am told that I am safe on estimates, and employees are my friends. I am accustomed to meeting and dealing with all classes, and have been quite fortunate in getting the confidence of my patrons. My principal trade just now is made up of folk who send for me just as they would send for a physician. I am a practical bookkeeper and accountant. Have originated and carried out many special advertising campaigns. I am looking for charge of a plant or estate that requires a reliable and competent manager.— *(Condensed from letter of applicant.)*

COURSE IN PRINTING AT CINCINNATI.

Arrangements for a course for printing apprentices at the Boys' Continuation School at Cincinnati, Ohio, were made recently at a conference between a committee of printers and the board of education, held at the Pen and Pencil clubrooms. A committee, consisting of Superintendent Dyer, Secretary Bell, of the Allied Printing Trades Council, and J. L. Frazee, secretary of the Ben Franklin Club, were designated to work out a course of study. The course will open at the Continuation School in the Second Intermediate building, September 5. The instructions will be theoretical in character, no shopwork being attempted. The proposed course has the endorsement of both employers and employees in the printing craft.

Obituary

George E. Matthews.

After an illness of many months, on June 11, George E. Matthews, treasurer of the Matthews-Northrup Works, the well-known printing concern of Buffalo, passed away. Mr. Matthews was also editor and publisher of the Buffalo *Express*. He was the inventor of a four-color process of



GEORGE E. MATTHEWS.

printing, and also had been largely interested in the perfection of a noiseless typewriter. Mr. Matthews was a public-spirited citizen and a progressive editor and printer. In 1901 he was president of the United Typothetæ of America, and had always taken a deep interest in the collective progress of the trade's members.

Mr. Matthews was born at Westfield, New York, in 1855, but went to Buffalo with his father when only a boy, and spent all his life in that city.

John B. Manning.

On Sunday morning, July 9, John B. Manning was found dead in his bed at Norwich, New York, where he had conducted a job-printing business for many years. Mr. Manning was born in Cork, Ireland, July 21, 1844, and came to the United States in 1883. After filling several positions as a practical printer, among which were the foremanships of the Rome (N. Y.) *Sentinel* and the Fort Wayne (Ind.) *Gazette*, he became the editor of the Kokomo (Ind.) *Independent*. Later he resumed work as a practical printer, going to the Chenango (N. Y.) *Telegraph* as foreman of the composing-room, subsequently filling a similar position on the Norwich *Sun;* all of which antedated his entry into the job-printing business. The deceased printer wrote several books on typography, among which was the "Printer's Vade-Mecum." He had been a member of the London (Eng.) Society of Compositors and transferred his membership to the International Typographical Union on his arrival in America. He was one of Norwich's best-known and most respected citizens.

Pulaski, Iowa — W. S. Allen, editor and publisher of the *Press*.

Kansas City, Kan.— T. C. Peffer, editor of the Eureka (Kan.) *Herald*.

Cadiz, Ohio — William H. Arnold, editor and publisher of the *Sentinel*.

Indianapolis, Ind.— George Trask, forty years a writer of railroad news for the *Journal* and *Star*.

Holyoke, Mass.— Moses Newton, founder of the Chemical Paper Company and the Newton Paper Company.

Wheeling, W. Va.— William C. Jones, veteran printer and for twelve years secretary of the Wheeling Typographical Union..

Easthampton, Mass.— John McDonald, manager of the Easthampton News Company, and a well-known printer of the old-school type.

Granby, Que.— S. H. C. Miner, president of the Granby Printing and Publishing Company, and for twenty-three years mayor of the city.

Gardiner, Me.— Hiram Kelly Morrell, among the oldest newspaper men in Maine. He was a charter member of the Maine Press Association.

Peoria, Ill.— Robert H. Hannah, at one time associated with Robert Burdette on the Burlington *Hawkeye*. He was known as the dean of Illinois newspaper men.

Chicago, Ill.— James B. Smiley, a book publisher of the city for over twenty years. He was a member of the Hamilton Club and of Garden City Council, Royal Arcanum.

Pine Bluff, Ark.— Colonel C. G. Newman, for more than half a century engaged in newspaper work in Arkansas. He was one of the founders of the Arkansas Press Association.

New York, N. Y.— Thomas A. Kenneth, widely known as a publisher of trade-papers, and also well known as a newspaper man. At the time of his death he was connected with the *Carpet Upholstery and Trade Review*, which he founded.

Inglewood, Cal.— Robert P. Boss, many years superintendent of the Boston (Mass.) *Globe* composing-room, and a well-known old-time Boston newspaper printer. He was a member of Dahlgren Post, G. A. R., the Kearsarge Veterans' Union, a member of the Masonic fraternity, of the Press Club, and of Typographical Union No. 13, all of Boston.

Seabreeze, Fla.— Harding L. Kochersperger, formerly an executive officer of the Werner Publishing Company, and widely known among newspaper publishers. He was distinguished for having introduced a new variety of periodical publication — the illustrated portfolio with coupon attachment, which became very popular in England and France as well as the United States.

Brooklyn, N. Y.— Charles H. Burrill, known as the "best colored proofreader in the country." When he was final reader on the Greenwich (R. I.) *Pendulum*, that publication was known throughout the Eastern States as "the paper printed without a typographical error." At the time of his death he was part owner and vice-president of the Nashville *Globe*, published in the interests of Afro-Americans in Tennessee.

Written for THE INLAND PRINTER.

SLUG 6'S LOCK-UP MACHINE.

BY LEON IVAN.

"DID it ever occur to you," asked Slug 6, "that there is one branch of the typographical profession that is still in a most embryotic condition? I imagine that the lock-up end of the business is in about the same rudimentary state as it was left by Columbus."

"What's eating you now?" inquired Side Guide; "everybody knows that it only takes brute strength and stupidity to be a stoneman."

"That's where you are fooled. It takes more than that to match crossbars into a chase. I'll admit it gave me a pain the other day when I hit a job on the rock and put in my time lifting and hauling around forms that seemed to weigh about a ton. But I am going to invent a machine that will make the work of the lithologist a real pleasure. It will help so much to elevate the business when a man can sit down at a keyboard and by simply manipulating the ivories eliminate all the manual labor. The scheme I have in mind will enable a man to do as much in an hour as half a dozen hustlers can do in a day. There will be no pawing around in a pile of junk hunting chases and crossbars, and the complete form will register with scientific accuracy."

"Say, I think I have heard you shooting hot air before. The other day you were bughouse on a make-ready machine that was going to revolutionize the printing industry. But you couldn't get a machine that would make a form ready in a thousand years, yet you were going around with a scheme that would cut out an overlay, set the guides and regulate the ink-fountain all at one operation. And do it all with the electricity you got out of the stock, wasn't it?"

"You've got the wrong idea altogether," said Slug 6; "my machine was merely intended to make a mathematically correct overlay and do away with the necessity for a half-stewed pressman and a bum feeder sitting around for a couple of hours telling smutty stories and cutting up bits of folio with a dull knife under the impression that they are perpetrating an art job for other prints to admire. But that has got nothing to do with this lock-up scheme. Because this is something so eminently practical that anybody who is moderately sober will be able to appreciate its advantages."

"I suppose your machine will read the ticket, lay out pages, hustle for furniture and quoins and register the form so that it won't be necessary to have a fool comp. coming to the press just as the job is ready to run to say that the layout is wrong and the margins are all twisted, and tie up the machine for the rest of the day!"

"Your perspicacity is amazing. You have grasped the idea with almost human intelligence."

"And I suppose it will soon be that a man would as soon try to set type without gloves as attempt to lock up a form with his bare hands. What have you been drinking anyway? I note you always get 'em after you have had a few high ones. You might know that a machine can't do that."

"That's what you fellows say about everything new. If everybody were like you, you would still be puttering around an old hand press, sweating and swearing to get off your token an hour. But the Miehle put you on an easy seat and now all you have got to do is to shove sheets and chew tobacco. The Thompson typecaster has knocked out the dis., and my machine will put the bummest part of the trade on a level with an intellectual occupation.

5–9

"Well," said Side Guide, "when do you expect to get this machine going?"

"I don't just know. I have got the idea all right, and as soon as I get hold of an old keyboard I am going to start making it."

"Say, I've got to go to work in the morning. When you get her going let me know. So long."

THE SONG OF THE PRINTING-PRESS.

BY THOMAS E. WATSON,
In *Watson's Jeffersonian Magazine* for March.

(EXPLANATORY NOTE: The sight of big machinery in motion exerts a fascination over most of us. The wonderful work of it, and the organized *power* of it, thrill one, through and through.

When our immense Babcock press was put together (it has more than nine thousand separate parts) and the electric connection was made, the roar and rhythm of it was something altogether new to my experience. I listened, enthralled. Then the history of printing flashed across me; and I recalled the almost numberless ways and degrees in which the type-set word affect humanity.

Then and there, the conception of the following piece of blank verse occurred to me.

At first I had no idea of giving it the present form; but when, after several days of occasional reflection on the subject, I came to write it out, *the words of themselves took the meter, which is a verbal reproduction of the sound of our big press.*

If one should recite the poem, while the machine is at work, he would find that the long line, of nine syllables, follows exactly the length of the long stroke of the levers, while the short line, of seven syllables, corresponds with the second and shorter roar of the press.

I repeat, the adoption of this peculiar rhythm was due to the fact that the song of the machine had fixed itself in my head: I unconsciously transferred it to the poem. No other poem has that peculiar lilt, and the swing of it was due to the *subconscious* action of the brain. Many a time you do a thing *involuntarily: sometimes* you do and say things that you can't recollect: in such cases it is the *subconscious* intelligence which guides. We all have it; but in some it acts oftener and does more than in others.

Of course, you will understand that in the "Song of the Printing-press," the reference is to *the work* done by the machine, rather than to the machine itself. T. E. W.)

My voice is the roar of the thunder:
My force is that of the storm.
I stop not because it is winter;
I reck not the Summer's sun.
My feet are the tireless plodders;
My hands, they never are still.
I run, I run with my message;
I go, I go with my creed.
I fly on the wings of the morning:
I fly on the wings of night.

Of all the great teachers I'm chiefest;
Of all the great sowers, the lord.
I leap to the front, in the battle;
I cover the rear, in retreat:
I'm the sapper, undermining foundations;
I fight in the open field.
I'm the cloud-guide that leads in the daytime;
The pillar of fire at night.

I'm loved by the Lovers of learning;
I'm feared by lawless and bad:
I'm courted by men of ambition;
The vain, they flatter and feed,

Philanthropy leans on my shoulders,
Diplomats tell me their lies.
The populace sees the mere surface —
I enter behind the scenes.
I'm the hope of a weary people,
I'm the mouthpiece of their woe.

I'm the Friend of the friendless and wretched:
I'm the foe of oppression and sin.
I gaze in the sun, like the eagle;
Like Ajax, the lightnings, dare.
My home is the millionaire's palace;
My home is the laborer's cot.
My home is in town and in country;
My home, it floats over the wave:
My home is the house of the happy:
My home is the house of despair.

An angel, I visit affliction;
A devil, I crush the weak,
A hero, I strike for the Righteous,
Traitor! I strike for the Wrong.
I'm honest, and care not for riches;
Venal, I serve for a price.
A patriot, I lead the State upward;
Corrupted, I drag the State down.
Virtuous, the ground yields its harvest:
Vicious, I sow dragon's teeth.

I'm the source of innocent laughter:
I'm the source of scalding tears.
I sing — and the lowly are lifted:
I sing — and the great are brought low.
I sing — and the temple is shaken:
I sing — the throne topples down.
I sing — and Freedom is victor,
I sing — and Liberty dies.

I'm the steed of the poet, and on me
He rides his way into fame.
The scholar, mounting my chariot,
Ascends to the skies of renown.
The orator's silvery trumpet,
The statesman's golden horn:
I'm the bearer of good tidings:
I'm the messenger of grief.
I'm the voice of peace and progress;
Or the herald of war and waste.

I rise to the heights of the Heavens:
I sink to the depths of Hell.
I feast, at times, on the living;
I sometimes prey on the dead.
To wounds, I'm the balm of Gilead,
Or, streams of molten lead.
Sometimes I'm as pure as a Vestal,
Am sometimes foul as the pit.
Sometimes as brave as a Bayard,
Am sometimes pallid Fear.
Of learning, the winged Mercury:
Am often its tireless foe.
I would free the brain of the fettered,
Would ope the door of the mind:
But I serve Superstition as truly:
And aid enslavers of thought.
At my best, I'm the Hope of the Future:
At my worst, the people's Dread.

I'm the weaver who throws the far shuttle,
As the life-loom weaves the cloth:
I speed the web backward and forward,
A golden strand in the woof.
I'm the watchman upon the high tower;
Preserver of archives, am I.
I'm the pearl-diver bringing up riches;
I'm the prodigal, wasting gems.
I'm the feeder of swine and a swine-herd:
A guest, in the houses of kings.
I warn and I teach and I frighten
The erring, the dull and the vile.

I'm the pilot that weathers the tempest —
The sail that is never furled.
I'm the keel that plows all the waters:
I'm the flag that ever waves.
I'm the lighthouse, off the breakers:
I'm the flash-light of the ship.
I'm the greyhound of the ocean,
I'm the war-ship of the main.
I'm the dove that flies with the olive:
I'm the war-trump, hoarse and loud.
I'm the builder of new institutions,
I tear down those that are old.
I sing of the heroes living, and
I sing of those who are dead.
I'm the prophet of the Future and
Historian of the Past.

My voice is the echo of thunder:
My strength is that of the storm.
I'm Life, in its myriad motion:
I'm of the world to the end.
My song will be hushed in the awful
Blast of the arch-angel's trump.

Oh! think of the wonderful record!
Think of the changes I wrought!
More enduring than brass are the tablets
That tell of the mighty work.
The world was asleep, and I woke it;
The mind was in chains — I freed.
The world was in darkness and terror —
I lit the torch that illumes.
With me, marched the legions of learning;
With me, the fearless and true.
With me, marched the soldiers of freedom:
With me, the lovers of men.

The world was acrouch to the Feudal;
Mankind, in awe of the Priest:
The chain of the lord was on body,
The cowl of the monk, on brain.
The peasant, in fear of the castle,
Gave humble neck to the yoke:
The peasant, in fear of the Temple,
Gave humble lips to the creed.
Ah, the red wine of battle was drunken!
Ah, the war was hard and long.
But the tips of our lances, advancing,
At last caught the light of dawn.

The sword, it is great, but remember
My ally's, the deathless pen.
The Thinker, he traces the border,
And the warrior fights, *within.*
No farther flashes the falchion
Than the pen has drawn the line.
No Armada covers the ocean to conquest,
No army enters the field,
Till I and my ally have thundered
And shaken the souls of men.
We open the Temple of Janus:
We say when the doors must close:
We hand down the story of valor,
Awarding the victor his crown.

"Le roi est mort — vive le roi!" is never
The cry that is made for me.
My diadem passes to no other,
My sceptre is ever mine.
For aye! For aye! my dominion,
Is the fixed star of the sky.
I throb and I thrill with my power,
I glory in all my strength.

Yesteryear had snowdrifts and roses:
Yesteryear had thrones that are gone:
Yesteryear had the cloud and the dewdrop:
Yesteryear, the poppy and rue.
But Fate had no power to hurt me,
Like laws of Nature, I lived.
Like the brooklet, I go on forever,
Though men may come and may go.

My voice is the roaring of thunder,
My force is that of the storm.
I shall last out the whole of Time's journey
I shall die at the death of the world.

Fill the cup, fill the chalice with nectar,
Let the red wine brimming foam.
Let us drink to the glories of Effort,
Quaff to the gladness of Toil.
Let us honor the man of the overall,
And toast the man of the pen.
Let us drink to the cause of the lowly,
Let us drink to the good and true.
Here's hoping humanity prospers;
Here's hoping the sobs will hush,
Here's hoping that kindness will conquer;
Here's hoping that justice wins,
Here's hoping the cruel will perish:
Here's hoping the pure increase.
Here's hoping that sunshine and shadow,
May be as we'd have them be.

All hail! All hail, thou uncertain,
Inevitable, merciless Fate.
All hail! All hail! coming Future,
We fear not the face of thee.
Our feet, they are shod for the journey,
Our hearts feel nothing of fear.
We shall strike, for the faith of the Fathers;
We shall strike, for God and Right,
We shall march, like an army with banners.
We shall fight for home and creed,
And whatever fate may betide us
We shall meet as becometh men.
Who's afraid of Death and hereafter
That has lived as heroes should?

My voice is reverberant thunder,
My race is that of the storm.
I'm the argosy, sailing forever,
I'm the army that never disbands.
I'm the fortress that never is taken;
I'm the tale that is never told.
I'm the tempest that never is ended
The cloud that never returns,
I'm the sentry that never has slumbered,
The courier that always rides.
I'm the petrel that never is resting,
The steed that never is spent.
I'm the quarry that never is grounded,
The hunter that winds no Recall.

I'm the ocean that mirrors the heavens,
The sea that Intellect sails.
What the wild waves are saying and singing,
Is the song that I sing unto you.
And my voice, it reminds you of thunder,
My rush being that of the storm.

HIGH-SPEED HEARING.

Two negroes got into a row with a white man. The latter had a revolver and fired a shot. The darkies did a Marathon stunt until out of range, when one of the negroes said to his friend:

"Did you hear that bullet?"

"'Deed I did. I hearn it twice."

"What yo' mean by dat?" asked the first one.

"I hearn dat bullet once when it passed me, and den another time when I passed it!"—*Miami Enterprise.*

BARKIS ON THE JOB.

A New York newspaper wired its Washington office: "Suggest a good man to go with Roosevelt for the paper on his long trip West."

The man in charge of the bureau, seeing a good trip ahead, wired back: "Barkis is willin'."

"Who is this new man Barkis we've got over in the Washington office?" asked the telegraph editor of the managing editor when the dispatch came in.—*Editor and Publisher.*

Business Notices

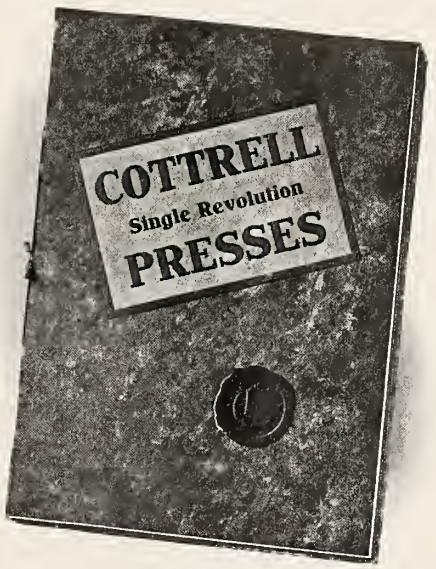
This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests with the advertiser solely.

THE WORONOCO PAPER CO., THE STRATHMORE PAPER CO. AND THE MITTINEAGUE PAPER CO. CONSOLIDATE.

Announcement is made of a consolidation of the Woronoco Paper Company, the Strathmore Paper Company, and the Mittineague Paper Company. The new company will be known as the Woronoco Mill of the Strathmore Paper Company, Woronoco, Massachusetts. The new company acquires all the assets and the good will of the old companies, assuming all contracts and obligations. It is predicted that under the amalgamation many advantages will be gained by concentrating advertising and selling expenses.

COTTRELL SINGLE-REVOLUTION PRESSES.

The Cottrell Single-Revolution Press, new series two-roller, is the subject of a monograph, just issued by the C. B. Cottrell & Sons Company. The work is devoted to



the merits of the Cottrell press, and apart from the value of this purpose, it is highly informing and written in a most attractive style which, with its beauty of illustration and dignified and tasteful typography, makes it exceptionally attractive. The cover-design is shown herewith. Copies may be obtained on application to the C. B. Cottrell & Sons Company.

HART & ZUGELDER'S NEW FACTORY IN PITTSBURG.

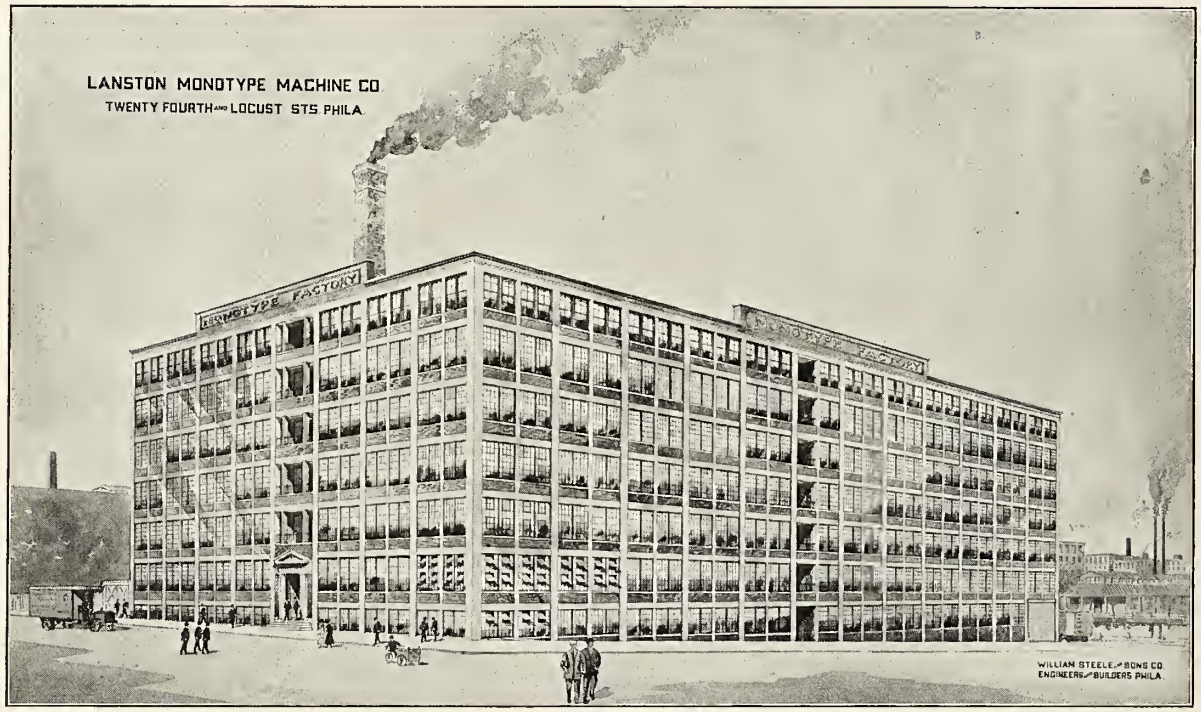
Hart & Zugelder, of Rochester, New York, manufacturers of the "nonmeltable" roller, have erected a new factory in Pittsburg, Pennsylvania, on the corner of Penn avenue and Third street.

NEW FACTORY OF THE LANSTON MONOTYPE MACHINE COMPANY.

Within fifteen months the Lanston Monotype Machine Company expect to have completed and ready for occupancy the new reënforced concrete building, of which a picture is shown herewith. The new factory will be located at Twenty-fourth and Locust streets, occupying the block front from Twenty-fourth to Twenty-fifth streets, and it is very conveniently located for the many out-of-town printers who visit the plant.

To-day there are more than 3,500 Monotypes in use all over the world on every kind of work, and it is convincing testimony of the growing use of this machine in the book, job and newspaper offices of the country that new installations and repeat orders have been greater during the past year than ever before.

The general increase in the company's sales, the demand for matrices of the new cellular type, and the style D and DD keyboards, which has been unprecedented, have been



such during the past year as to outgrow the facilities of their present quarters. The new building is fireproof, and has been planned upon the most thoroughly scientific lines for conducting a growing business. It contains fifty-one thousand square feet, approximately ten times the floor-space required by the Monotype Company seven years ago. It is evident that the popularity of the Monotype has increased even more rapidly than the demand for room in which to build more machines.

A. H. MCLAUGHLIN RESIGNS FROM CHAS. ENEU JOHNSON & CO.

A. H. McLaughlin, western representative of Charles Eneu Johnson & Co., ink manufacturers, with headquarters in Chicago, and one of the most widely known of the old-time printers, has resigned his position owing to failing health. Mr. McLaughlin was president of Chicago Typographical Union for the years 1885 and 1886. During his connection with Charles Eneu Johnson & Co. he has seen the western business under his care increase vastly. His employers and the many friends he has made in their interest part with Mr. McLaughlin with that regret which in a parting of the ways under such circumstances is most deeply felt. Mr. McLaughlin is succeeded by Clifford R. Hunn — "Cliff" — as manager of the western branch. Mr. Hunn is a good type of the modern salesman, with high ideals of business, and a wide reputation in the Middle West, where he has had most of his experience, for personal integrity and clean-cut methods.

A. F. WANNER & CO. NOW WHOLESALE DEALERS AND MANUFACTURERS EXCLUSIVELY.

Effective August 1, A. F. Wanner & Co., Nos. 516-520 South Dearborn street, Chicago, discontinued all business at that location. They announce the disposal of their entire retail business and the opening of offices on the tenth floor of the Monadnock building, Chicago, where they will conduct an exclusively wholesale business in printing machinery, making a specialty of various printing devices of their own manufacture. The present stockholders will remain with the new arrangement.

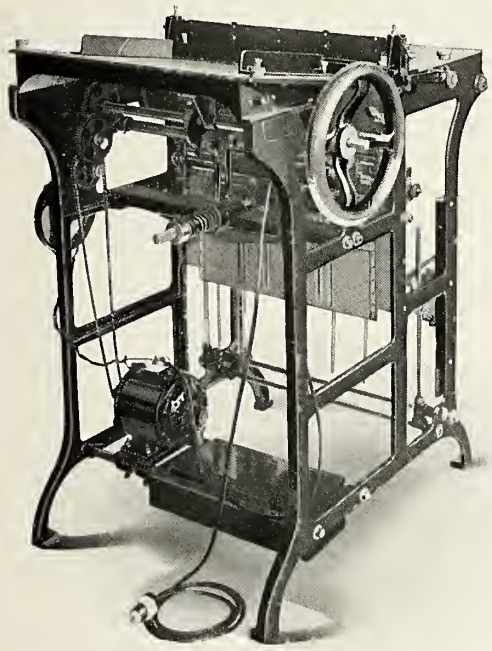
FOLDING AND PUNCHING MACHINE DEMONSTRATIONS BY THE RAYFIELD-DAHLY CO.

Rayfield-Dahly Company, 720-722 South Clark street, Chicago, Illinois, manufacturer of bookbinders' special machinery, has completed arrangements with the American Folding Machine Company, of Cleveland, Ohio, manufacturer of the new and novel tapeless folder, for the exclusive selling agency for the States of Illinois, Iowa, Indiana and Wisconsin. One of the folders has been installed in the salesrooms in Chicago under power and is being demonstrated and fully explained by experts. A cordial invitation is extended by the Rayfield-Dahly Company to the trade to visit its premises and examine this interesting mechanism in operation in various tests and speeds. The

company is also putting on the market a special extra heavy and improved Dahly Multiplex Power Punching Machine with many new features which should command the careful consideration of intending purchasers of machines of this type.

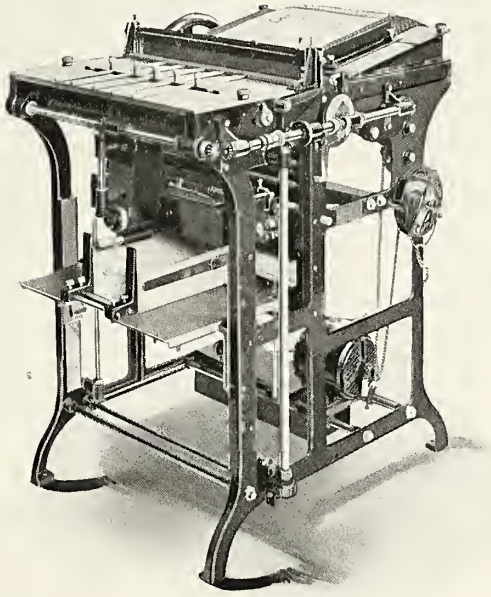
THE AMERICAN FOLDER.

The American Folding Machine Company, of Cleveland, Ohio, is not a newly organized manufacturing concern. For four years the company has been experimenting, testing and building a tapeless folding machine. To-day this machine is considered by those who have witnessed its operation and severe tests a remarkable success. The company has wisely paved the way for successful sales and satisfied buyers, by first placing a number of machines in the hands of printers throughout the country for complete tests. These gentlemen have watched the machines closely, operating under all kinds of conditions. Having fully tested them, they have pronounced them satisfactory, and the makers are now placing the folding machine on the market. It is a single-cycle three-fold paper-folding ma-



No. 1.— The American Folder set for making parallel folds.

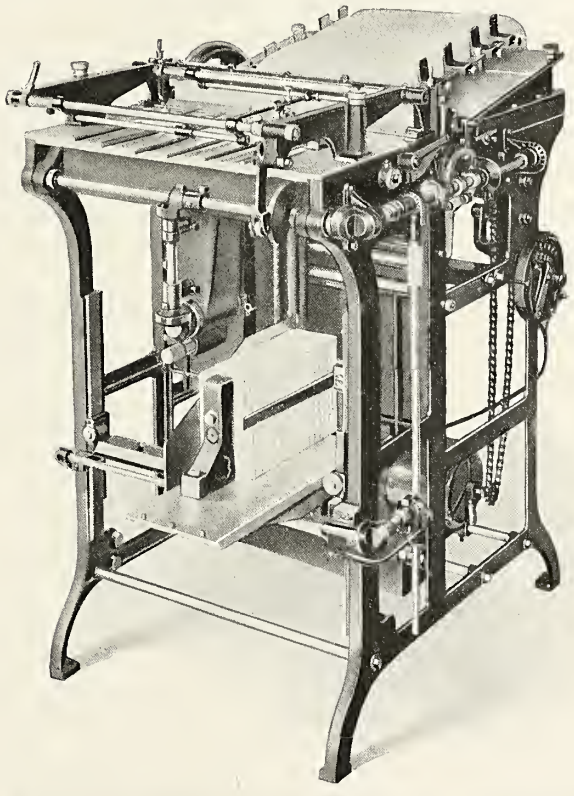
chine, embodying unusual folding-machine qualities. It is the acme of simplicity, and its operation is quickly learned — a feature relieving the owner of the necessity of operating the machine with skilled help. Each action is positive, all folds being made with a knife. The machine is self-contained, and no part of the folding mechanism is removed in changing from one style of fold to another, as from parallel to right angle. It is operated by a one-sixth horse-power motor. The total floor-space necessary for the entire machine is 24 by 36 inches. The weight is 350 pounds. The machine will fold any grade of paper, from onion-skin to 120-pound double-coated. It will make every conceivable commercial fold. It will make one, two, three parallel folds, one or two right-angle folds, as well as two right angles and a parallel to the last fold. It will make 4, 8, 12 and 16 page parallel book folds, as well as 4, 8, 16 page right-angle book folds, making any of these folds in one operation with clean straight edges and perfect register on all folds. It is perfect in register. Absolute control of the sheet is maintained from start to finish, the combination of a tapeless and knife-folding machine making this possible. Atmospheric conditions in no wise affect its



No. 2.— The American Folder making and stacking parallel folds.

operation. Another novel feature is the rectifying mechanisms whereby the sheet if fed in crooked is straightened and brought to a true alignment before each separate operation.

Cut No. 1 shows the machine set for making parallel folds. Cut No. 2 shows the machine making and stacking



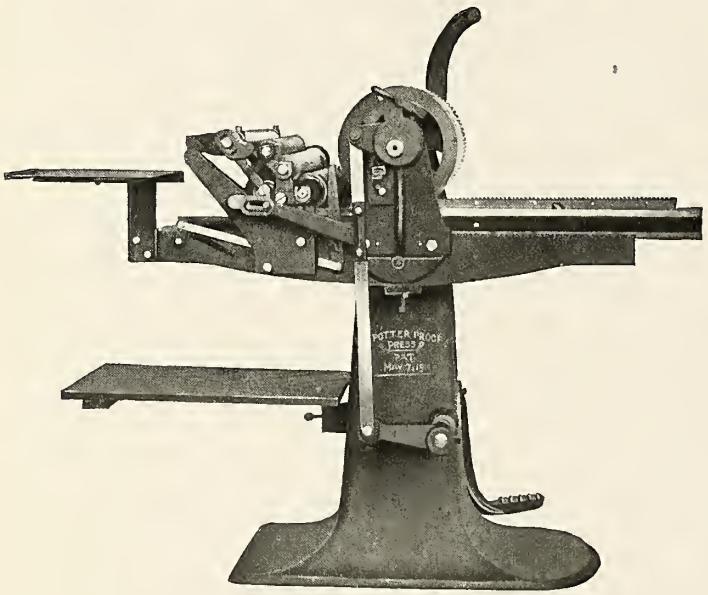
No. 3.— The American Folder making and stacking right-angle folds.

parallel folds. Cut No. 3 shows the machine making and stacking right-angle folds. As each folding mechanism rotates on its own axis, to change from parallel to right

angle, it is only necessary to remove a retaining pin and rotate the mechanism to whatever position is desired. The American Folding Machine Company is in the hands of experienced folding-machine builders, which insures the correctness of its construction and efficiency of its output. Full information and plan of selling will be promptly forwarded upon request.

POTTER SELF-INKING PROOF PRESS.

A. F. Wanner & Co., Chicago, manufacturers of the Potter Proof Press, have with characteristic energy developed this time and trouble saving composing-room accessory to a high degree of simplicity, strength and efficiency. The latest improvement is a self-inking attachment, which



POTTER SELF-INKING PROOF PRESS.

is adjustable at a slight additional cost. This new development, the result of long and careful experimentation, is a most pronounced success. The work from the Potter is like finished cylinder work — effecting saving all along the line. Full particulars will be furnished on request by A. F. Wanner & Co.

THE MILLER SAW-TRIMMER SPECIAL ATTACHMENTS.

The Miller Saw-Trimmer Company, of Alma, Michigan, send an advance copy of their illustrated price-list for 1911, superseding all previous lists. The remarkable versatility of the Miller Saw-Trimmer is shown graphically, and the standardizing attachments are numerous and interesting. No student of composing-room economics should fail to study this well-printed booklet, as it will surely emphasize the fact that work started right is half finished. It will be forwarded by the Miller Saw-Trimmer Company on request.

TO MAKE DUSTPROOF CONCRETE FLOORS.

It will be of interest to printers and lithographers to note a great improvement in the making of concrete floors.

While concrete floors are the most logical floors for the pressroom of the modern shop, still they have a great disadvantage, and that is that they will dust.

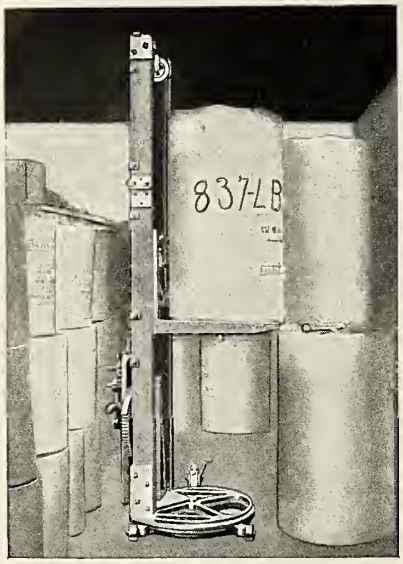
The dust arising from ordinary concrete floors will injure machinery, ink and paper. Then again the ordinary concrete floors do not seem to be able to stand a great deal of heavy trucking. But the Master Builders' Company, of Cleveland, Ohio, has a " method " for making concrete floors that are dustproof, and at the same time concrete floors laid by this " method " will stand an endless amount of heavy trucking without any apparent effect.

Where concrete floors have been worn badly in spots, its method can be used for patching them, making old concrete floors practically as good as new.

For printers and lithographers contemplating the laying of new concrete floors, this method will surely be worth investigating.

IMPROVED REVOLVING TIERING MACHINE FOR PRINTERS.

The time and space saving advantages of a tiering machine have become well recognized in paper mills, paper warehouses, printing-offices and binderies. Important improvements in this form of labor-saving device have been made by the New York Revolving Portable Elevator Company in the tiering machine illustrated herewith. Combining great power with ease of operation the Revolving Tiering Machine can be swung on its base easily from side to side of an aisle and at any angle. It is a remarkable combination of strength and convenience, and saves floor-



In paper-mills, binderies, printing-houses, etc., the " Revolvator " saves time, warehouse space and mutilation of paper.

space and rent by making it possible to fill ceiling spaces as easily as floor spaces. Its price places it easily within the reach of any printing-office which needs such a mechanism. Catalogue and full particulars will be mailed by the company on request.

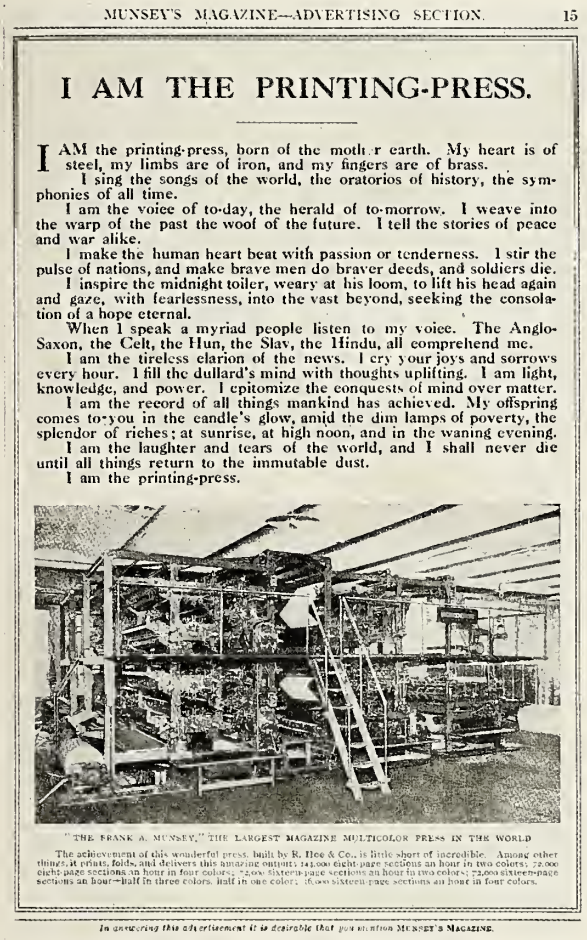
AMERICAN ROTARY VALVE COMPANY ACQUIRES JENNEY ELECTRIC MANUFACTURING CO.

The American Rotary Valve Company, Chicago, announces that it has taken over the business of the Jenney Electric Manufacturing Company. Its announcement runs as follows: " We will continue to manufacture the well-known line of Jenney Universal Type *direct and alternating current motors* for power purposes, also the line of specialties that have made these motors so well adapted to driving individual machines. We will continue to build the well-known Jenney full automatic system of press drive

with push-button control for newspaper presses. The new factory recently built by the Jenney Company, together with additional equipment now being installed, will give us facilities to meet the growing demand for Jenney motors and permit us to give much better deliveries than heretofore."

AN ADVERTISING PROSE POEM.

Foster Gilroy, of the Frank A. Munsey Company, sends to THE INLAND PRINTER a copy of a page advertisement from *Munsey's Magazine* for July, reproduced herewith. "This advertisement," writes Mr. Gilroy, "was written by



MUNSEY'S MAGAZINE—ADVERTISING SECTION. 15

I AM THE PRINTING-PRESS.

I AM the printing-press, born of the mother earth. My heart is of steel, my limbs are of iron, and my fingers are of brass.

I sing the songs of the world, the oratorios of history, the symphonies of all time.

I am the voice of to-day, the herald of to-morrow. I weave into the warp of the past the woof of the future. I tell the stories of peace and war alike.

I make the human heart beat with passion or tenderness. I stir the pulse of nations, and make brave men do braver deeds, and soldiers die.

I inspire the midnight toiler, weary at his loom, to lift his head again and gaze, with fearlessness, into the vast beyond, seeking the consolation of a hope eternal.

When I speak a myriad people listen to my voice. The Anglo-Saxon, the Celt, the Hun, the Slav, the Hindu, all comprehend me.

I am the tireless clarion of the news. I cry your joys and sorrows every hour. I fill the dullard's mind with thoughts uplifting. I am light, knowledge, and power. I epitomize the conquests of mind over matter.

I am the record of all things mankind has achieved. My offspring comes to you in the candle's glow, amid the dim lamps of poverty, the splendor of riches; at sunrise, at high noon, and in the waning evening.

I am the laughter and tears of the world, and I shall never die until all things return to the immutable dust.

I am the printing-press.

"THE FRANK A. MUNSEY," THE LARGEST MAGAZINE MULTICOLOR PRESS IN THE WORLD

The achievement of this wonderful press, built by R. Hoe & Co., is little short of incredible. Among other things it prints, folds, and delivers this amazing output: 144,000 eight-page sections an hour in two colors; 72,000 eight-page sections an hour in four colors; 72,000 sixteen-page sections an hour in two colors; 72,000 sixteen-page sections an hour—half in three colors, half in one color; 36,000 sixteen-page sections an hour in four colors.

In answering this advertisement it is desirable that you mention MUNSEY'S MAGAZINE.

Mr. Robert H. Davis, of our editorial staff, on the spur of the moment to fill a page for an advertiser, and has aroused a great deal of interest in printing and publishing circles. George Allen England, the well-known author, declares it to be one of the finest prose poems that he has ever read."

ROCHESTER BRANCH OF THE BINGHAM BROTHERS COMPANY.

Bingham Brothers Company, roller-maker, 406 Pearl street, New York city, announces the opening of a fully equipped branch at Rochester, New York, located in the heart of the printing district. The company has largely increased its business in the district of Rochester, the needs of which demanded a modern equipped plant to take care of its rapid expansion. Aside from this new branch, the company operates a branch at Philadelphia, at 52 Cherry street, and is also allied with Bingham & Runge, of Cleveland, Ohio, making in all three branches operated from the New York shop, under the management of the famous Herbert M. Bingham.

HOOLE MACHINE AND ENGRAVING WORKS—BOOKBINDERS' TOOLS AND MACHINERY.

Hoole Machine and Engraving Works, of Brooklyn, New York, has recently issued catalogue No. 79, embracing its complete line of bookbinders' tools, machinery, etc. This establishment was founded in 1832, and bears the distinction of being the oldest firm of its kind in the United States that has successfully manufactured from the very beginning a line of bookbinders' accessories that have stood for quality and service.

The catalogue is illustrated from cover to cover, making it unusually interesting. The Hoole Machine and Engraving Works announces that from now on it proposes to sell direct to the consumer, who will get the best terms and lowest prices — there is now one price to all, and the consumer gets the same terms as the dealer. The catalogue will be sent on request.

BEN FRANKLIN CLUB OF MINNEAPOLIS.

The Ben Franklin Club of Minneapolis gave its annual picnic on Saturday, July 15. It was one of the most enjoyable outings ever given by this organization. There were about 175 printers, supply men and their families present.

After arriving at Coney Island on Lake Waconia — thirty miles from Minneapolis — the picnickers assembled in the open-air dancing pavilion and whiled away an hour tripping the light fantastic to the strains of an orchestra brought for the occasion.

Dinner was served in the dining-room, and it was quite up to the standard of the Zeglin Brothers' usual bounteous spread. After dinner the picnickers gathered in the baseball field and watched a spirited five-inning encounter between the Ben Franklin Club and the Supply Men teams — the latter winning by a score of 2 to 3.

Following the ball game there were other games of the usual picnic order, and prizes were awarded to the winners of each event.

Supper was served in the dining-room after the contests on the field, and the tired but happy assemblage took the boats to connect with the train for home at seven o'clock — but not before giving Mr. Gustavus Monasch, chairman of the Entertainment Committee, a vote of thanks for the manner in which he managed the affairs of the day.

$6,000 FOR "TALKING HAND."

A jury in New York city recently returned a verdict for $6,000 in the suit of Walter Harriman, a deaf mute, to recover $25,000 damages from the Francis H. Leggett Company for injuries to his hand in a printing-press. Harriman's hand was badly crushed, and he claimed that the accident was caused by negligence on the part of the defendant. A big sum was asked because it was the plaintiff's "talking hand" that had been disabled, compelling him to go back to the St. Joseph Institute for the Deaf and Dumb to learn to express himself with his left hand. As there were several other deaf mutes employed in the office with the plaintiff, nearly all of the testimony was given in the sign language through an interpreter. A motion was made to set aside the verdict, but was denied by Judge Newburger.

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

PAPER PURCHASERS' GUIDE, by Edward Sicbs. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY, Chicago.

PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. $1 by mail. THE INLAND PRINTER COMPANY, Chicago.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khâyyâm; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of books, 7¾ by 9¾ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

TO LOVERS OF ART PRINTING — A limited edition of 200 numbered copies of Gray's "Elegy Written in a Country Churchyard," designed, hand-lettered and illuminated in water-colors by F. J. Trezise. Printed from plates on imported hand-made paper and durably and artistically bound. Price, boxed, $2 postpaid. THE INLAND PRINTER CO., Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

A PRINTING PLANT FOR SALE — In southern New England, an old, established printing plant, now running and doing a large business; real estate owned by the company, and the plant equipped for doing a general printing business and handling large orders, and is considered by experts a model one and up to date in every particular; the entire assets of the company are offered for sale, which includes real estate, machinery and tools, work in progress and accounts receivable, and will inventory nearly $200,000; for further particulars, address W. H. WARNER, 286 Fifth av., New York city.

FIVE NEW TOWNS A DAY — Opening in Canadian West for printers and newspaper men; $500 to $1,000 capital required; best locations can be secured by writing. MILLER & RICHARD, 123 Princess st., Winnipeg, Can.

FOR SALE — An established job-printing business in the best town in Mississippi; price, $2,500; terms. H 185.

FOR SALE — An established monthly mail-order trade magazine; good advertising patronage, substantial circulation; both can be rapidly increased to a large proportion; this is an opportunity for some one who wants an easily managed and profitable mail-order business; would exchange for printing-press or automobile. H 424.

FOR SALE — First-class printing plant doing very profitable business in large southern city; reason for selling — ill-health. H 366.

FOR SALE — Thriving weekly newspaper and job office serving northern interior of British Columbia; capable of great development; $6,000 cash and $6,500 easy payments. C. STACKHOUSE, Ashcroft, B. C.

FOR SALE — Two-thirds interest in a modern-equipped printing plant; fine established trade in bank supplies and loose-leaf goods over the South; the best proposition in the South for right parties; plant invoices $18,000; complete bindery; this is an A-1 proposition; health failing reason for selling. H 406.

GOOD POSITION for young man of ability, outside, in city; also foreman composing-room; must be first-class men and in position to buy some treasury stock in job-printing plant in Middle West. H 411.

WANTED — A practical printer who has some money and experience in mail-order business; I have the plant. D. B. CROPSEY, Fairbury, Neb.

WANTED — Agencies in Canada for pressroom and bookbinders' supplies; references. H 419.

WOULD INSTALL LINOTYPES — A-1 linotype operator, experienced in composition business, seeks opportunity to place one or more machines in connection with live, reliable printing plant; any good locality; can furnish references. H 415.

Publishing.

IF YOU WOULD BUY or sell a trade, technical or class paper, communicate with us; we can serve you. HARRIS-DIBBLE COMPANY, Masonic bldg., New York city.

ENAMELING, GLAZING AND PRESERVING.

ENAMELING, GLAZING AND PRESERVING — Manufacturers of art prints, photographs, hand-colored work, calendars, cards, leather goods, novelties, fancy boxes, post-cards and allied lines can now arrange for this modern, improved method on a reasonable royalty basis; greatly augments the value of every thing where applied, producing new goods in a new, attractive way at very low cost. H 413.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs at any drug store about 75 cents. Write for circulars and specimens. THOMAS M. DAY, Box 12, Windfall, Ind.

FOR SALE.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 634 Federal st., Chicago.

COMPLETE ELECTROTYPE PLANT, motors attached, everything in fine shape; price very low. PECKHAM MACHINERY COMPANY, 1 Madison av., New York city.

FOR SALE — Cases, news and italic cases; in good condition; will sell cheap. THE H. O. SHEPARD CO., 632 Sherman st., Chicago, Ill.

FOR SALE — One 62-inch Cross continuous automatic press-feeding machine, used only slightly. H 423.

FOR SALE — We have a 32 by 44 inch Cross folder feeder in good working order, two years old; very reasonable. H 422.

LINOTYPE FOR SALE, Model No. 1, complete with 2 extra fonts of 2-letter matrices and alternating-current motor; only reason for selling — have replaced with Monotype. Address ROGERS PRINTING COMPANY, Dixon, Ill.

RULING-MACHINE FACTORY — Entire plant, patents, patterns, finished machines. Sold account illness. PECKHAM MACHINERY COMPANY, 1 Madison av., New York city.

TWO LINOTYPES, 3 cylinder presses, folder (feeder attached), embosser, 15 tons linotype metal at 5½ cents, to close plant. PECKHAM MACHINERY COMPANY, 1 Madison av., New York city.

TWO SIMPLEX MACHINES — Each $100 cash, f. o. b. Chicago; one 10 point, one 8 point. Address SIMPLEX, 328 Wabash av., Chicago, Ill.

HELP WANTED.

Artists.

WANTED — A first-class commercial artist. H. C. BAUER ENGRAVING CO., 109 S. Penn st., Indianapolis, Ind.

Bookbinders.

WANTED — Foreman for bindery located in Middle West; chiefly enamel papers to handle; large part of work is paper binding; permanent position and good wages to fine executive. H 250.

GOLD INK—At Last a Success!

"OROTYP" combines perfect working qualities with a brilliant, smooth, finished appearance. We shall be glad to demonstrate this fact to any interested printer by shipping a one-pound can *on approval.* Light Gold, Deep Gold, Copper and Aluminum — $3.00 per pound. Liberal discounts to jobbers.

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Sole Agent and Distributor in the United States: JAS. H. FURMAN, 186 N. La Salle Street, Chicago
100 William Street, New York

Compositors.

WANTED — A first-class compositor; one who is capable of originating ideas and executing same in a workmanlike manner; steady position for right man; unless you are absolutely capable of taking a position of this kind, please do not answer. Address KILHAM STATIONERY & PRINTING CO., Portland, Ore. Scale, $25.50.

WANTED — First-class job compositor and all-around printer; prefer man who understands stonework, stock handling and cutting, and can do best job and catalogue composition rapidly; high-grade job plant in small town; first-class position for man who can make good. H 437.

WANTED — Up-to-date union job compositor who can create the best in stationery and advertising printing; profitable position with long-established concern in hustling southern city; send samples, references, and state salary expected; all communications will be considered strictly confidential. H 410.

Engravers.

WANTED — Competent foreman for photoengraving department by a high-grade catalogue house; must be experienced on mechanical, catalogue and color work; address with full particulars as to experience and salary expected, also send samples showing line of work handled. H 402.

WANTED — First-class mechanical wood engravers, also man competent to take charge and build up the department; reply, stating particulars as to experience and salary expected, together with samples of work. H 401.

WANTED — Photographer for engraving house; man capable of making half-tone and line negatives; young man preferred. H 199.

Folder Operator.

WANTED — Good folding-machine operator, good wages and steady work. FOREST CITY BOOKBINDING CO., 625 Caxton bldg., Cleveland, Ohio.

Foremen, Managers and Superintendents.

APPLICATIONS are invited for position as general manager of large printing establishment in British colony producing best class work; applicants must possess a first-class general knowledge of letterpress, lithograph and tin printing, the last absolutely essential; please state in confidence full particulars of experience, where gained, age, etc., and salary required. H 438.

WANTED — An experienced foreman to take charge of a printing department of a manufacturing concern in a city of 60,000 population; foreman required to assume responsibility of turning out satisfactory work and to do stonework; union shop; references required. H 434.

WANTED — FIRST-CLASS SUPERINTENDENT; a man who is thoroughly experienced in the general job-printing business — composing-room, pressroom and bindery; the plant is located in the Central West, and is modern in every respect and up to date in its methods; the position is a permanent one, and will pay a good salary to the right man, but he must be forceful, energetic and know his business thoroughly. H 392.

Operators and Machinists.

LINOTYPE MACHINIST-OPERATOR for job office; non-union; steady work, good wages. H 396.

WANTED — Female linotype operator for commercial office having three machines. Wages satisfactory. H 427.

WANTED — First-class linotype machinist-operator, non-union; permanent position; location — south Missouri. H 405.

Proofreaders.

PROOFREADER WANTED — Must be quick and accurate with both English and French proofs. Apply, giving references, also stating salary and when you can report for duty, to THE MORTIMER CO., Limited, Ottawa, Can.

WANTED — Experienced proofreader, either male or female, for commercial office of medium size. References required. H 428.

Salesmen.

PRINTING-INK SALESMAN WANTED; territory the far West, state experience, age, with whom you have been, average daily expenses and salary expected. H 417.

WANTED — Advertising and sales manager for photoengraving establishment in Philadelphia doing high-grade work, making a specialty of colorwork. State full particulars, experience and salary expected. H 408.

WANTED — Experienced traveling salesman familiar with bank and commercial printing and lithographing; office equipment and stationery; good position to right party. Address M. S. & D. A. BYCK CO., Savannah, Ga.

Stoneman.

WANTED — Competent stoneman for book make-up. FREE PRESS, Burlington, Vt.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering, state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $4.

LINOTYPE INSTRUCTION, 6 machines, 12 weeks' thorough operator-machinist course, $80; hundreds of successful graduates. Write for prospectus. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 419 First av., New York city.

N. E. LINOTYPE SCHOOL, 7 Dix place, Boston, Mass. Four-machine plant, run solely as school; liberal hours, thorough instruction; our graduates succeed. Write for particulars before deciding.

SITUATIONS WANTED.

Artists.

ARTIST — First-class experienced man wants position; valuable proposition; has something new, investigate; will consider partnership; East or Middle States. Address J. FRED HALLER, 3153 Portis av., St. Louis, Mo.

ARTIST, thoroughly practical, with 14 years' experience at figure and bird's-eye-view work for engravers and lithographers, would like to make a change. H 435.

Bookbinders.

BOOKBINDER — Experienced finisher, stamper and forwarder, also good at loose-leaf binders, wants position. H 132.

BOOKBINDER — Two and one-half years' experience in first-class general bindery; 19 years of age, strong, healthy, steady, willing and of good habits, now employed, desires change; Pacific coast, West or Northwest. H 414.

FOREMAN — Twelve years' bindery experience, 6 years foreman, thoroughly familiar with edition, blank and pamphlet work, some loose-leaf experience; sober; can handle help to secure best results; change September 15, also working foreman. H 416.

Compositors.

JOB COMPOSITOR — I. T. U. student, union, wishes to locate in Middle West, Chicago preferred. PRINTER, 3358 Fifth av., Pittsburg, Pa.

WANTED — Position as a compositor, union, have had some experience at other work in office. Address MISS PHEBE PATTERSON, Batesville, Ark.

WANTED — Position by first-class job compositor; union; East preferred. H 432.

Engravers.

WANTED — Position as coarse-screen operator; am willing to do line photographing. H 389.

Foremen, Managers and Superintendents.

HIGH-GRADE PRINTER desires position as superintendent or composing-room foreman; 8 years' experience as an executive; union. Wisconsin, Indiana, Michigan or Illinois preferred. H 439.

POSITION AS MANAGER or superintendent by a thoroughly competent man in all branches of the letter-press and lithographic business; has been in charge (for the past five years) of a plant producing the very finest half-tone colorwork and novelties; can demonstrate his knowledge and ability by doing any part of the work personally; close buyer, strict in discipline and system; desire for a more congenial location the reason for this advertisement. H 407.

SUPERINTENDENT — Man seeks position as superintendent or manager; experienced executive, accustomed to handling large force and big volume of business; systematic factory manager, familiar with cost systems and cost-system installation; first-class houses only; Philadelphia or New York preferred. H 358.

PRINTING SUPERINTENDENT — the kind you are looking for; write me; estimates, sales, efficiency, costs. H 222.

YOUNG MAN of 30 wants position, estimator, assistant manager, superintendent; efficient and practical; good references. H 429.

Miscellaneous.

OFFICE MAN wants work; ten years' experience, from sorting pi to managing medium-sized office; what offers? H 403.

Machinist.

WANTED — Position as printing-press machinist and erector by man of wide experience; best of references. H 418.

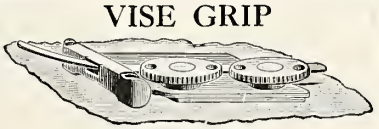
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Megill's Patent
DOUBLE-GRIP GAUGES
$1.25 set of 3 with extra tongues.

Pressmen.

CYLINDER PRESSMAN — A live, up-to-date man, 30 years old, half-tone and color work, good executive, desires to make change. H 420.

FIRST-CLASS CYLINDER PRESSMAN, married, sober and reliable, desires steady position; not less than $20 per week; union. PRESSMAN, 126 Prospect st., Binghamton, N. Y.

PRESSMAN — Cylinder pressman, experienced on the better class of work, sober and reliable, young man. Eastern States preferred. H 433.

SITUATION WANTED — By pressroom foreman, 20 years' experience in large offices; high-grade work; temperate and a hustler; reference. H 430.

Proofreaders.

LADY PROOFREADER, union, wants position; 10 years in Government Printing Office, 3 years with law-publishing house. H 421.

Rollermaker.

FIRST-CLASS ROLLERMAKER wants position; 15 years' Gatling-gun experience; best formulas; take charge; highest references; employed. H 436.

Salesmen.

SALES MANAGER printing and engraving plant; thoroughly experienced, well posted of users of high-class work throughout the country; wants position with modern, progressive concern who will make liberal offer of interest in the company as the business develops; was in charge of sales 2 years with one house and 5 years with another, both high-grade, large, well-known houses; worked at the trade 10 years prior to taking the sales end; am in touch with capable superintendent, artists and pressmen; can unquestionably deliver the business with the proper backing. H 287.

SITUATION WANTED by experienced young man as salesman or office man; am familiar with all departments, competent estimator, understand cost systems and can install same. H 394.

BUSINESS DIRECTORY.

Advertising Blotters.

A GOOD BLOTTER will pull business any month in the year; why not get some extra business during the summer by stirring it up with a good blotter? Our service is not expensive — attractive 3-color cut and copy for business-pulling wording, $2; signature cut free to each new customer. WM. J. PLATT & CO., Bridgeport, Conn. Samples free. 8-11

Bookbinders' and Printers' Machinery.

DEXTER FOLDER COMPANY, Pearl River, N. Y. Folding machines, automatic feeders for presses, folders and ruling machines. 2-12

Bookbinders' Supplies.

SLADE, HIPP & MELOY, Inepd., 157 W. Lake st., Chicago. Also paper-box makers' supplies. 1-12

Book Dies.

BRASS BOOK STAMPS and embossing dies of all descriptions. CHICAGO EMBOSSING CO., 126 N. Union st., Chicago. tf

Calendar Manufacturers.

COMPLETE AND ARTISTIC LINES of high-embossed calendar subjects, German make excelled, with prices that insure business. CHICAGO EMBOSSING CO., 126 N. Union st., Chicago, Ill. tf

HEAVY EMBOSSED bas-relief calendars. Ameriea's classiest line. Black and white, three-color and hand-tinted. H. E. SMITH CO., Indianapolis, Ind. 12-11

Case-making and Embossing.

SHEPARD, THE H. O., CO., 632 Sherman st., Chicago. Write for estimates. 1-12

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER, 168-172 W. Monroe st., Chicago. Electric-welded steel chases for job and cylinder presses. 7-12

Chicago Embossing Company.

EMBOSSERS of quality. Calendar backs, catalogue covers, menu tablets, announcement covers, etc. CHICAGO EMBOSSING CO., 126 N. Union st., Chicago. tf

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE COMPANY, THE, 116 Nassau st., New York; 610 Federal st., Chicago; Mermod-Jaccard bldg., St. Louis, Mo. Satin-finish plates. 6-12

Cost Systems and Installations.

COST SYSTEMS designed and installed to meet every condition in the graphic trades. Write for booklet, "The Science of Cost Finding." THE ROBERT S. DENHAM CO., 342 Caxton bldg., Cleveland, Ohio. 10-11

Counters.

HART, R. A., Battle Creek, Mich. Counters for job presses. Also paper joggers, "Giant" Gordon press-brakes. Printers' form trucks. 5-12

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BARNHART BROTHERS & SPINDLER, 168-172 W. Monroe st., Chicago. Babcock drums, two-revolution and fast new presses. 7-12

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H. F. McCAFFERTY CO., nickeltyping and fine half-tone work. 141 East 25th st., New York. Phone, 5286 Madison square. 3-12

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st. 11-11

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-12

WILLIAMS-LLOYD MACHINERY COMPANY, office and salesrooms, 638 Federal st., Chicago. Eastern representatives: United Printing Machinery Company, Boston-New York. 2-12

Embossers and Engravers — Copper and Steel.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die makers and embossers. Write for samples and estimates. 16-20 E. Randolph st., Chicago. 4-12

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies.

EMBOSSING DIES THAT EMBOSS. We are specialists in this line. Every job tested upon completion before leaving the plant. CHICAGO EMBOSSING CO., 126 N. Union st., Chicago, Ill. tf

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WE SELL to printers, lithographers and related trades, and satisfy them because of a knowledge of what is required. Our personal service makes our patrons satisfied customers. Our specialties: High-grade paper-cutter knives; cutting sticks (all sizes); K. K. knife lubricator, takes place of oil and soap; K. K. paper-slip powder, better than soapstone. Also expert knife grinders. Prices right. E. C. KEYSER & CO., 722 S. Clark st., Chicago. 6-12

Gummed Labels and Advertising Stickers.

STANDARD PUB. CO., Vineland, N. J. Gummed labels and stickers for the trade. Send for catalogue.

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IDEAL COATED PAPER CO., Brookfield, Mass. Imported and domestic guaranteed non-curling gummed papers. 5-12

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JAMES D. McLAURIN & CO., INC., 127 White st., New York city. "Bull-dog" brand gummed tape. Every inch guaranteed to stick. 6-12

Ink Manufacturers.

AMERICAN PRINTING INK CO., 2314-2324 W. Kinzie st., Chicago. 3-12

Job Presses.

GOLDING MFG. CO., Franklin, Mass. Golding Jobbers, $200-$600; Embosser, $300-$400; Pearl, $70-$214; Roll-feed Duplex, Triplex. 8-11

Machine Work.

CUMMINGS MACHINE COMPANY, 238 William st., New York. Estimates given on automatic machinery, bone-hardening, grinding and jobbing. Up-to-date plant; highest-grade work done with accuracy and despatch. 1-12

Machinery.

BARNHART BROTHERS & SPINDLER, Chicago, New; rebuilt. 7-12

Material.

BEST TYPE IN THE WORLD, 35 cents per pound; 8 cents allowed for your old type; order your next type from us — if you are not satisfied, return the type and get your money back. PEERLESS TYPE FOUNDRY, Winona, Minn., Dept. 1. 8-11

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"Cramain-Gold" is a soft, pliable, brilliant, beaten Metal Leaf, easily applied—and non-tarnishing. Less than half the cost of genuine gold.

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Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC COMPANY, 527 W. 34th st., New York. Electric equipments for printing-presses and allied machines a specialty. 3-12

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DEXTER FOLDER CO., Pearl River, N. Y., manufacturers of automatic-clamp cutting machines that are powerful, durable and efficient. 2-12

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SHNIEDEWEND, PAUL, & CO., 631 W. Jackson blvd., Chicago. 7-12

Photoengravers.

BLOMGREN BROTHERS & CO., 512 Sherman st., Chicago. Photo, half-tone, wood engraving and electrotyping. 11-11

SHEPARD, THE HENRY O., CO., illustrators, engravers and electrotypers, 3-color process plates. 632 Sherman st., Chicago. 12-11

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WILLIAMS-LLOYD MACHINERY COMPANY, headquarters for photoengravers' supplies. Office and salesrooms: 638 Federal st., Chicago. Eastern representatives: United Printing Machinery Co., Boston-New York. 2-12

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-12

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-12

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago office, 7 S. Dearborn st. 11-11

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; Fisher bldg., Chicago; factory, Long Island City, New York. 10-11

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; First av. and Ross st., Pittsburg; 706 Baltimore av., Kansas City; 52-54 S. Forsythe st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis.; 919-921 4th st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa. 3-12

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia. 10-11

BUCKIE PRINTERS' ROLLER CO., 714 S. Clark st., Chicago; St. Louis, Detroit, St. Paul; printers' rollers and tablet composition. 6-12

MILWAUKEE PRINTERS' ROLLER CO., 372 Milwaukee st., Milwaukee, Wis. Printers' rollers and tablet composition. 1-12

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850. 2-12

Printers' Supplies.

BARNHART BROTHERS & SPINDLER, 168-172 W. Monroe st., Chicago. Scientific printing-office equipments. 7-12

Proof Presses for Photoengravers and Printers.

SHNIEDEWEND, PAUL, & CO., 631 W. Jackson blvd., Chicago. 7-12

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SHOW CARDS AND COUNTER CARDS. Cut-outs that attract attention. High-class in every particular. CHICAGO EMBOSSSING CO., 126 N. Union st., Chicago, Ill. tf

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A COLD SIMPLEX STEREOTYPING OUTFIT, $19 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat, simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard. "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. 33d st., New York city. 8-11

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AMERICAN TYPE FOUNDERS CO., original designs, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, New York, Philadelphia, Baltimore, Washington, D. C., Richmond, Buffalo, Pittsburg, Cleveland, Cincinnati, St. Louis, Chicago, Kansas City, Indianapolis, Denver, Dallas, Los Angeles, San Francisco, Portland, Spokane, Seattle, Vancouver. 8-11

BARNHART BROTHERS & SPINDLER, 168-172 W. Monroe st., Chicago. Type, borders, ornaments, electros, brass rule, galleys. 7-12

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 43 Centre st. and 15 Elm st., New York. 11-11

INLAND TYPE FOUNDRY, Standard Line type and printers' supplies, St. Louis, New York and Chicago. 11-11

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Paralyze Your Power Bill

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Variable Speed, Reversible

PRINTING PRESS MOTORS

(on alternating current only)

— Put every watt of "juice" to *actual working* use

None of it is wasted in resistance coils, compensating coils or other devices that destroy power after it is metered.

"A Touch of the Toe
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And it doesn't speed up or slow down by jerks (or "steps"), but steadily, smoothly, on the principle of a cone-bearing.

Current-cost is exactly proportionate to the *speed* at which motor is driven.

A slow, careful color-register job costs no more current per thousand impressions than a rough-and-tumble dodger job.

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The Kimble A. C. Reversible Variable Speed Printing Press motors will pay dividends on their cost from the first day you install them.

¼ h. p. to ½ h. p. friction drive
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Exactly the right motor for every machine in your shop — linotypes, presses, folders, cutters, stitchers, etc. — single phase, polyphase, variable speed, constant speed, alternating current only.

Send for full information. Give list of machines to be supplied and get our estimate.

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for

Fifty Cents

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			$ 10.00	
Per M.				$ 0.3703
Fixed interest . .	on $ 8,000	6%	$ 1.60	
Charges, insurance	" "	2%	.54	
Depreciation . .		5%	1.33	
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			$ 3.59	
Per M.				$ 0.1330

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CROTON FALLS, N. Y.

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The next time you have a job for one of your finicky customers who demands something unusually attractive, use Cameo Plate. It will deepen the half-tones, enrich the illustrations and add new dignity to the type.

"The Cameo result" is evident even to the man who does not appreciate many of the finer points in the printer's art.



CAMEO PLATE



COATED BOOK — White or Sepia

To get the very best results with Cameo, note these few suggestions.

HALF-TONE PLATES. The plates should be deeply etched. The screen best adapted is 150 lines to the inch, although the surface is receptive to any ordinary half-tones.

OVERLAYS. Should be cut on slightly thicker paper than required for regular coated.

MAKE-READY. Build up an even grading from high lights to solids.

INK. Should be of fairly heavy body, one which will not run too freely, and a greater amount of ordinary cut ink must be carried than for glossy papers. The richest effect that can be obtained in one printing comes from the use of double-tone ink on Cameo Plate. Of this ink less is required than for glossy paper. There is no trouble from "picking."

IMPRESSION. Should be heavy, but only such as will ensure an unbroken screen and even contact.

Cameo is the stock for all half-tones exeept those intended to show polished and mechanical subjects in microscopic detail.

Use Cameo paper according to these instructions and every half-tone job you run will bring you prestige.

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SCHEDULES EFFECTIVE JUNE 18

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10.00 a. m. Lv.	. . . Chicago . . .	Ar. 1.30 p. m.
1.15 p. m. Ar.	. . . Denver . . .	Ar. 9.00 a. m.
3.51 p. m. Ar.	. Colorado Springs .	Lv. 4.58 a. m.

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Other first-class trains via Chicago, Union Pacific and North Western Line leave Chicago daily. The Denver Special, 6.05 p. m., arrives Denver 8.59 p. m., and the Colorado Express, 10.45 p. m., arrives Denver 7.35 a. m.

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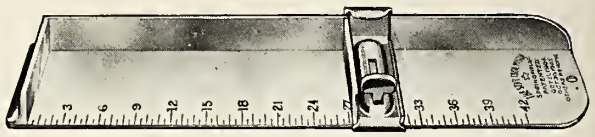
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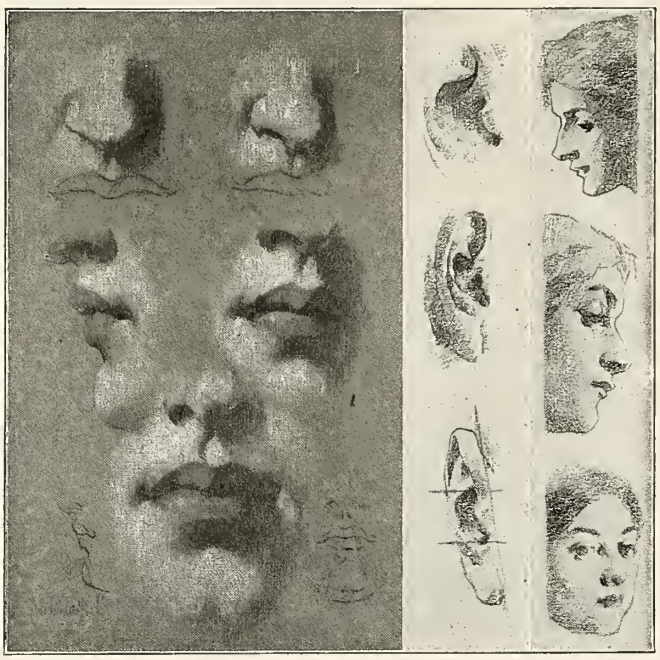
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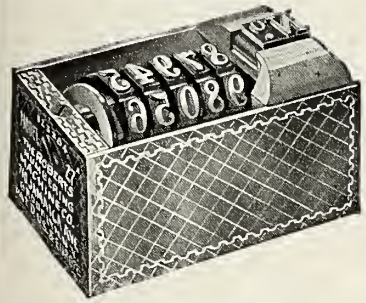
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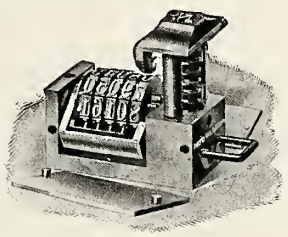
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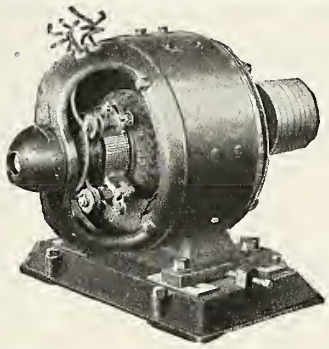
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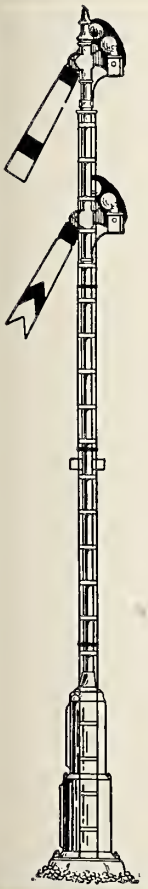
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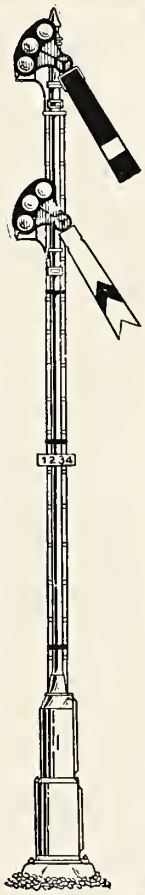
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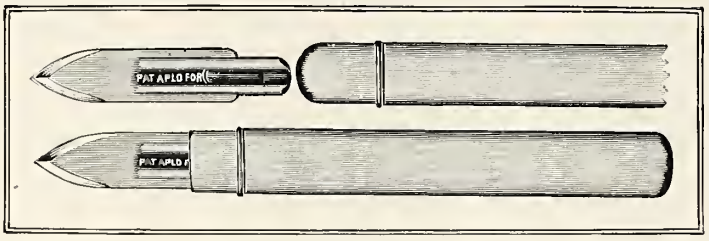
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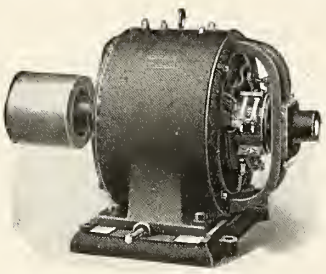
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An examination by liberal sample, which we will cheerfully furnish any interested printer, will prove all of our claims in behalf of the *quality we guarantee* in our special manufactured bond paper.

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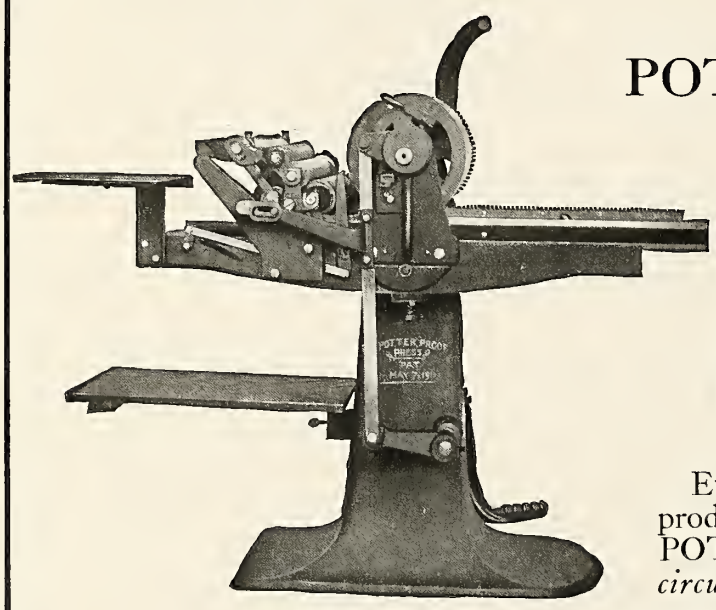
will not only please the eye of the user, but by reason of its distinctive character and high-class snap and crackle qualities, it will catch the eye of the business concern to whom the letter is addressed; the result—an effective introduction. Marquette Bond is not the kind that will turn color or crumble. Is an honest product, made according to our own demands and to fill what we know is required by the printer.

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With Inking Attachment

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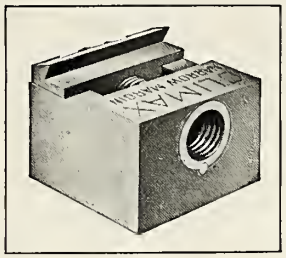
10 x 15 16½ x 25 25 x 32

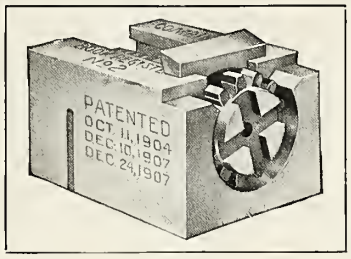
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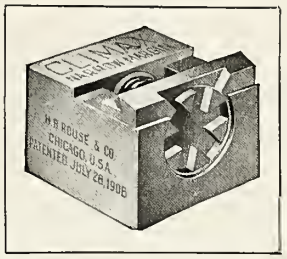
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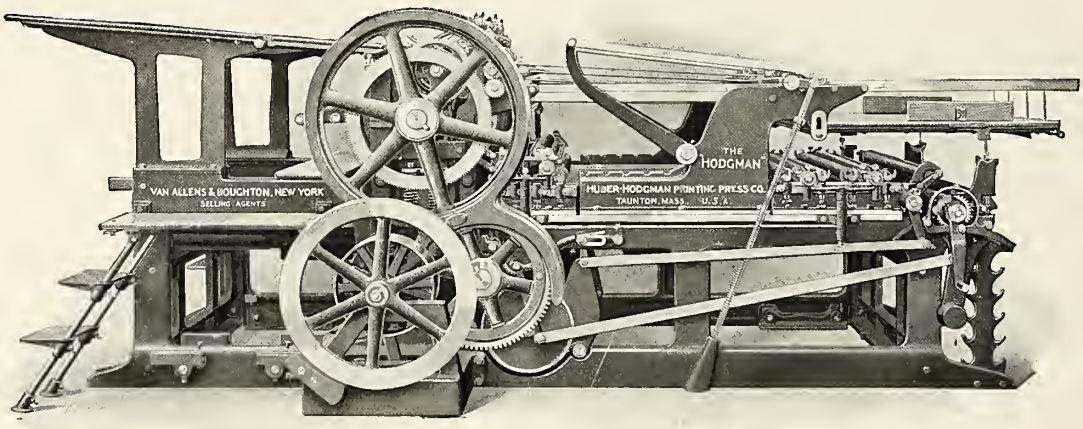
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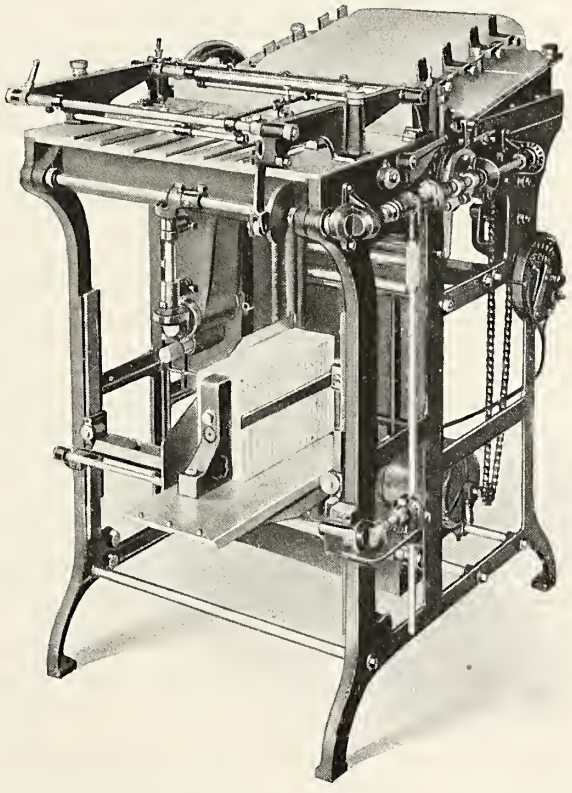
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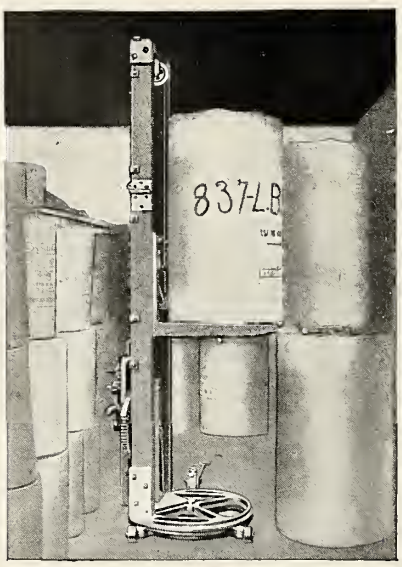
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Platen Dwell
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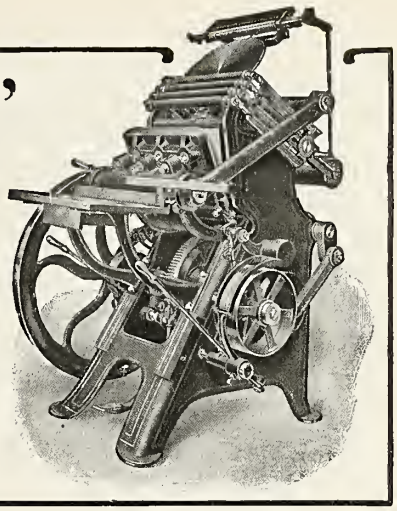
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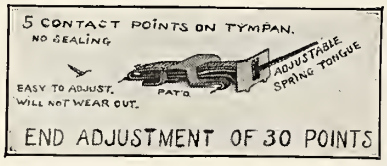
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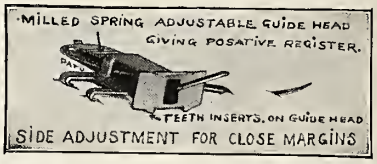
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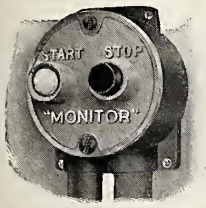
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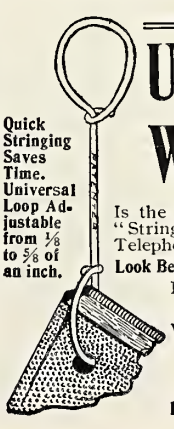
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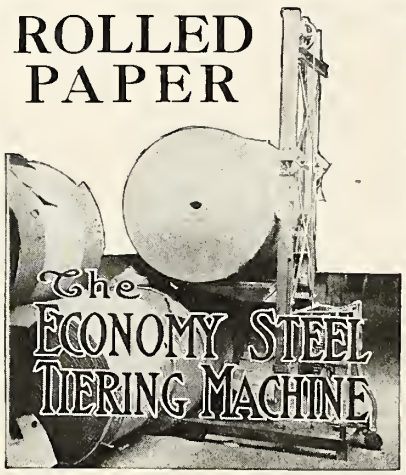
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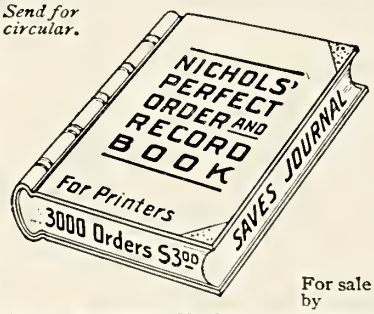
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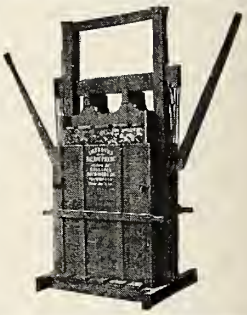
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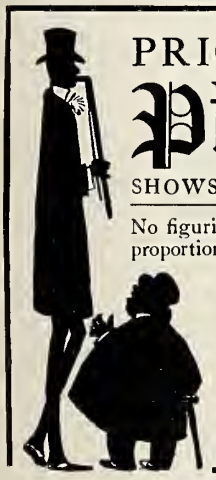
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THE NAME *Potter* ON PRINTING MACHINERY IS A GUARANTEE OF HIGHEST EXCELLENCE

Offset Presses?

If it's a POTTER it's the Best

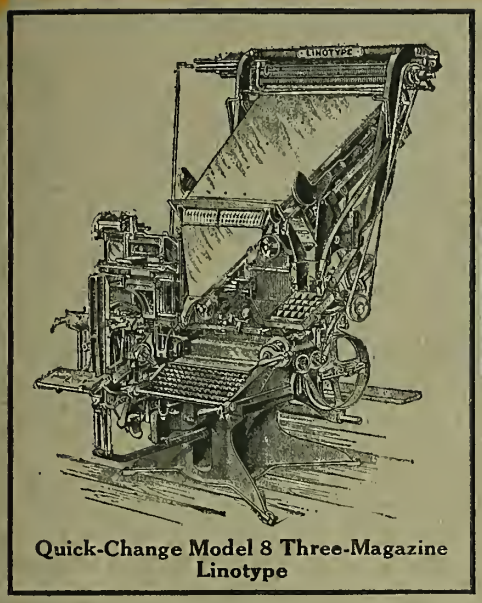
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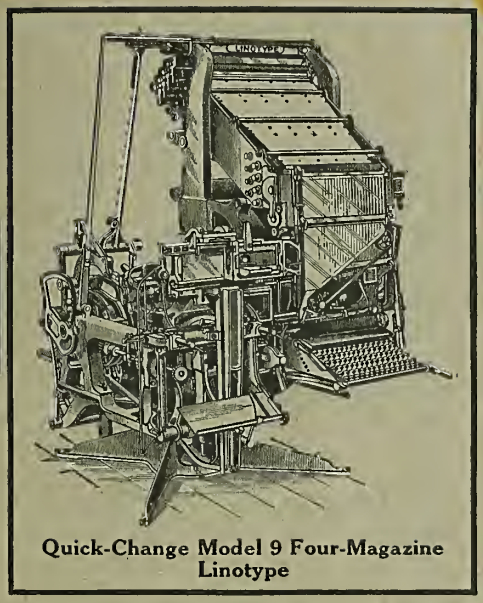
D. H. CHAMPLIN, 160 ADAMS STREET, CHICAGO BRINTNALL & BICKFORD, 568 HOWARD STREET, SAN FRANCISCO

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Quick-Change Model 8 Three-Magazine Linotype



Quick-Change Model 9 Four-Magazine Linotype

MR. PETERSON SAYS

That while the introduction of cost systems may have disturbed prevailing ideas as to the cost of production and shown that it frequently was figured too low, yet the fact remains that the cost of composition on

THE LINOTYPE

is much less than by hand or any other method of mechanical composition.

The Peterson Linotyping Company has the largest trade-composition plant in Chicago. It operates eighteen Linotypes. Consequently

MR. PETERSON KNOWS

The Linotype Way Is the Only Way!

MERGENTHALER LINOTYPE COMPANY

TRIBUNE BUILDING, NEW YORK

CHICAGO: 1100 S. Wabash Ave. SAN FRANCISCO: 638-646 Sacramento St. NEW ORLEANS: 332 Camp St.

TORONTO—Canadian Linotype, Ltd., 35 Lombard Street

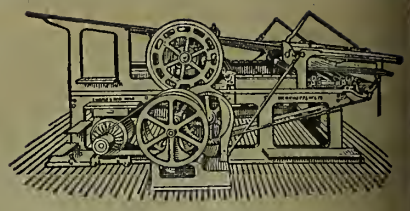
MELBOURNE, SYDNEY, N. S. W., WELLINGTON, N. Z., MEXICO CITY, MEX. — Parsons Trading Co.

RUSSIA, SWEDEN, NORWAY, HOLLAND, DENMARK — Mergenthaler Setzmaschinen-Fabrik G.m.b.H., Berlin, Germany

BUENOS AIRES—Hoffmann & Stocker
RIO JANEIRO—Emile Lambert
HAVANA—Francisco Arredondo
TOKIO—Teijiro Kurosawa

The Miehle

The following is a list of Miehle Presses shipped during the month of *June 1911*



THIS LIST SHOWS THE CONTINUED DEMAND FOR MIEHLE PRESSES.

Parsons Trading Company.....Mexico City, Mex... 2
Previously purchased four Miehles.
United States Printing Co.....Brooklyn, N. Y..... 2
Previously purchased for this and other branches, fifty-one Miehles.
Dana T. Bennett Company.....New York city..... 1
Previously purchased two Miehles.
Tri-City Litho. & Printing Co.....Davenport, Iowa ... 1
Previously purchased one Miehle.
Southam, Limited .....Montreal, Que. 1
Previously purchased one Miehle.
Beauchemin, Limited .....Montreal, Que. 1
Previously purchased two Miehles.
Forbes Lith. Mfg. Co.....Forbes, Mass. 1
Previously purchased fourteen Miehles.
Regensteiner Colortype Co.....Chicago, Ill. 2
Previously purchased thirty Miehles.
E. F. Harman & Co.....Chicago, Ill. 1
United States Printing Co.....Cincinnati, Ohio 2
Previously purchased for this and other branches, fifty-three Miehles.
The Copp-Clarke Company.....Toronto, Ont. 1
Previously purchased four Miehles.
Corn Products Refining Co.....Argo, Ill. 1
Previously purchased one Miehle.
Linotype & Machinery Co.....London, Eng. 1
Previously purchased forty-two Miehles.
The A. J. Showalter Company....Dalton, Ga. 1
Previously purchased three Miehles.
The Public Press.....Winnipeg, Man. 1
Previously purchased two Miehles.
Department of Public Ptg. & Stationery .....Ottawa, Ont. 2
Previously purchased five Miehles.
Chronicle Publishing Company....Perth Amboy, N. J.. 1
Tribune Printing Company.....Independence, Kan.. 1
Daily Washingtonian .....Hoquiam, Wash. ... 1
The Windermere Press.....Chicago, Ill. 1
Traders Printing Company.....Chicago, Ill. 1
Previously purchased four Miehles.
Geo. & J. Albert Tucker.....Brenham, Tex. 1
Post Publishing Company.....Salisbury, N. C..... 1
The Reformer Printing Co., Ltd...Galt, Ont. 1
Frank T. Riley Publishing Co.....Kansas City, Mo.... 1
Previously purchased one Miehle.
Isaac H. Blanchard Company.....New York city..... 1
Previously purchased three Miehles.
Pantagraph Ptg. & Stationery Co..Bloomington, Ill. ... 1
Previously purchased five Miehles.
The Bryant Press.....Toronto, Ont. 1
Previously purchased four Miehles.
Brown & Power Company.....San Francisco, Cal.. 1
Previously purchased two Miehles.
Record Publishing Company.....Stockton, Cal. 1
Previously purchased one Miehle.

Columbian Three Color Co.....Chicago, Ill. 3
Previously purchased nineteen Miehles.
Read Printing Company.....New York city..... 1
Previously purchased three Miehles.
Charles E. Brown Printing Co.....Kansas City, Mo.... 1
Previously purchased four Miehles.
John V. Martenson.....Chicago, Ill. 1
Winnipeg Telegram .....Winnipeg, Man. 1
Previously purchased three Miehles.
Stearns Brothers Company.....Chicago, Ill. 1
Previously purchased thirteen Miehles.
The Star Printing Works.....Calgary, Alta. 1
H. M. Smyth Printing Company..St. Paul, Minn..... 1
Previously purchased three Miehles.
H. M. Plimpton & Co.....Norwood, Mass. ... 1
Previously purchased eighteen Miehles.
Colorprint Label Company.....St. Louis, Mo..... 1
Previously purchased one Miehle.
Paulinus Druckerei .....Trier, Germany 1
Previously purchased one Miehle.
Evans & Hastings.....Vancouver, B. C..... 1
Previously purchased one Miehle.
The City of Chicago.....Chicago, Ill. 1
Moline Plow Company.....Moline, Ill. 1
Previously purchased one Miehle.
American Book Printing House...New York city..... 1
Previously purchased six Miehles.
Charles H. Jensen.....Minneapolis, Minn... 1
Previously purchased five Miehles.
Chemical Publishing Co.....Easton, Pa. 1
Previously purchased two Miehles.
Excelsior Printing Company.....Chicago, Ill. 1
Previously purchased eighteen Miehles.
Imprimerie de L'Illustration.....Paris, France 1
Previously purchased ten Miehles.
Defiance Printing & Engraving Co.Defiance, Ohio 1
Previously purchased one Miehle.
Patterson & White Company.....Philadelphia, Pa. ... 2
Previously purchased seven Miehles.
Folk-Keelin Printing Co.....Nashville, Tenn. 1
Previously purchased two Miehles.
John C. Houston.....New York city..... 1
Angel Guardian Orphan Asylum..Chicago, Ill. 1
Princeton University Press.....Princeton, N. J..... 1
First Catholic Slovak Union.....Middletown, Pa. ... 1
National Carbon Company.....Fremont, Ohio 1
Previously purchased one Miehle.
Gleeson Brothers .....Chicago, Ill. 1
The American Thread Company...Willimantic, Conn... 1
Previously purchased one Miehle.
Amoskeag Mfg. Co.....Manchester, N. H... 1
Previously purchased one Miehle.
The Hall Lithographing Co.....Topeka, Kan. 2
Previously purchased nine Miehles.

Shipments for June, 1911, **70** Miehle Presses

For Prices, Terms and Other Particulars, address

The Miehle Printing Press & Mfg. Co.

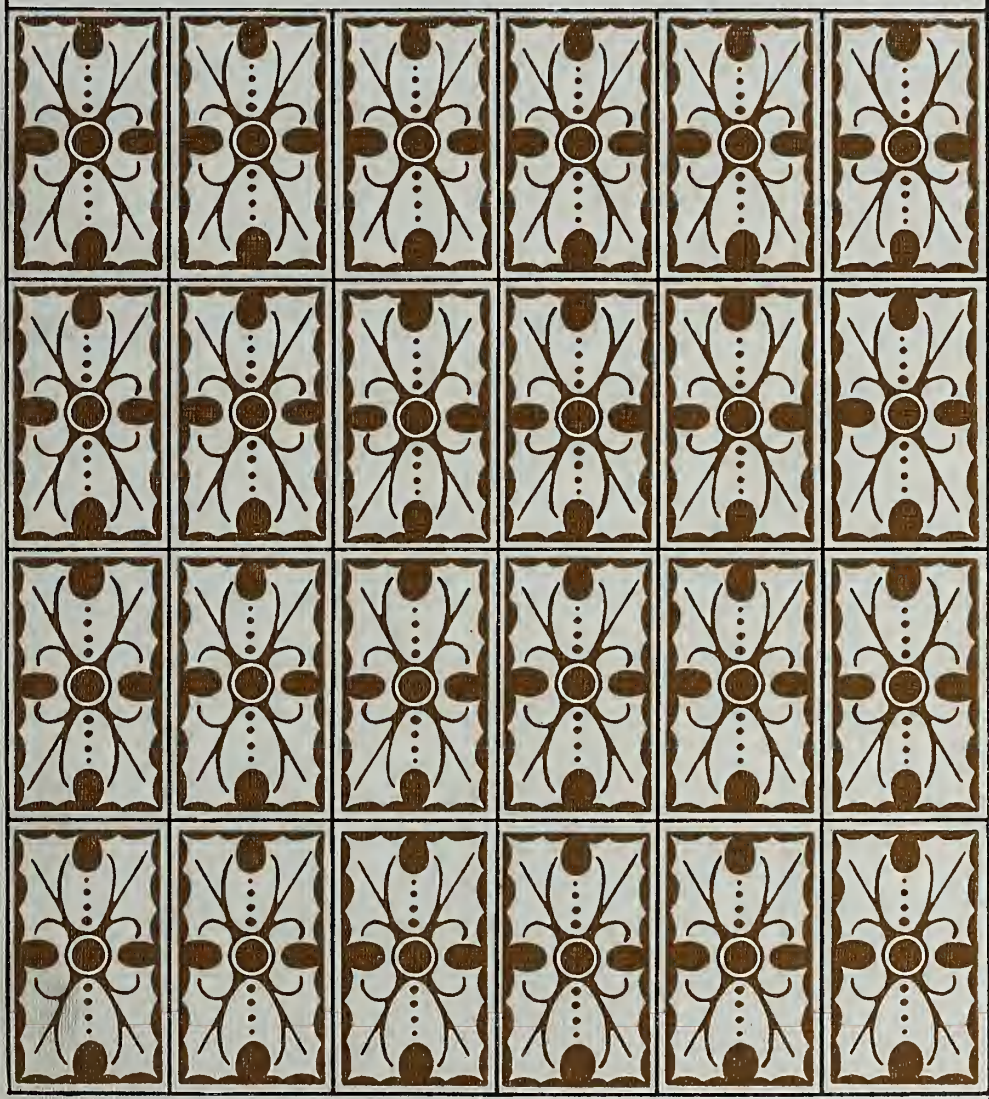
Factory, COR. FOURTEENTH AND ROBEY STREETS
(South Side Office, 326 S. Dearborn Street)

CHICAGO, ILL., U. S. A.

New York Office, 38 Park Row. Philadelphia Office, Commonwealth Bldg. Boston Office, 164 Federal Street.
San Francisco Office, 401 Williams Bldg., 693 Mission St. Dallas Office, 411 Juanita Building.
6 Grunewaldstrasse, Steglitz-Berlin, Germany. 23 Avenue de Gravelle, Charenton, Paris.

THE INLAND PRINTER for SEPTEMBER 1911

VOL. 47·NO. 6 PRICE 30 CENTS

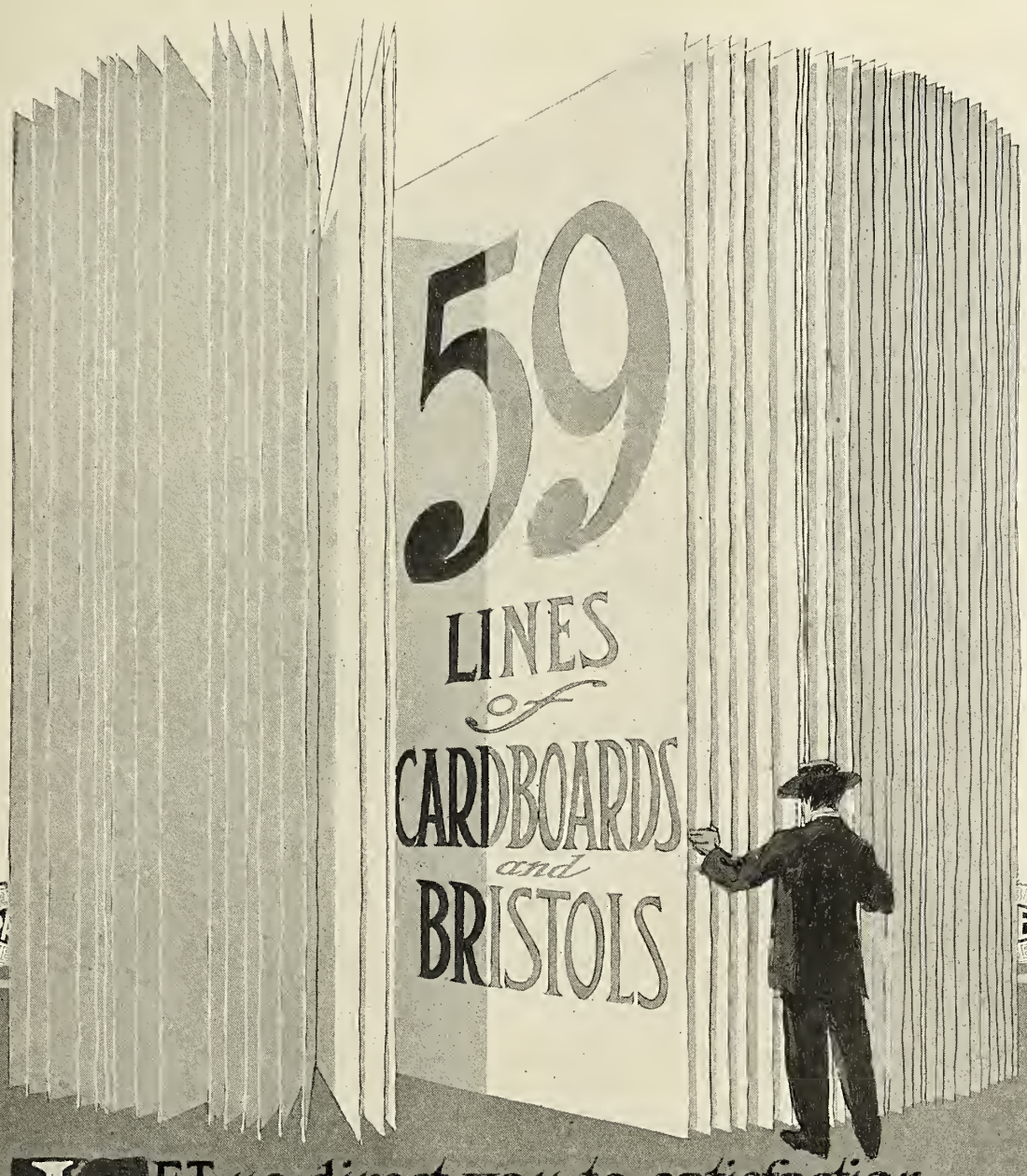


The Ink
Is the only evidence
Of your work
Your customer ever sees.
By what the ink shows
You stand or fall.
You do yourself
No more than justice
By using inks that
Do justice to your work.
That is why
Most successful printers
Use Ullman's Inks.



Sigmund Ullman Co.

New York
Chicago
Cleveland
Cincinnati
Philadelphia



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You should have our samples ~

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INTERSTATE PAPER CO.	Kansas City, Mo.
SOUTHWESTERN PAPER CO.	Dallas, Texas.
SOUTHWESTERN PAPER CO.	Houston, Texas.
PACIFIC COAST PAPER CO.	San Francisco, Calif.
SIERRA PAPER COMPANY	Los Angeles, Calif.
OAKLAND PAPER COMPANY	Oakland, Calif.
CENTRAL MICHIGAN PAPER CO.	Grand Rapids, Mich.
MUTUAL PAPER COMPANY	Seattle, Washington.
AMERICAN TYPE FOUNDERS CO.	Spokane, Washington.
AMERICAN TYPE FOUNDERS CO.	Vancouver, B. Col.
NATIONAL PAPER & TYPE CO. (Export only)	New York City, N. Y.
NATIONAL PAPER & TYPE CO.	City of Mexico, Mexico.
NATIONAL PAPER & TYPE CO.	City of Monterey, Mexico.
NATIONAL PAPER & TYPE CO.	Havana, Cuba.

J. W. BUTLER PAPER CO.

Chicago

Established 1844

Thirty-one Catalog Suggestions to Help You Make More Money

It costs you nothing to get them — and you can profit by every one. ¶ In the making of Kamargo Mills Covers we believe more care and skill has been exercised than has been applied to the manufacture of any other cover-paper. ¶ Serviceable cover-papers require special equipment or "tackle" — careful study and long experience. It is not practical to make cover-paper, book-paper, and bond-paper under the same influences on the same machine. The high-class cover-paper mill cannot be developed in a short time from a wrapping-paper mill. ¶ For 102 years, three generations of the same family have made a scientific study of manufacturing Kamargo Mills Covers. A great department and the most modern machinery is devoted exclusively to the production of high-grade cover-papers. ¶ But in addition to *serviceability* we offer Printers *service*. We have prepared an interesting exhibit of unusually striking effects attainable only with Kamargo Mills Covers — a text book on catalog printing of inestimable value to you.

Kamargo Mills Catalog Covers

FOUNDED 1808

are suitable for big service catalogs, for dainty brochures, for small or large folders — any booklet where artistic display *plus* permanence and durability are desired. The wide variety of wonderfully rich tones, shades and colors of Kamargo Mills Covers, makes easy, unusual, striking printed and engraved effects. It is not mere surface attractiveness that constitutes Kamargo Mills Cover value, but an unequalled combination of beauty and strength absolutely unique in cover-papers. ¶ And through our advertising in SYSTEM alone, every month, we are creating *new customers* for *you* by telling over 100,000 executives — probably 300,000 cover-paper purchasers — the economy and efficiency of Kamargo Mills Covers.

How to get this Sample Book

Kamargo Mills Samples de Luxe show you how various colors and inks can be blended, giving striking effects to your catalog work. It tells you how you can build up a reputation for high-grade catalog work and yet keep your estimates reasonable. We will send it promptly and tell you how you can get your share of the new business we are creating for printers who use Kamargo Mills Covers. Just write us a brief note on your letter-head today — *now*.

Knowlton Bros., Inc.

Cover Dept. B

Watertown New York



The Gap is Bridged Between Quality and Cost

There is a difference—not in your favor—between the average consumer's estimate of machine composition cost and the actual cost, which may be determined by your local printers' organization.

This difference is the price which you are paying for sacrificing quality and efficiency to a machine product which cannot command a selling price with a profit.

Consumers of printed matter who want quality specify Monotype composition because they know that they are buying hand quality, which you can produce for a machine price.

If you are selling machine composition, why not add Monotype quality and get a price for your work just a little "better than the market," without increasing its cost?

The Monotype sets type in all sizes from five point to eighteen point and casts all sizes up to and including thirty-six point.

No other system of machine composition so easily adapts itself to a scientific standardization of composing room methods.

Lanston Monotype Machine Co.

Philadelphia Pennsylvania

Every type, space, quad and border in this ad. made on the Monotype

Century Bold Extended

72 Point — 3 A $8 85 4 a $5 90 $14 75

RICH Maple

60 Point — 3 A $7 25 4 a $4 30 $11 55

Brighter KIND

48 Point — 3 A $4 70 4 a $2 90 $7 60

MODERN Printers

42 Point — 4 A $3 75 5 a $2 60 $6 35

Charters REQUIRED

36 Point — 4 A $2 85 6 a $2 40 $5 25

HANDSOME Contributor

30 Point — 4 A $2 10 8 a $2 15 $4 25

RIGHT SCHEME
Charming Design

24 Point — 5 A $1 65 10 a $1 85 $3 50

STRONG REMARKS
Determined Manager

18 Point — 8 A $1 65 14 a $1 65 $3 30

CURIOUS ENTERPRISES
Royal Monarchs Disturbed

14 Point — 11 A $1 45 21 a $1 55 $3 00

USEFUL EXTENDED LETTERS
Harmonious Type Family Bought

12 Point — 13 A $1 30 25 a $1 45 $2 75

ENTHUSIASTIC STUDENT
Meritorious Reports Signed
Enjoyable Holiday Exercise
Right $1234567890 Figure

10 Point — 14 A $1 15 29 a $1 35 $2 50

DURABLE PRINTING TYPES
Legible Effects Easily Secured
Desirable American Line Faces
Extraordinary Profits Assured

8 Point — 17 A $1 05 34 a $1 20 $2 25

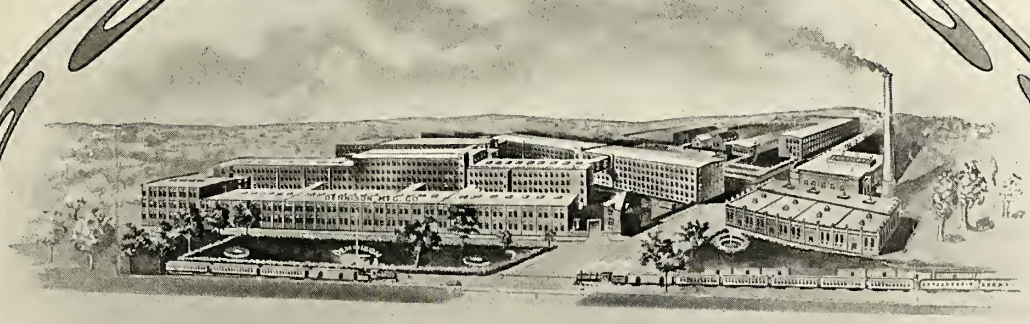
CHARMING TYPOGRAPHIC RESULTS
Century Bold Extended Series a Winner
Bright and Profitable Advertising Style
Dignified Printing Brings Larger Profit

6 Point — 20 A $0 95 38 a $1 05 $2 00

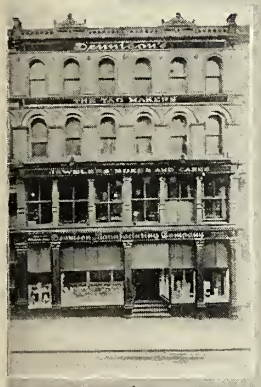
PROFITABLE COMPOSING ROOM METHODS
Less Faces and Larger Fonts is Real Economy
Bright American Line Styles Compel Attention
Remarkable Character $1234567890 Inspected

American Type Founders Company

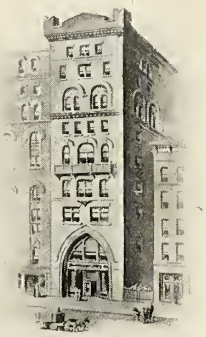
ORIGINATOR OF THE POPULAR CENTURY FAMILY



The Growth of the Dennison Organization is Based on Quality Products



Dennison Gummed Papers



Have had a large part in building up a reputation for good merchandise. Our experience as printers of Gummed Labels has convinced us that to produce a quality label, the **adhesiveness** is just as important as the Printing and Cutting. We manufacture Gummed Papers for every kind of requirement.



THREE GRADES

STANDARD — Heavily gummed with fish glue, insuring quick and permanent adhesion to such surfaces as cotton, woolens, wood, metal and all rough surfaces.

CROWN — A medium fish gummed paper, to be used when the requirements do not demand the Standard Papers.

EAGLE — A dextrine gummed paper for ordinary uses on smooth surfaces where no great adhesive strength is demanded.





Write us your requirements and we will send samples and prices

Dennison Manufacturing Company

THE TAG MAKERS

BOSTON
26 Franklin Street

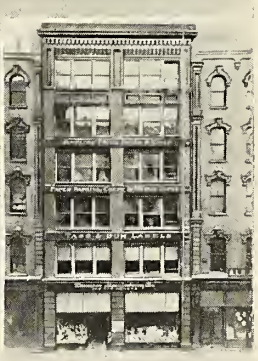
NEW YORK
15 John Street
15 W. 27th Street

PHILADELPHIA
1007 Chestnut Street

CHICAGO
62 E. Randolph Street

ST. LOUIS
413 N. Fourth Street

Sales Offices in thirty-three leading cities of the United States, Canada and Mexico



VISITING PRINTERS

When in New York Inspect These Presses

Three New Era Presses in One Plant



These presses are ideal for labels, tickets of all kinds, loose-leaf forms, index cards, or any form requiring a number of colors; also punching, cutting and slitting to any size or shape, or rewinding when desired. Prints from flat plates, with the speed of a rotary. Suitable for long or short runs.

THE REGINA CO.

HENRY DROUET, *Sales Agent*

217 Marbridge Building

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Any Good Business Man



will see the advantages of using high-grade stationery if they are properly presented. IN OUR ADVERTISING we are telling of these advantages and explaining why

(WATERMARKED) BROTHER JONATHAN BOND

should be used in order to ensure the maximum of stationery efficiency. If you are not taking advantage of the presence of BROTHER JONATHAN BOND you are neglecting an opportunity.

Let us send plain or demonstrative samples for your critical inspection; then only can you decide whether the adoption of this paper will be beneficial to you as it has proven to others.

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Interstate Paper Co.	Kansas City, Missouri
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Central Michigan Paper Co.	Grand Rapids, Michigan
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American Type Founders Co.	Vancouver, British Columbia
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National Paper & Type Co.	City of Mexico, Mexico
National Paper & Type Co.	City of Monterey, Mexico
National Paper & Type Co.	Havana, Cuba

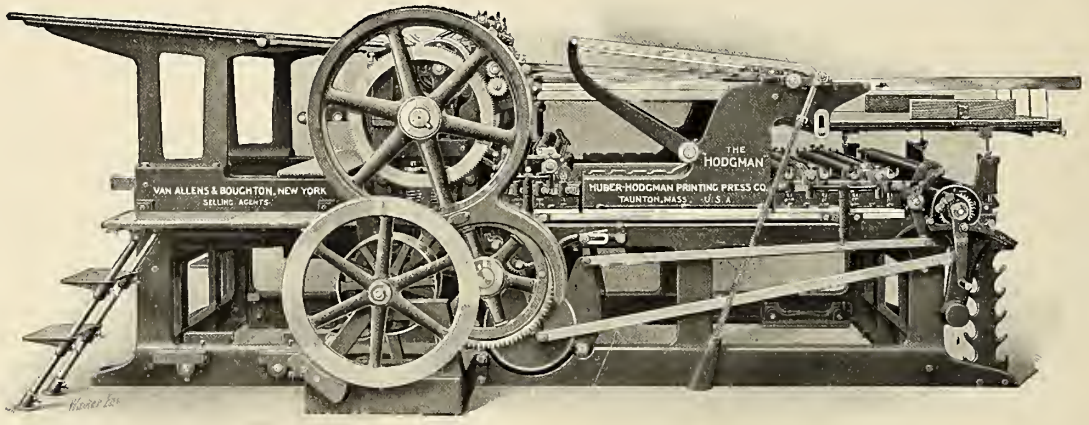
Address Division 1

J. W. BUTLER PAPER COMPANY

Established 1844 Chicago

BUTLER·BRANDS PAPER THE BEST

THE HUBER-HODGMAN PRINTING PRESS



THE HODGMAN

THE HODGMAN PRESS is a new principle in bed-driving mechanism, doing away with the old cumbersome shoe and heavy rack-hanger. You must see this simple mechanism before you can appreciate how durable and powerful the drive is. The Hodgman is a well-built machine, and will really last a lifetime, for the wearing parts of this bed-motion can be replaced new for a cost not to exceed $50. We do not believe this motion would cost a dollar for repairs for many years. Enough printers of an inquiring mind are examining this new design to keep our factory running twenty-four hours a day. Scarcely a customer, seeing this press in operation, fails to place his order with us. This press has five tracks. The cross-stay is solid — not cut away to make passage for the rack-hanger to pass. The cylinder-lift is absolutely rigid — no elasticity anywhere — and the speed is the capacity of the feeder. The bed is only 34 inches from the floor. This is made possible by the elimination of the rack-hanger.

We ask you to see this press. After you have examined it we have no doubt about the order, because we know your good judgment will concede these points: The greatest in speed, the lightest in operation, the simplest in mechanism, the most rigid in construction, the most up-to-date in conveniences. If these claims are proven we are entitled to the order. See it and be convinced.

VAN ALLENS & BOUGHTON

17 to 23 Rose St. and 135 William St., New York.

FACTORY—TAUNTON, MASS.

AGENT, ENGLAND,
P. LAWRENCE PRINTING MACHINERY CO., Ltd.
57 Shoe Lane, London, E. C.

WESTERN OFFICE, 343 S. Dearborn Street,
H. W. THORNTON, *Manager*,
Telephone, Harrison 801. CHICAGO


THE AULT & WIBORG CO.
MANUFACTURERS OF
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AND LITHOGRAPHIC
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BUFFALO · PHILADELPHIA · MINNEAPOLIS
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MEXICO · BUENOS AIRES · PARIS · LONDON

Surprise Black

You have heard of, and tried, and have been filled with wonder when using our Wonder Black for Enameled paper Now we have a

"Surprise"

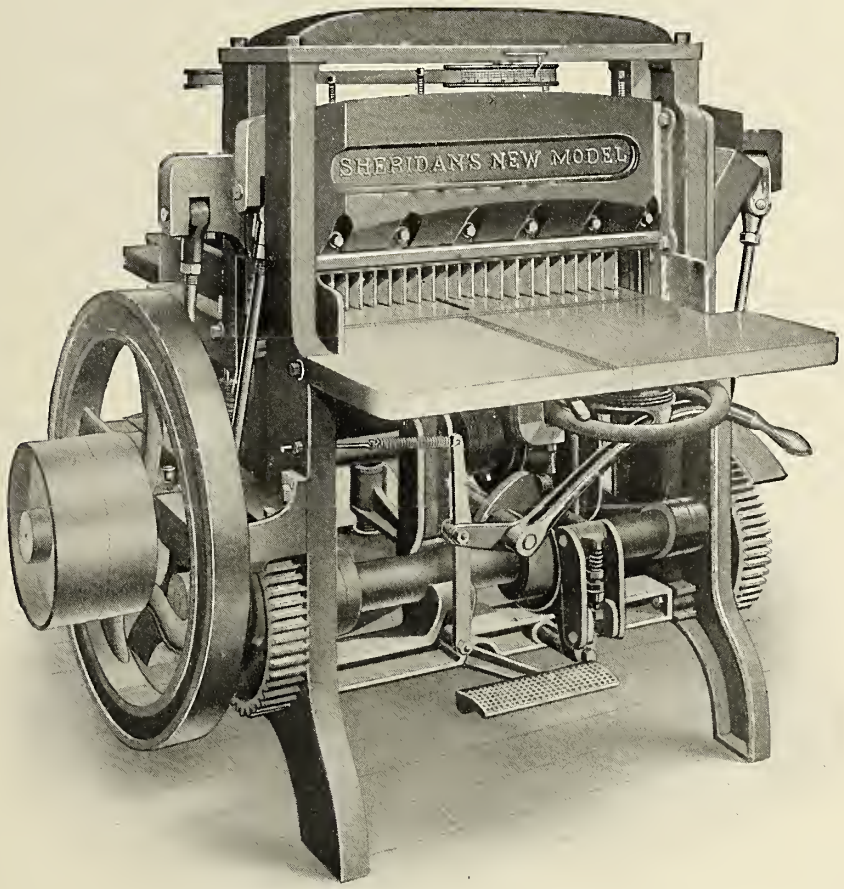
for you, doing all the marvelous work of "Wonder" on any and all classes of inexpensive papers, admitting of printing both sides and bidding in at 8 hour day, and editing but a trifle comparatively.

Price in 500 lb lots 32¢ per lb
100 " " 35¢ " "
50 " " 40¢ " "

The Auk Ribbon Co
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Sheridan's New Model

Automatic Clamp—Improved—Up to Date



Write for Particulars, Prices and Terms

T. W. & C. B. SHERIDAN CO.

Manufacturers of Paper Cutters, Book Trimmers, Die Presses, Embossers, Smashers, Inkers, and a complete line of Printers' and Bookbinders' Machinery

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ATTENTION

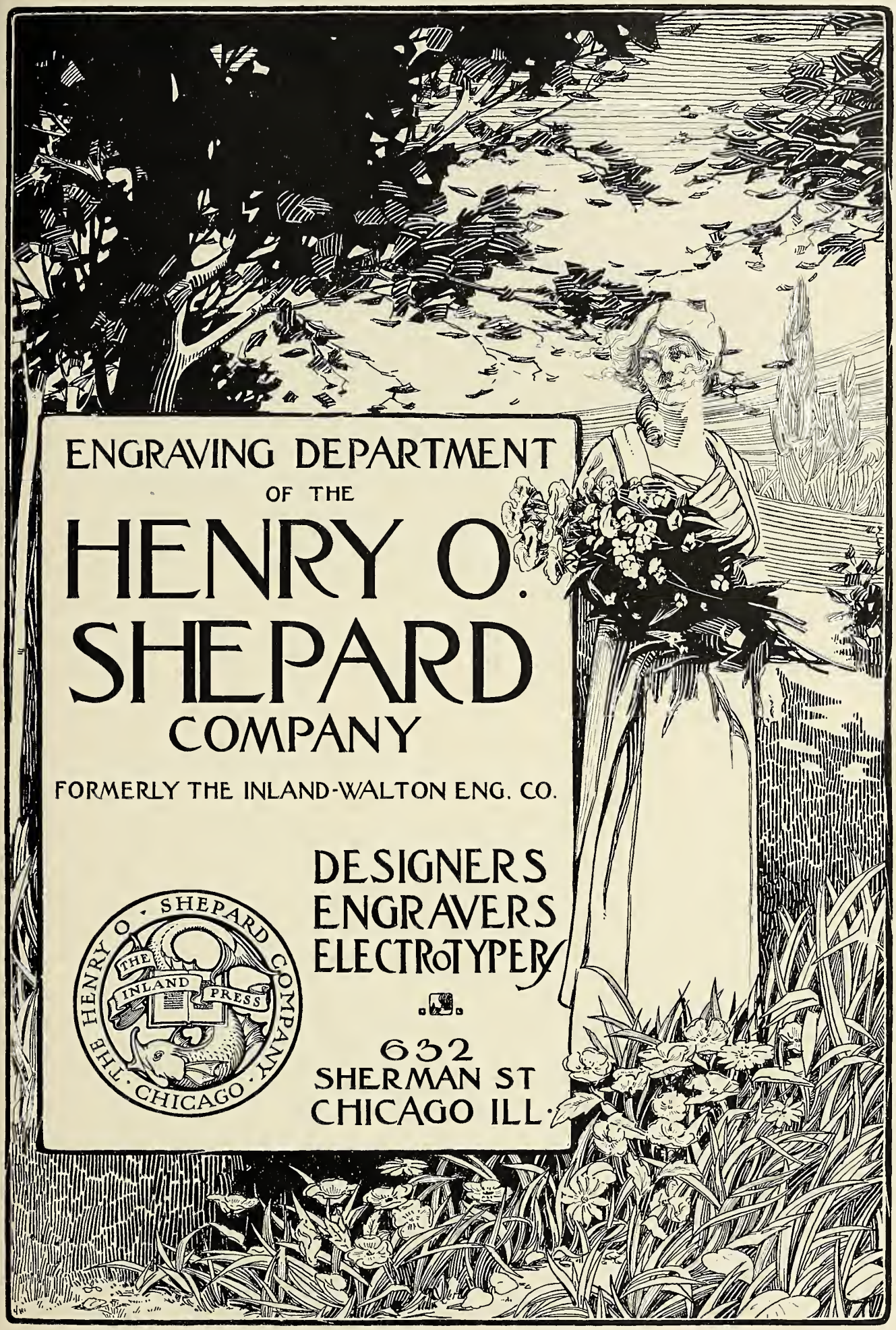
is what you want as an advertiser when your catalog or announcement reaches your customer. Without attention your entire investment in printing is lost.

You can now obtain Imported Cover Papers in such attractive colors and interesting textures that they at once have the highest ATTENTION value. The use of these covers will add greatly to the efficiency of your advertising.

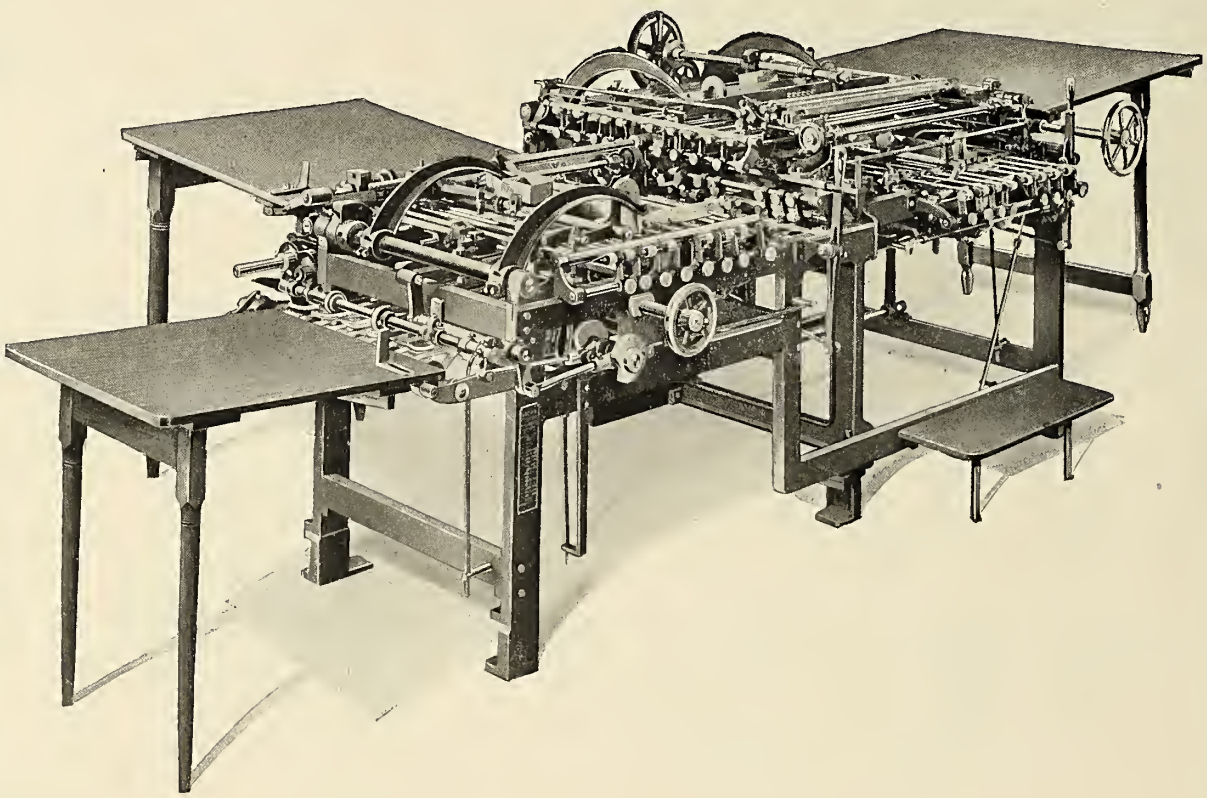
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about Imported Covers and other
novelties in papers

O. M. STEINMAN, *Importer*

96 BEEKMAN STREET, NEW YORK


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HENRY O.
SHEPARD
COMPANY
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DESIGNERS
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New Periodical Folder



Has a range of 8, 12, 16, 20, 24 and 28 pages. Pastes and trims 8, 12 and 16 pages. Pastes 8, 12, 16, 20, 24 and 28 pages.

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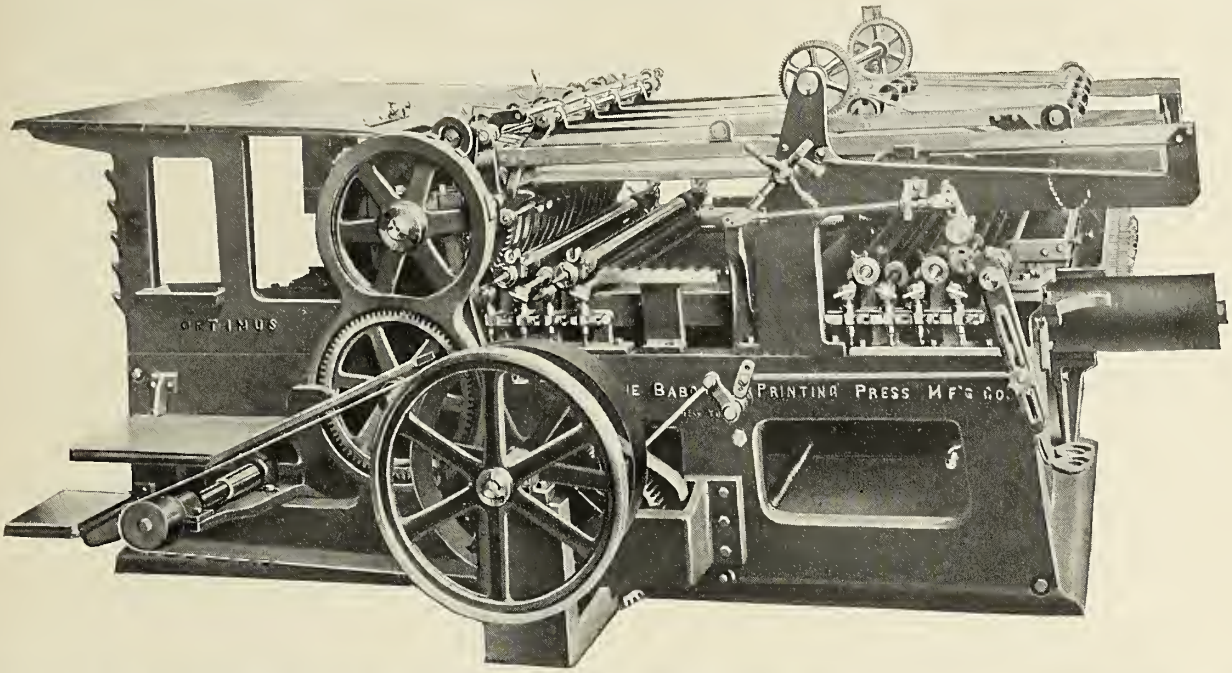
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Erie, Pa.

Chicago
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New York City
38 Park Row

Atlanta, Ga.
J. H. Schroeter & Bro.



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER

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BARNHART BROTHERS & SPINDLER, WESTERN AGENTS, 168-172 W. MONROE ST., CHICAGO

Great Western Type Foundry, Kansas City, Missouri; Great Western Type Foundry, Omaha, Nebraska; Minnesota Type Foundry Co., St. Paul, Minnesota; St. Louis Printers Supply Co., St. Louis, Missouri; Southern Printers Supply Co., Washington, District Columbia; The Barnhart Type Foundry Co., Dallas, Texas; National Paper & Type Co., City of Mexico, Vera Cruz, Monterrey, and Havana, Cuba. On the Pacific Coast—Pacific Printers Supply Company, Seattle, Wash.

The Babcock Optimus
The Babcock Optimus

In any pressroom where there is an Optimus among a number of other two-revolutions it is the busiest. It is given the heaviest forms, the closest register, and the shortest time. Especially is it given the forms from which the very long runs are wanted.

The truth of all this is open to any observation and inquiry. Look it up. It will be found, too, that though the Optimus is old the facts remain unchanged.

Why? Unequaled strength and rigidity, unequaled precision in the action of a faultless driving motion.

The Optimus cylinder remains on the bearers whatever the form. It does not go up when overlays go on. Tissue shows big in bringing up a light spot. These are proofs of helpful strength in perfect impression and fast make-ready. There is another: the Optimus does not gutter. Forms are saved to produce work of the highest character in unusual amounts.

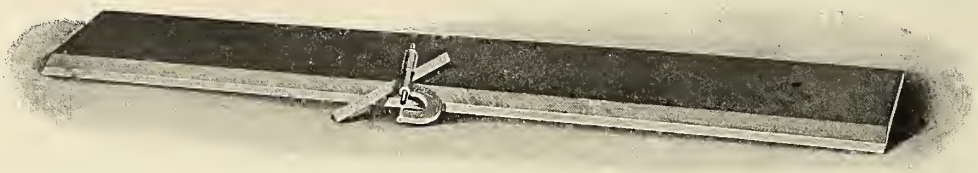
Before these familiar tests all others fall. They show the Optimus without equal in the most vital quality in a printing press. The best work from heavy forms is impossible without this supreme strength. It quickens and cheapens production. It is but one of the reasons why the Optimus is busy while others stand idle. It is clear to the practical mind that the very things that make it best for hard and heavy work are those that fit it most perfectly for the light and easy.

Where difficult work makes exceptional press qualities necessary; where faith in efficient printing machines is at low ebb, we prefer to install our splendid press. It has met easily every known printing condition, and possesses a reserve of power for the unknown. For this reason the buyer of today will not have an inefficient machine on his hands next year or in ten years. No Optimus has grown too old to compete with any other new.

The Babcock Optimus

SET IN AUTHORS ROMAN

ESTABLISHED 1830



"COES" MICRO-GROUND

TRADE-MARK REG. U. S. PAT. OFFICE

Paper Knives

are just enough better to warrant inquiry if you do not already know about them.

"New Process" quality. New package.

"COES" warrant (that's different) better service and

No Price Advance!

In other words, our customers get the benefit of all improvements at no cost to them.

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Phone, 6866 Barclay

COES RECORDS

First to use Micrometer in Knife work	1890
First to absolutely refuse to join the Trust	1893
First to use special steels for paper work	1894
First to use a special package	1901
First to print and sell by a "printed in figures" Price-list	1904
First to make first-class Knives, *any kind*	1830 to 1905

COES is Always Best!

OSWEGO CUTTING MACHINES

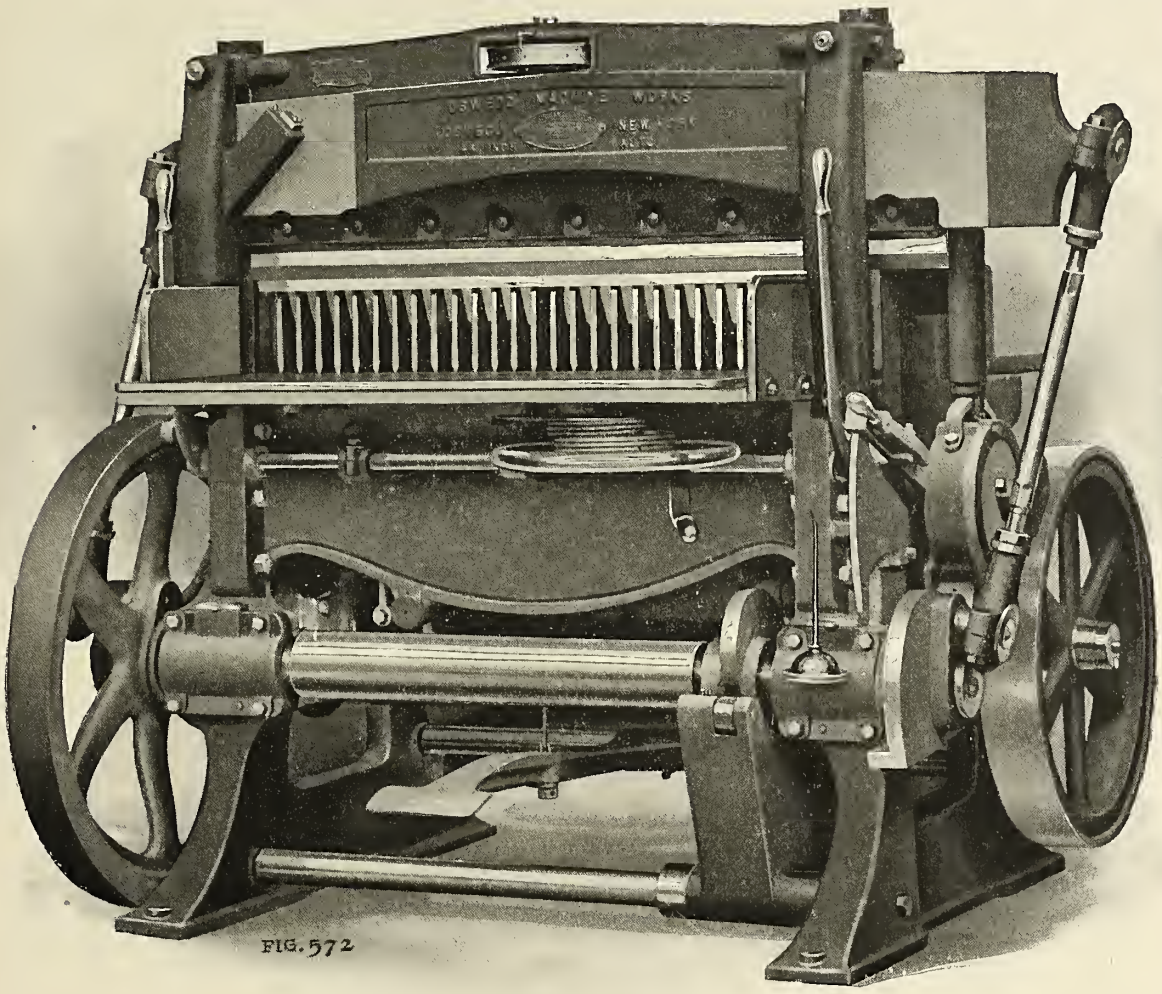


FIG. 572

THE BROWN & CARVER AUTO

TRIPLES PRODUCTION

And cuts work as accurately as the reliable BROWN & CARVER Hand Clamp Cutter. It has the new double-shear motion

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This pictures only one of the *ninety* sizes and styles of cutters that are made at Oswego as a specialty. Each Oswego-made Cutter, from the little 16-inch Oswego Bench Cutter up to the large 7-ton Brown & Carver Automatic Clamp Cutter, has at least three points of excellence on Oswego Cutters only. Ask about the Vertical Stroke Attachments for cutting shapes.

It will give us pleasure to receive your request for our new book No. 8, containing valuable suggestions derived from over a third of a century's experience making cutting machines exclusively. Won't you give us that pleasure?

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

OSWEGO, N. Y.

CUTTING MACHINES EXCLUSIVELY

The Universal Type-Making Machine Company

owning the processes, patents and plants by and in which have been perfected and manufactured the Nuernberger-Rettig Type-Maker, succeeds the Universal Automatic Type-Casting Machine Company of Chicago.

The new organization includes men of national reputation and high standing in printing and publishing, as well as the excellent business men and acute inventors under whose handling the Nuernberger-Rettig Type-Maker has been brought to notable perfection. The organization includes

WILLIAM B. HOWLAND, Publisher of The Outlook, New York
J. HORACE McFARLAND, Mount Pleasant Press, Harrisburg, Pa.
RAY NYE, Omaha Printing Company, Omaha, Nebraska
ARTHUR S. ALLEN, Philip Ruxton, Inc. (Printing Inks), New York

and others closely related to the printing industry.

The Nuernberger-Rettig Type-Maker is a simple, compact, and wonderfully efficient machine, which enables the printer to produce readily and cheaply perfect and completely finished type in any size from five-point to forty-eight-point, and of any face within the range of matrices provided. The type thus made is equal in every respect to the best foundry product, for, owing to the peculiar construction of the machine, the toughest and hardest type metal is rapidly cast into solid, finished type, complete with "feet," "nicks" and "pin-marks," and requiring no hand labor whatever to inspect, dress or finish it.

There are now available matrices of exceptional wearing quality and accuracy for making many of the desirable type faces in general use. To these the new organization, through greatly extended facilities for producing additional faces, under conditions of selection and scrutiny which will assure the printer of a new and important resource, adds extensively.

The Nuernberger-Rettig Type-Maker is not designed to supplant but to supplement in complete efficiency existing composing machines, as well as to give type-making facilities to those printers not now in possession of these larger and more expensive outfits. It affords to master printers generally an admirable means for quickly and cheaply producing unlimited quantities of type faces that may be required, of such perfection and durability as to greatly extend availability for long runs on presses without electrotyping.

With the Nuernberger-Rettig Type-Maker and a complete equipment of molds, and in connection with the growing and convenient Matrix Libraries, the printer may extend his typographic operations independent of foundry relations or prices.

As the Universal Type-Making Machine Company is operated by master printers from the standpoint of the printer rather than that of the machinist, the conditions provided, in respect especially to favorable consideration of new type designs proposed or desired, are both unique and advantageous.

Inquiries as to the scope and details of the Universal Type-Maker will be promptly responded to on addressing

Universal Type-Making Machine Co.

200 - 202 Crescent Street
HARRISBURG, PA.

321-323 North Sheldon Street
CHICAGO, ILL.

Set in Series 219.

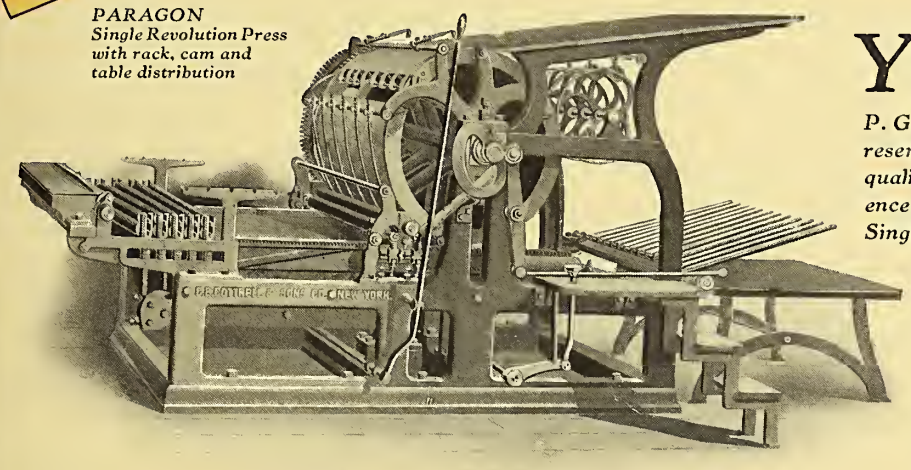
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When You Wish to

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Cottrell



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Single Revolution Press with rack, cam and table distribution

YOU CAN do this with the same degree of confidence as you would if ordering a C. & P. Gordon—because they both represent the very highest standard of quality and enjoy the same preference in their respective fields. The Single Revolution Cottrell contains the greatest value obtainable and therefore gives the best service for the longest period of time at the smallest outlay for up-keep and repairs. This press is easily understood and operated—a recognized leader in its field. Price always the same

We have just issued a Booklet containing letters which prove that this is true

C. B. Cottrell & Sons Co.

MANUFACTURERS

Works: *Westerly, R.I.*

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279 Dearborn Street, Chicago

Keystone Type Foundry

GENERAL SELLING AGENTS

Philadelphia *New York* *Chicago*
Detroit *Atlanta* *San Francisco*

Set in Keystone's Powell Italic. Printed on a No. 5 Cottrell. WATCH THESE INSERTS FOR EXAMPLES OF GOOD TYPOGRAPHY

POWELL ITALIC SERIES

Patented

A Beautiful Non-Kerning Italic Letter made on Universal Line of Nickel Alloy Metal

6 Point Font $2 00 — 24 A $1 00 48 a $1 00

SLANTING LETTERS THAT DO NOT HANG OVER
The Keystone Type Foundry was the First to cast Italic Type on normal bodies and sets, with no kerned characters. You will doubtless admire this new series. It is not only a worthy companion to the vertical face, but has the great advantage of being Non-Kerning. By Non-Kerning we mean that the letters or characters do not slant beyond the width of the body

8 Point Font $2 25 — 22 A $1 15 44 a $1 10

POINTS OF EXCELLENCE IN OUR TYPE
One of the most important things to consider in purchasing new type faces is the strength and durability of the metal. Ordinary type shows the wear much sooner than Keystone Nickel-Alloy Type

10 Point Font $2 50 — 16 A $1 25 32 a $1 25

UNUSED TYPE IS IDLE MONEY
It is a wise plan to discard the old and worn-out type in your office, and replace it with up-to-date faces. Type that is never in use brings no return

12 Point Font $2 75 — 15 A $1 35 31 a $1 40

JOB WORK OF ALL KINDS
Some idea of the beauty and utility of Powell Italic can be obtained from the "ad" on preceding page

14 Point Font $3 00 — 12 A $1 50 24 a $1 50

FINE LEGIBLE SERIES
Powell Italic has many good features which are seen at a glance by "ad" compositors

18 Point Font $3 25 — 8 A $1 65 17 a $1 60

MODERN DEVICE
Bad features of Italic type are now obviated

24 Point Font $3 50 — 5 A $1 75 10 a $1 75

A GOOD IDEA
Making an Italic without Kerning

30 Point Font $4 25 — 5 A $2 40 8 a $1 85

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Specified Prices

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Parlor Sports

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SPOILING
Grand Rugs

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72 Point Font $13 65 — 3 A $8 70 4 a $4 95

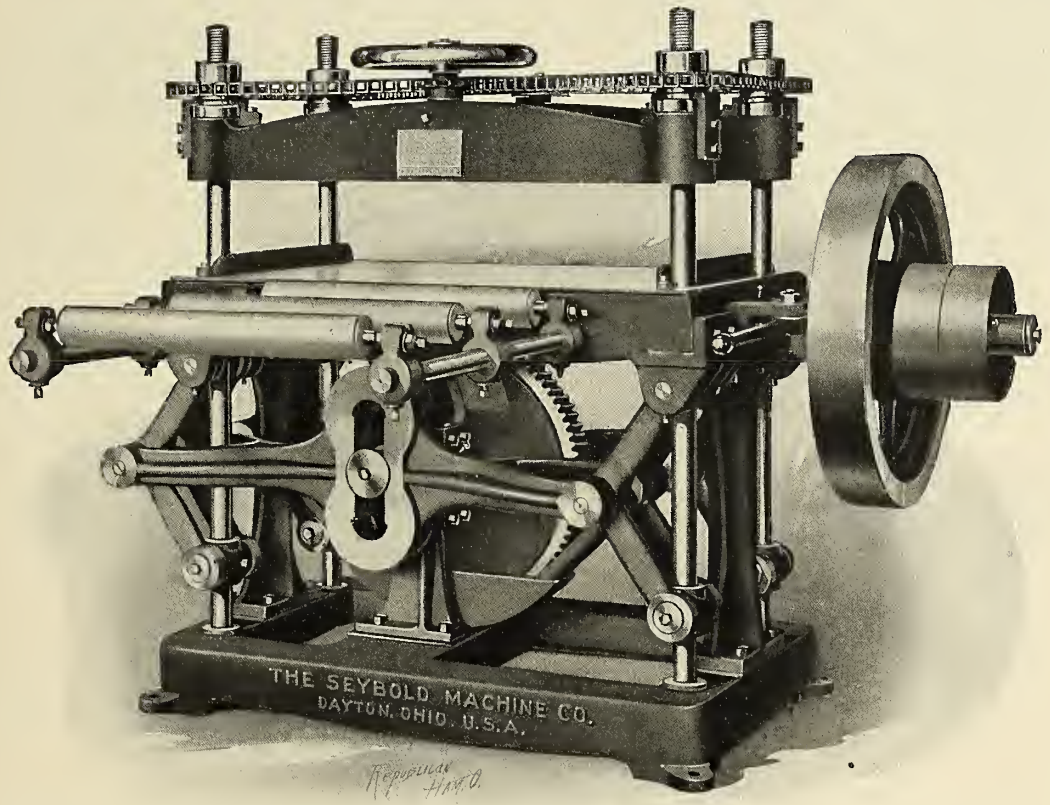
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Philadelphia
New York
Chicago

KEYSTONE TYPE FOUNDRY

Detroit
Atlanta
San Francisco

The Seybold Die Press



A *simple, compact, substantial* and *easy operating* machine, capable of immense production.

The platen is brought down synchronously at all four corners, obviating wear and kip in the bearings, insuring uniform pressure throughout, and consequently producing accurate work.

LET US SEND FULL PARTICULARS

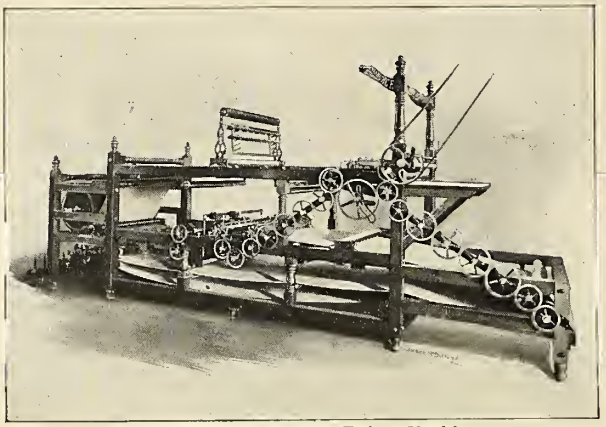
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Makers of Highest Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Houses, Paper-Box Makers, etc.

Embracing — Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

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BRANCHES: New York, 70 Duane Street; Chicago, 426 South Dearborn Street.
AGENCIES: J. H. Schroeter & Bro., Atlanta, Ga.; J. L. Morrison Co., Toronto, Ont.; Toronto Type Foundry Co., Ltd., Winnipeg, Man.; Keystone Type Foundry of California, 638 Mission St., San Francisco, Cal.
The Barnhart Type Foundry Co., 1102 Commerce St., Dallas, Tex.



Style "C"—Double-deck Ruling Machine

HICKOK

Paper-Ruling Machines

AND

Ruling Pens

Bookbinders' Machinery

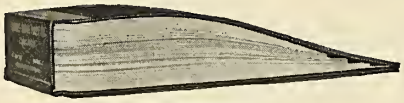
The W. O. HICKOK MFG. CO.

HARRISBURG, PA., U. S. A.

ESTABLISHED 1844 INCORPORATED 1886

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JAMES WHITE PAPER CO.



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Time and Labor Saver. Not a Luxury, Nor Expensive





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Without enumerating the different kinds and grades of engravings, the point we wish to emphasize is, that we have unexcelled facilities and capacity for executing large or small orders for any style of cuts or plates for use on the printing press.

GLOBE ENGRAVING & ELECTROTYPE COMPANY

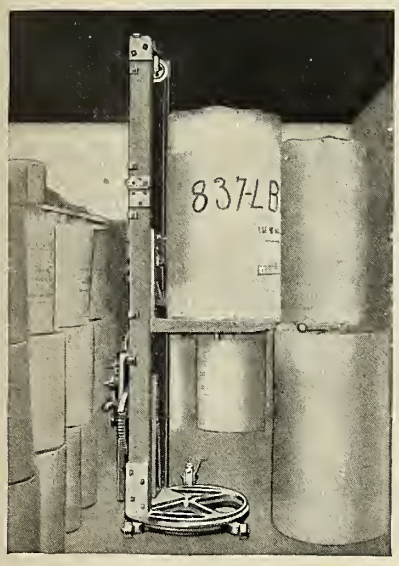
701-721 South Dearborn Street, - CHICAGO

Our scale of prices is the most complete, comprehensive and consistent ever issued. With it on your desk the necessity for correspondence is practically eliminated.

This advertisement is printed from a nickelsteel "GLOBETYPE."

Fill Your Store Room Up to the Ceiling

Save the 25 per cent Usually Wasted



A **Revolvator** enables two men to stack rolls or reams of paper, etc., weighing 1500 lbs., in less time than five men stacking by hand. They can work in *narrow aisles*, or can stack the warehouse entirely solid, filling up the space near the ceiling which is usually wasted.

The *Revolving Base* is the essential feature, as the platform can be loaded and swung in any direction for unloading.

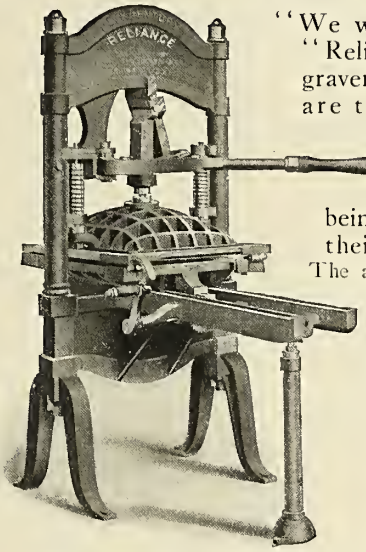
Tell us the height of your ceiling and size of bales or boxes and we will quote prices or send you a **Revolvator** for free trial. *Write for our booklet, "How a Revolvator Saves Time, Money and Space."*

N. Y. Revolving Portable Elevator Co.

351 Garfield Avenue **Jersey City, N. J.**

No. 6

A Universal Testimonial:



"We will say that your "Reliance" Photo-Engravers' Proof Presses are thoroughly well known throughout the trade as being the BEST of their kind."

The above expresses practically every photo-engraver's thought the world around.

They ALL KNOW it is THE BEST, because they are obtaining proofs of half-tones which fulfill their every requirement.

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Paul Shniedewend & Co.

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BEST GRADES IN ALL SHADES OF COLORS

STEEL AND COPPER PLATE INKS

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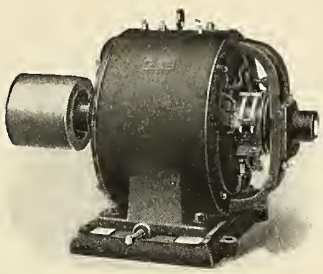
HOME OFFICE

212 Olive Street, ST. LOUIS, MO.

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Kansas City, Mo., 600 Delaware St.
Nashville, Tenn., 222 N. Second St.
Memphis, Tenn., 73 Union Ave.
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Cincinnati, Ohio

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Comprise an ink for every purpose, and for every character of printing. Known the world over for their excellence and unvarying quality.

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NEW YORK PHILADELPHIA ST. LOUIS DETROIT

PITTSBURG BALTIMORE

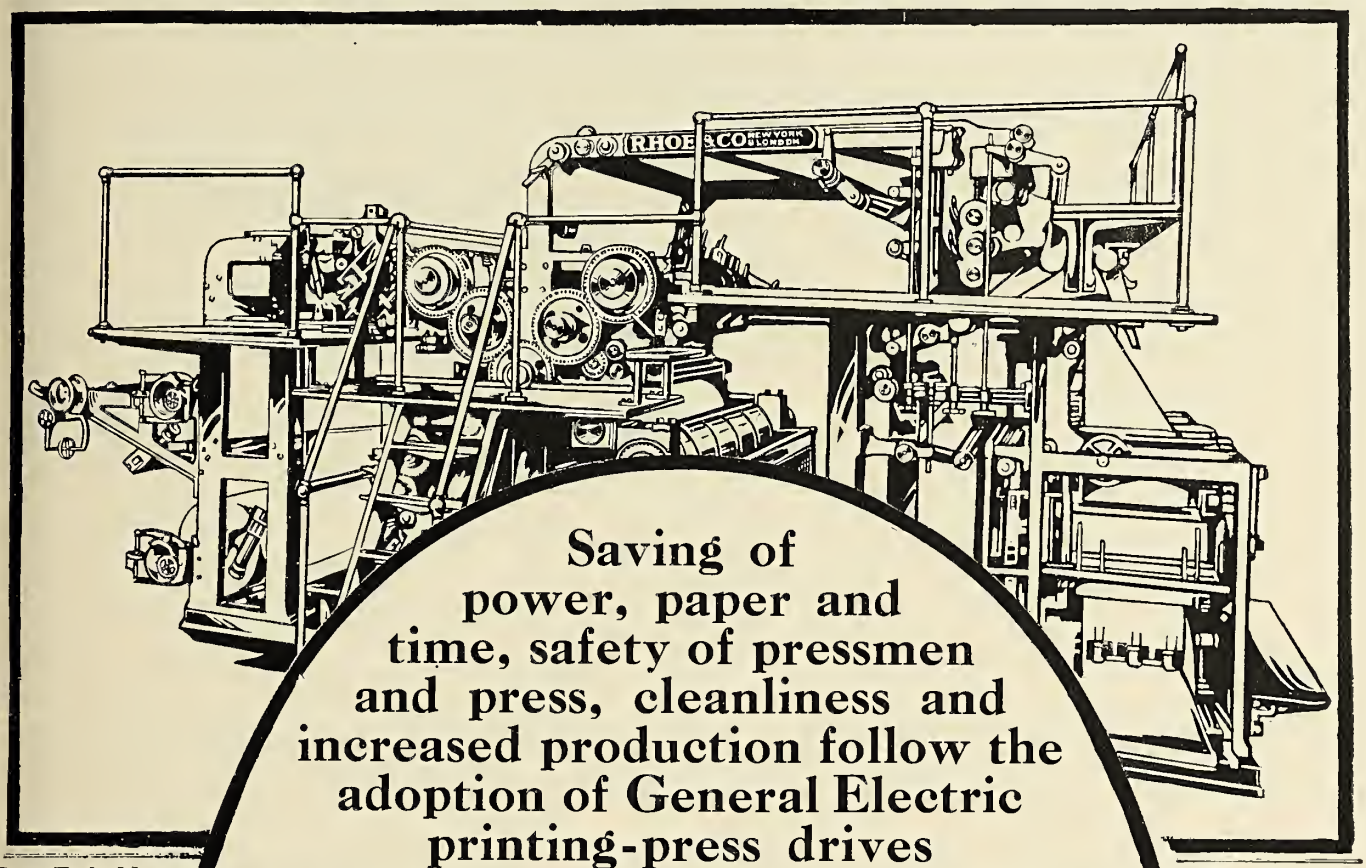
MAGAZINE SECTION.

THE KNICKERBOCKER PRESS

THIRD SECTION

ALBANY, N. Y., SUNDAY, APRIL 2, 1911.

The Knickerbocker Press Installs Most Perfect Printing Press That Invention Has Produced.



Saving of power, paper and time, safety of pressmen and press, cleanliness and increased production follow the adoption of General Electric printing-press drives

An X pattern quadruple high-speed Hoe press is driven by the new General Electric Company alternating current control system. This drive is equally as efficient as the well known direct current systems of the same company, and gives a perfectly smooth acceleration at all speeds.

There are eight push button control stations located about press, each of which have four buttons marked "fast," "slow," "safe-stop" and "run," each station giving operator full control of press. Depressing "fast" button and releasing it starts press and runs it at threading-in speed. Continued pressing of fast button speeds up press to full speed. Pressing "slow" button reduces the speed to prevent breaking paper web as the rolls decrease in diameter.

"Safe-stop" button, when pressed, stops the press quickly — a solenoid brake being used for the purpose— and makes it impossible to start same until "run" button at that station is depressed. A movement of 1/8 inch of printing cyclinder is possible when threading-in.

Two motors are controlled by these panels—a small constant speed motor for threading and plating, which is geared to main driving shaft of press through a worm and spur gear reduction, and a large variable speed motor, which is geared direct.

Our expert engineers have the largest variety of printing-press drives in the world to select just the one best suited to your conditions. Write for literature

General Electric Company

Largest Electrical Manufacturer in the World

Principal Office: Schenectady, N. Y.

Sales Offices in All Large Cities

UNION PACIFIC
THE OVERLAND ROUTE

$30
Chicago to Colorado
and Return

Colorado is just the place to spend your vacation. It has numberless resorts and offers boundless opportunities for outings among beautiful mountains or beside rushing trout streams.
Three fast electric-lighted trains to Denver daily via

Union Pacific
Standard Road of the West

Protected by electric block signals — Excellent dining cars on *all* trains.
New and direct route to Yellowstone National Park.

For Colorado literature, call on or address

W. G. NEIMYER, Gen. Agent, 73 W. Jackson Boul., Chicago, Ill.



Danish Ledger

WRITES WELL
RULES WELL
ERASES WELL

To those who desire a high-grade ledger at a moderate price, we recommend DANISH LEDGER. Send for new sample-book.

LIST OF AGENTS

Miller & Wright Paper Co., New York city
Hudson Valley Paper Co., Albany, N. Y.
Wilkinson Bros. & Co., Philadelphia, Pa.
B. F. Bond Paper Co., Baltimore, Md., and Washington, D. C.
Tileston & Livermore Co., Boston, Mass.
R. H. Thompson Co., Buffalo, N. Y.
Donaldson Paper Co., Harrisburg, Pa.
Chope Stevens Paper Co., Detroit, Mich.
Crescent Paper Co., Indianapolis, Ind.
O. W. Bradley Paper Co., St. Louis, Mo.

MANUFACTURED BY

B. D. RISING PAPER CO.

HOUSATONIC, BERKSHIRE COUNTY,
MASSACHUSETTS.

You Are Going to the Meeting
of the

United Typothetae and Cost Congress

Denver, Colorado,
September 4 to 9, 1911

Of course!

Can't afford to stay away.

This meeting means *profit* to every employing printer, and the cream of the trade will be present.

How to Go

Take the Colorado Flyer, leaving Chicago at 9:30 a. m., or the Colorado Express, leaving Chicago at 6:00 p.m.

You will have the best of everything.

New cars, fast time over the finest roadbed in the West; Harvey meals.

You will pass through the heart of Kansas. Up the Arkansas Valley of Kansas and Colorado to Pueblo; and from there to Denver, you will pass along the front range of the Rockies, a panorama of mountain scenery unsurpassed in America.

There will be a big crowd.

You will have congenial company.

Write me to-day and I will reserve Pullman accommodations for you. That insures choice space. Also I will mail to you a copy of our art book, "A Colorado Summer." It tells what to see and how to see it.

G. T. Gunnip, Gen'l Agt.,
64 West Adams St.
Chicago

Santa Fe

ALL THE WAY

"Does It Pay to Read Ads?

Well, Yes!"

says Mr. H. P. Hamaker, proprietor of the Utopian Printery, Prosser, Wash., and he continues:

> *"I saw your first ad. in the Inland Printer, and the second one landed me. I have a ½ H. P. friction drive Kimble printing press motor for 10x15 C. & P. Gordon, on a concrete floor, and it surprises all who see it. I also show them the money I have saved in having no belting, shafting, pulleys, steam fixtures on press, and the usual cost of installing same. Also, the improved appearance of the office. Each power machine I add in the future will have its individual Kimble motor.*
>
> *"I want to thank you, and praise your motor, and help you sell more motors like the one you sold me."*

In other words, Mr. Hamaker has taken our advice, which is to

"Kimble-ize Your Shop, and Paralyze Your Power Bill"

Kimble Printing Press Motors are for alternating current only. One foot lever starts, stops, reverses, or regulates speed from 300 to 2600 revolutions per minute.

Cut the speed in two and you cut the cost in two, as cost is exactly proportionate to speed, and none of the current is wasted in resistance coils or other wasteful controlling devices.

Kimble Motors are as nearly foolproof as any piece of machinery can be that has more than two pieces to it.

¼ h.-p. to ½ h.-p. — friction drive for job presses

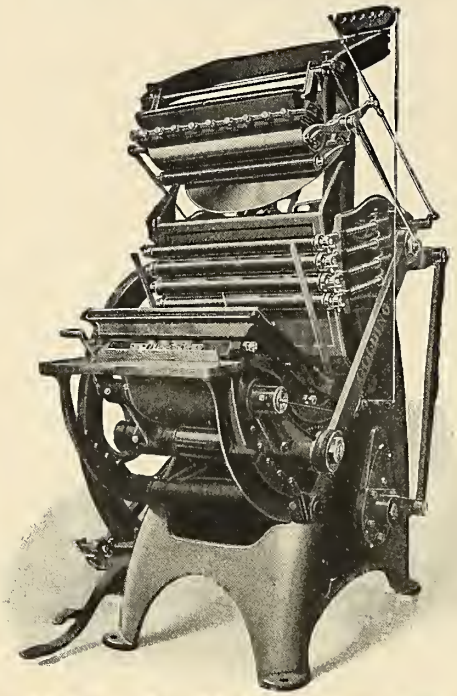
¾ h.-p. to 1½ h.-p. — belt drive for ponies and large jobbers

¼ h.-p up to 7½ h.-p. — polyphase (non-reversible) for cylinders, cutters, folders, linotypes, etc.

Send for information and prices

Kimble Electric Company
1125 Washington Boulevard Chicago

THE COST *and* PROFIT QUESTION



To know your costs is the stepping-stone to the reduction of your losses.

The right price for your product is important.

The question of investment is very important.

Especially important is the point to place your plant in a position to meet the competition of the immediate future — to get the greatest returns in the shortest possible space of time.

To do this your platen presses should possess a combination of labor-saving features such as found only in the *Golding Jobber*.

The results which the *Golding Jobber* can show prove conclusively that contemporary machines are losing propositions.

Printer users of the *Golding Jobber* who *know their costs* tell us this is so.

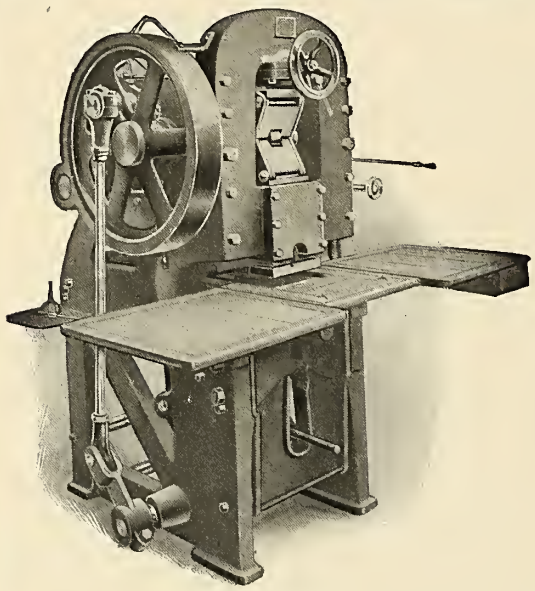
If we can prove to you that the *Golding Jobber* will save you money in the various certain ways, you will be interested. We don't mind if you are skeptical.

SEND FOR OUR BOOKLET "FOR THE MAN WHO PAYS"

GOLDING MFG. COMPANY, FRANKLIN, MASS.

GOLDING JOBBER, PEARL PRESS, OFFICIAL PRESS, GOLDING & PEARL PAPER CUTTERS, CARD CUTTERS, TOOLS, etc.

If You Buy a Carver Automatic Die Press You Will Not Regret It



Size, 4½ x 9 inches.

Because it is the most efficient for the greatest variety of work.

Because it is the most economical to operate.

Because of its simplicity and durability of construction and small cost for repairs.

Because it has the best record where operated with presses of other makes.

Because it will stand investigation wherever used.

Because it is approved by all users and preferred.

Because it is unquestionably the best and cheapest in the end.

Because it is built on merit, sold on merit and bought for its merit.

Manufactured in the following sizes:
4½ x 9, 3½ x 8, 2½ x 8, 2½ x 4 inches, *by*

C. R. Carver Company

N. W. Cor. Twentieth and Clearfield Streets
PHILADELPHIA, PA.

CANADIAN AGENTS:
MILLER & RICHARD, Toronto and Winnipeg.

EXPORT AGENT, EXCEPT CANADA:
PARSONS TRADING CO., Sydney, Mexico City and New York.

MEISEL

Press and Mfg. Company

940-950 Dorchester Ave., BOSTON, MASS.

PRINTING PRESSES

printing from roll paper, one or more colors, on one or both sides of the web, for roll or sheet products, flat or folded.

Automatic Attachments

Designed for Producing Finished Products in One Operation

Correspondence solicited.—Advise us as to your requirements and we will submit descriptive data and quote prices on suitable size and style of *Automatic Presses.*

HOOLE MACHINE & ENGRAVING WORKS

29-33 Prospect Street 111 Washington Street

BROOKLYN, N. Y.



"Hoole" Hand Pallet Machine

Manufacturers of

End Name, Numbering, Paging and Bookbinders' Machinery and Finishing Tools of all kinds.

Inks that are used in every country where printing is done.

Kast & Ehinger

Germany

Manufacturing Agents for the United States, Canada, Cuba, Mexico

Charles Hellmuth

Printing and Lithographic

INKS

DRY COLORS, VARNISHES

SPECIAL OFF-SET INKS

New York
154-6-8 W. 18th Street
Hellmuth Building

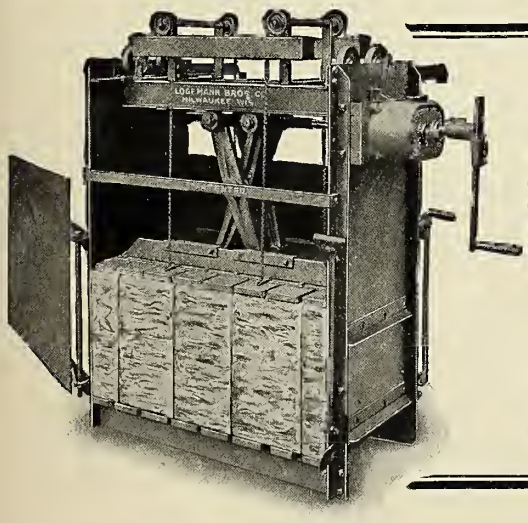
Chicago
New No. 605-7-9 S. Clark St.
Poole Bros. Building

The World's Standard Three and Four Color Process Inks

Gold Ink worthy of the name

Originators of Solvine

Bi-Tones that work clean to the last sheet



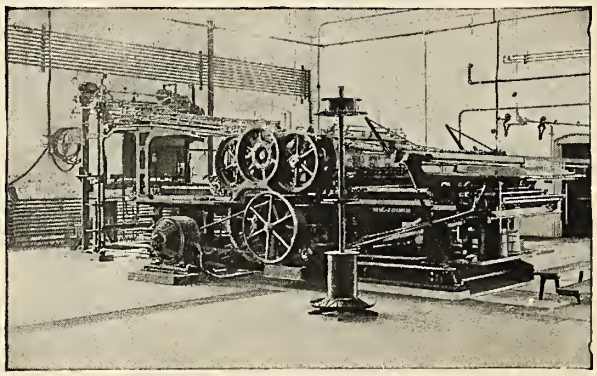
ONCE WOOD

℄ Baling Presses for waste paper were formerly made of wood. To satisfactorily compress paper, enormous pressure is required, so that the life of the frail wood constructed machine is very short. To-day every progressive printer seeks permanency when installing equipment, realizing that the best is always the cheapest in the end. To give service for a lifetime our Balers are

NOW STEEL

WE BUILD THE LARGEST LINE *SEND FOR CATALOGUE*

LOGEMANN BROTHERS CO., 290 Oregon Street MILWAUKEE, WIS.



Westinghouse Motor Driving 2-color Miehle Press

Get rid of your shafting and belts by using

Westinghouse Motors

direct connected to your presses and other printing machines. The application of electric motors direct to machines puts an end to all transmission troubles and losses, and does away with all the dirt and grease attending mechanical drive.

Westinghouse Electric & Mfg. Co.

East Pittsburg, Pennsylvania

Hand Cut Overlays

and all previous mechanical overlays are superseded by the

Mechanical Chalk Relief Overlay

owing to the rapidity with which the overlay can be produced, the low cost thereof, and the greater amount of relief that it contains.

FOR SAMPLES OF THE OVERLAY, LITERATURE PERTAINING THERETO, ETC., ADDRESS

WATZELHAN & SPEYER

183 William Street, New York

Patented in
United States
Great Britain
France
Belgium



Before You Buy Another—

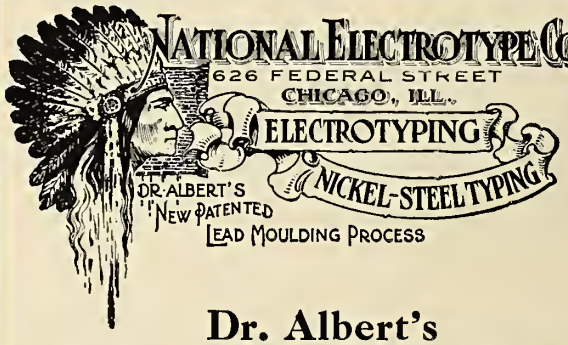
Suppose you investigate the many *new* and *valuable improvements* found in

The Acme Binder No. 6

You want a Stapler that is accurate and dependable at the right price. The "Acme" keeps down your cost of production. It is equipped with all the up-to-the-minute advantages. For sale by printers' supply houses throughout the United States. Send for full particulars. Write

The Acme Staple Machine Co., Ltd.,

112 North Ninth St., Camden, N. J.



Dr. Albert's Patented Lead Moulding Process

is the one perfect and satisfactory method of ELECTROTYPING

especially adapted to half-tone and high-grade color-work, and can be safely relied upon to reproduce the original without loss in sharpness and detail.

We call for your work and execute it with the greatest care, and deliveries are made promptly.

Telephone Harrison 765, or call and examine specimens of our work.

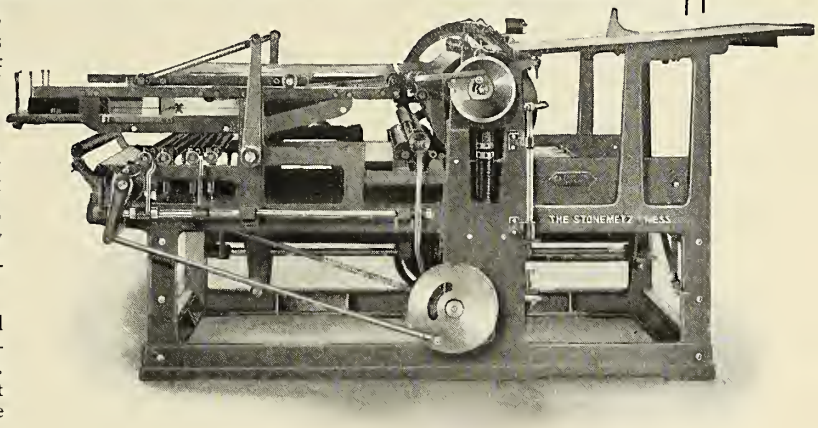
NATIONAL ELECTROTYPE COMP'Y

626 Federal Street **CHICAGO, ILLINOIS**

Stonemetz Two-Revolution

Endorsement of Users

PROBABLY no two-revolution cylinder press was ever accorded such prompt and unqualified endorsement by owners and pressmen as the STONEMETZ TWO-REVOLUTION. These endorsements do not come from any one State or Territory, but from North, South, East and West — reports telling of the splendid efficiency of the press and of its record-breaking productiveness day after day, week after week, month after month.



These results could not be secured with such persistent regularity if the STONEMETZ did not possess the *impressional strength, perfect register, splendid distribution and speed* — qualities absolutely necessary in the successful production of fine half-tone and color work.

Its simplicity and ease of operation are features which appeal to every pressman. Its reasonable first cost, low cost of maintenance and large output are features which appeal to every owner. Surely you can not afford to pass the Stonemetz by without investigating our claims. Write to-day for illustrated descriptive matter, samples of work, etc., sent free to any address.

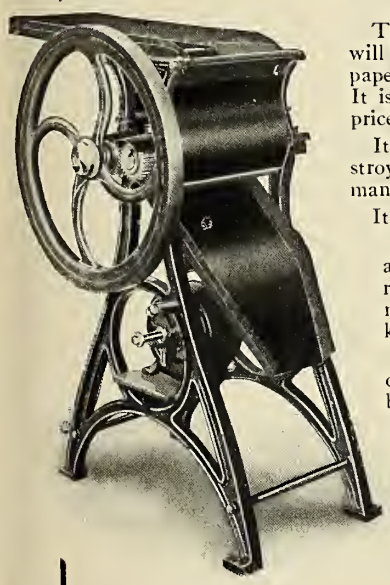
A Stonemetz Now on Exhibition at Our Chicago Salesroom

The Challenge Machinery Company

Salesroom and Warehouse
124 So. Fifth Ave., Chicago

Grand Haven, Mich.

Get More Money for Your Waste Paper



This Paper-Macerating Machine will properly prepare your waste paper and you get a better price. It is simple in operation and the price is reasonable.

It is a reliable machine for destroying railroad and other tickets, manuscripts, waste paper, etc.

It saves the paper stock.

Made in four sizes to meet all requirements, and have recently added several improvements for the protection of knives, gears, etc.

This destroyer is now a recognized necessity and should be in every auditor's office.

Send for descriptive circular.

Our other specialties are

Card Local Ticket Presses.

Card-Cutting Machines, both hand-fed and automatic.

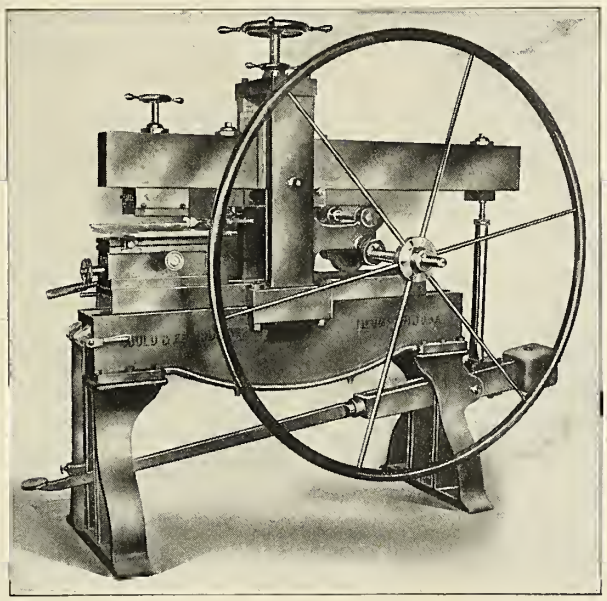
Ticket-Counting Machines and Ticket-Tying Machines.

WE MAKE NUMBERING WHEELS RUNNING BACKWARDS

Write and state your requirements

Blomfeldt & Rapp Company

108 N. Jefferson Street **Chicago, Ill.**



STEEL PLATE TRANSFER PRESS

For Transferring Impressions from Hardened Steel Plates or Rolls

USED BY THE FOLLOWING CONCERNS

Bureau of Engraving & Printing, Washington	20 Machines
American Bank Note Co., New York	12 "
John A. Lowell Bank Note Co., Boston	1 "
Western Bank Note Co., Chicago	2 "
Thos. MacDonald, Genoa	2 "
E. A. Wright Bank Note Co., Philadelphia	1 "
Richter & Co., Naples	1 "

GOULD & EBERHARDT

"HIGH DUTY" SHAPERS
AUTOMATIC GEAR AND RACK CUTTING MACHINERY

ESTABLISHED 1853 NEWARK, N.J. U.S.A.

A Nearly New Dexter Folder at a Sacrifice

Will Be Sold at a Low Price to Clear

A No. 101 Dexter Double Sixteen Rapid Drop Roll Folding Machine (Serial No. 4409). In use only 8 weeks. Size of sheet, 16x26 to 32x44; 3 folds; shipping weight, 4,900 lbs.; floor space, 8 ft. x 12 ft.; 2 horse-power. The Dexter Double Sixteen Folders are designed for doing bookwork from a full sheet made up of two 16s, to be delivered separately, or one 16 inserted into the other, making a single section of 32 pages.

EXTRA ATTACHMENTS WITH ABOVE MACHINE

Mechanical Automatic Points, used on sheets that for any reason may not have uniform margin by which to fold. The sheets are accurately registered to slits made in printing. The Automatic Pointing Attachments are fully covered by patents and are not supplied with any other make of folder. *Perforators for Double 16s;* these are used for the better quality of work, especially where heavy sheets are folded.

This machine will be placed, boxed, F. O. B. Buffalo.

Read the following letter:

Toronto, July 12, 1911.

The Toronto Type Foundry Company,
70 York Street, Toronto.

Gentlemen,—The folder that you took in exchange for your automatic feeding machine is designated as Dexter's No. 101 Double Sixteen Folding Machine, and one of their latest makes. It takes a sheet 32x44 and delivers sheets folded in 32s or two 16s in separate pockets. The machine has been in use only about eight weeks, it being installed to help us out on a rush order; the invoice price of the machine being $1,750.00, exclusive of duty.

It is a first-class machine in every respect and hope you will be able to dispose of it to your advantage.

Yours truly,
THE T. EATON COMPANY, LIMITED
(SGD) W. G. Dean, Director

Toronto Type Foundry Co., Ltd.

70 York Street, Toronto, Canada

WORONOCO BOND
WORONOCO DAMASK
WORONOCO COVER
WORONOCO BRISTOLS
WORONOCO LEDGER

FAIRFIELD PARCHMENT
FAIRFIELD COVER
FAIRFIELD BRISTOLS
FAIRFIELD DECKLE EDGE
FAIRFIELD JAPAN



The outside world judges us all a good deal by what it sees of us in the mail.

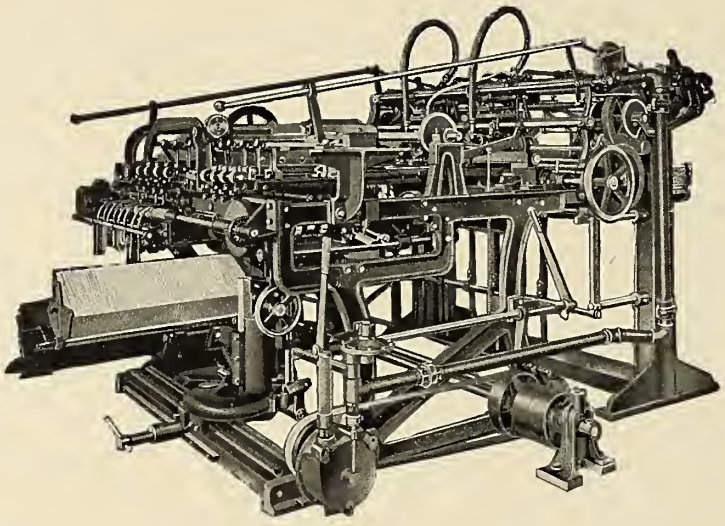
The papers listed above starts the thoughts going right.

Refer to the set of the WORONOCO BOOKS and they will show you why. If you haven't the books, it isn't because we don't want you to have them. Write us about it.

STRATHMORE PAPER COMPANY

SUCCESSORS TO
WORONOCO PAPER COMPANY
WORONOCO, MASS., U. S. A.

THE CHAMBERS
Paper Folding Machines



No. 440 Drop-Roll Jobber has range from 35x48 to 14x21 inches.

THE PRICE IS IN THE MACHINE.

CHAMBERS BROTHERS CO.

Fifty-second and Media Streets, Philadelphia, Pa.

Chicago Office: : : : : : : : 524 West Jackson Boulevard

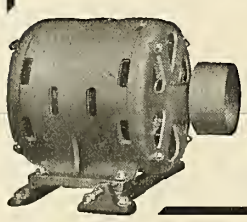
Close Figuring Lands the Job!

Quick handling at the total elimination of power waste makes it profitable! You get every ounce of power you pay for, when and where you want it, if the motors that run your presses are

RICHMOND 2 and 3 PHASE MOTORS

½ to 100 H. P.

Send to nearest branch for catalog, bulletin or other information and learn how we can cut down your operating expenses!



145 Chambers Street - - - New York City
176 Federal Street - - - - Boston, Mass.
322 Monadnock Block, - - - Chicago, Ill.
1011 Chestnut Street, Room 626, Philadelphia, Pa.
1120 Pine Street, - - - St. Louis, Mo.
148 McGill Street - - - Montreal, Canada

Richmond Electric Co.
RICHMOND, VA.

Eagle Printing Ink Co.

24 Cliff Street :: New York

¶ Manufacturers of the Eagle Brand **Two-Color, Three-Color** and **Quad Inks** for **Wet Printing. Inks** that retain their **Full Color Value** when printed on Multicolor presses.

Western Branch:
705 S. Dearborn Street, Chicago.

Factory:
Jersey City, N. J.

Latest

Balance Feature
Platen Dwell
Clutch Drive
Motor Attachment

(Unexcelled)

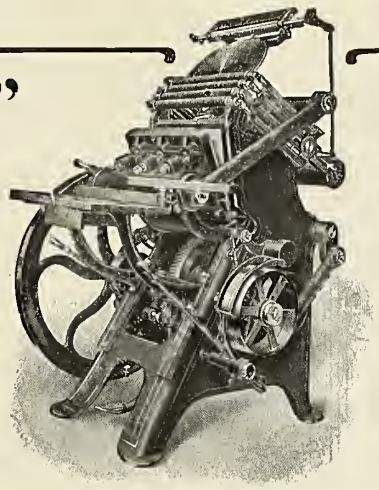
"Prouty"

Obtainable through any Reliable Dealer.

MANUFACTURED ONLY BY

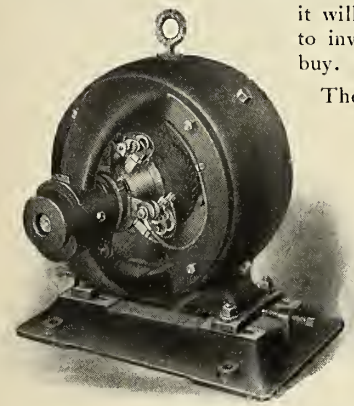
Boston Printing Press & Machinery Co.

OFFICE AND FACTORY
EAST BRIDGEWATER, MASS.



IF YOU HAVE NEVER USED A

Peerless Motor



it will be worth your time to investigate, before you buy.

The *Peerless Motor* supplies all the good features that can be desired.

The exacting service required of a Motor by the printers, calls for the PEERLESS.

It is built for full-day, *Everyday Service* and gives it.

Motors made for all Printing Machinery.

On ANY POWER PROBLEM write:

The Peerless Electric Co.

Factory and General Office: Warren, Ohio

Sales Agencies:

CHICAGO, 528 McCormick Bldg. NEW YORK, 43 West 27th Street

And All Principal Cities

Run Advertisements That Stand Out

These are the advertisements that grip the reader's attention—that more than return to you the few extra cents invested **in the best printing plates.** For you can't make good impressions by running the cheaper grades of plates—they either print up gray or are blurry and hard to read.

Adver-types "print up" Ask any advertiser

We absolutely guarantee that every one of our Kiln-Dried Cherry Base and Interchangeable Top Adver-types will print clear and sharp in any magazine or newspaper. Let us tell you about our advertising plate service—how we can handle 60,000 column inches of plate matter daily.

Advertisers' Electrotyping Co.

501 to 509 Plymouth Place Chicago, Ill.

Hot Embossing and Ironing of Rough Papers FOR THE TRADE

REVIEW PRINTING & EMBOSSING CO. 501 SOUTH DEARBORN ST., CHICAGO.

INVALUABLE TO COUNTRY PRINTERS

With a fair percentage of students of the I. T. U. Course prize winners in recent type-setting contests, some people have concluded that it is designed more especially for the "crackerjacks." That is a mistake. *The I·T·U·Course* has for one of its cardinal principles, simplicity. To carry out the ideas inculcated does not require a large equipment. To produce the best results with the least material and effort are among the purposes of the lessons.

A young man working in a Pennsylvania town of about eight hundred inhabitants emphasizes this when he says: *"For the insignificant sum of $18 I received such practical knowledge through your Course that I would not do without it at any price. I consider the training I received from the I.T.U. invaluable to any printer, especially to the country printer, of which I am one, with his varied lines of work.*

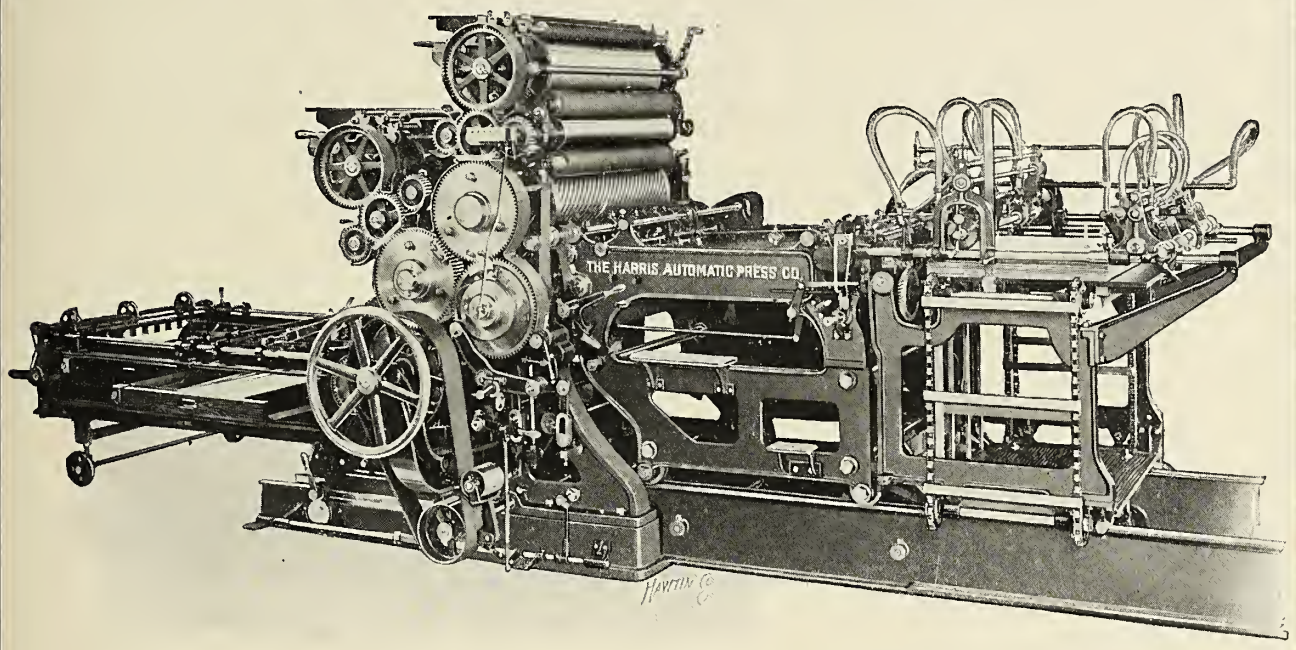
FOR COMPLETE INFORMATION ABOUT THIS COURSE DROP A POSTAL TO

THE I. T. U. COMMISSION

632 SOUTH SHERMAN ST., CHICAGO

SOLD BELOW ACTUAL COST TERMS – $23 FOR CASH OR $25 IF PAID IN INSTALLMENTS OF $2 DOWN AND $1 A WEEK TILL PAID
THE INTERNATIONAL TYPOGRAPHICAL UNION GIVES A REBATE OR PRIZE OF $5 TO EACH STUDENT WHO FINISHES THE COURSE

The 28 x 42 Two-Color Harris



Mr. Printer!

Why do you buy a large single-color 1,500 per hour flat-bed printing-press on which you will print 80% of your work in sheets smaller than the maximum capacity of the machine? This means you are printing 80% of your work at a disadvantage for the sake of printing 20% of it at an advantage. Cost systems will not help this trouble. Harris Automatic printing-presses will. The above cut represents a two-color Harris Automatic printing-press in 28 x 42 size. It will print 80% of your work at an advantage in either one or two colors at one automatic feeding of the stock. At the same time with its magnificent distribution and rigid impression it will produce for you a piece of printing equal to that which can be produced on any flat-bed press and better than some. With its art delivery it piles these sheets on top of each other at the rate of 2,000 per hour, although the press will run to accurate register at 4,000 per hour. The reason for this is the double delivery feature which keeps four sheets of paper exposed to the air at all times, delivering the stock in two piles. Get busy with your stenographer and ask for further information. It will be cheerfully given without cost to you and may help your cost system.

THE HARRIS AUTOMATIC PRESS CO.

CHICAGO OFFICE
Manhattan Building

FACTORY
NILES, OHIO

NEW YORK OFFICE
1579 Fulton
Hudson Terminal Building



MR-PRINTER-

You Must Believe the Truth

The National Cash Register Company, of Dayton, Ohio, ordered an Autopress. Two weeks after its installation they wired an order for a second Autopress, asking immediate delivery.

The Facsimile Printing Company, of London, England, purchased an Autopress, and immediately after its installation we received orders from Blades, East & Blades, and also from Henry Blacklock, Ltd., two of the largest printing plants in England. Following those installations we shipped an Autopress to the Cape Times, Ltd., of Cape Colony, South Africa.

What the Autopress is doing for C. S. Edman, of Pittsburgh, Pa., who bought it two years ago; for Charles S. Beelman, the Autopress printer, of Fremont, Ohio; for the Citizen Printing Company, of South Omaha, Nebraska; for the D'Ardell Printing & Lithographing Company, of Memphis, Tennessee; for Hugo Jansen, of 90 Eighth Avenue, New York City; for J. W. Shumate, of Lebanon, Indiana; for Hennegan & Company, of Cincinnati, Ohio, and for hundreds of other Autopress users, can be best told by them if you will but write them, or, better still, see them in person.

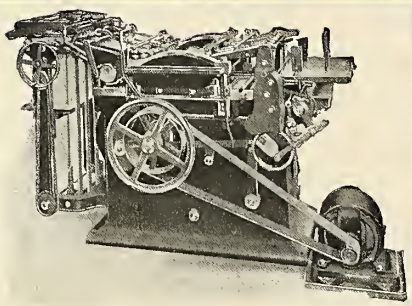
To tell you that big concerns, such as

John A. Roebling's Sons Co., of Trenton, N. J.,
The Baltimore & Ohio R. R. Co., of Baltimore, Md.,
The Easton Sunday Call, of Easton, Pa.,
The American Press Association, of New York,
The Troy Times, of Troy, New York,
The Schwabacher-Frey Stationery Co., of San Francisco,
The David C. Cook Publishing Co., of Elgin, Ill.,
The Federal Printing Co., of New York City,

are using one or more Autopresses is giving you merely a small percentage of the hundreds of other large printers in the United States and elsewhere who are operating Autopresses.

Were it possible for us to give you here the individual name of every printer that is making money with the Autopress and to set forth the profitable experience that each printer reports to us in the use of the Autopress, you wouldn't hesitate one moment in installing one.

Who knows but what your leading competitor has already got an Autopress and is making money with it while you are still deliberating?



THE AUTOPRESS

5,000 IMPRESSIONS PER HOUR FROM TYPE OR FLAT PLATES

THE AUTOPRESS COMPANY

299 BROADWAY, NEW YORK

Western Sales Office:
Dearborn St., CHICAGO, ILL.

Pacific Coast Sales Office:
Phelan Bldg., SAN FRANCISCO, CAL.

Southern Sales Office:
414 Rhodes Bldg., ATLANTA, GA.

New England Sales Office:
176 Federal St., BOSTON, MASS.

In our last announcement we gave you a list of over one hundred Autopress users to write to. We give you as many more on this sheet as space will permit us to print.

Find a Dissatisfied Autopress User!

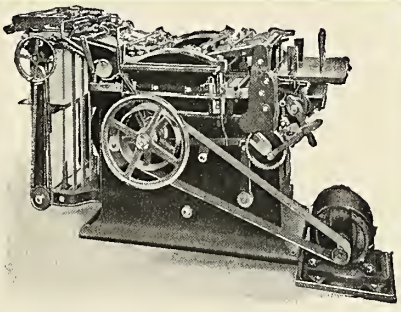
Can Every Printing Press Builder Say as Much?

The Bankers' Publishing Company,
Toledo, Ohio.
John A. Roebling's Sons Co.,
Trenton, N. J.
Bernheim Distilling Co.,
Louisville, Ky.
L. I. Star Publishing Co.,
Long Island City, N. Y.
C. S. Edman,
Pittsburgh, Pa.
Democrat Printing Co.,
Madison, Wis.
Germantown Independent Gazette,
Germantown, Pa.
Fidlar & Chambers,
Davenport, Iowa.
L. Breithaupt Printing Co.,
487 Broadway, Milwaukee, Wis.
Searcy & Pfaff, Ltd.,
New Orleans, La.
Hugh Stephens Printing Co.,
Jefferson City, Mo.
Virginia Ptg. & Mfg. Co.,
Petersburg, Va.
Latimer Press,
12 Cliff Street, New York City.
The Citizen Printing Co.,
South Omaha, Neb.
Tolman Print,
71 Centre St., Brockton, Mass.
Chas. E. Fitchett,
57 Warren Street, New York City.
Louis Nurkin,
52 Broome St., Newark, N. J.
Guide Ptg. & Publishing Co.,
353 Jay St., Brooklyn, N. Y.
Victor Peterson & Co.,
210 So. Water Street, Chicago, Ill.
The Commercial Press,
35 W. 21st St., New York City.
The Schonbar Ptg. Company,
58 Fulton Street, New York City.
Alabama Paper & Ptg. Company,
Birmingham, Ala.
The Ansell Ticket Company,
436 N. Clark St., Chicago, Ill.
McDowell Printing Company,
45 No. Division St., Buffalo, N. Y.
Stuff Printing Concern,
Seattle, Wash.
William McWhorter,
16 Washington Street, Chicago, Ill.
Syms-York Company, Inc.,
Boise, Idaho.
J. W. Shumate,
205 S. Lebanon St., Lebanon, Ind.
N. C. Tompkins,
Atlanta, Ga.
Texas Printing Company,
Fort Worth, Texas.
The Dagget Printing Co.,
153 E. Bay St., Charleston, S. C.
Paxton & Evans,
Fort Worth, Texas.
Welsh & Murray Ptg. Co.,
126 No. Limestone St., Lexington, Ky.
Standard Statistics Bureau,
59 Broad Street, New York City.
The Daily Mirror,
Escanaba (Delta Co.), Mich.
The Essex Press,
216 Market Street, Newark, N. J.
American Druggists' Syndicate,
234 Fifth Ave., New York City.
William Siegrist,
146 Worth Street, New York City.
F. M. Preucil Printing Co.,
1516 Blue Island Ave., Chicago, Ill.
The Majestic Press,
64 Ann Street, New York City.
The Art Novelty Company,
Strathroy, Ont.
Judd & Detweiler, Inc.,
420 Eleventh St., Washington, D. C.
Charles S. Beelman,
Fremont, Ohio.
D. E. Moon Printing & Engraving Co.,
702 Mulberry Street, Des Moines, Iowa.
The Youth's Companion,
Boston, Mass.
The London Advertiser,
London, Canada.
Youngstown Printing Company,
Youngstown, Ohio.
Hankins & Hankins,
14 No. 14th St., Richmond, Va.
Chapman Printing Company,
St. Joseph, Mo.
Taylor-Atkins Paper Company,
Burnside, Conn.
W. A. Fiske,
103 High St., Portsmouth, Va.
D'Ardell Ptg. & Litho. Co.,
Memphis, Tenn.
U. S. Sample Company,
118 So. Clinton St., Chicago, Ill.
Skaer Printing Company,
423 No. 2nd Street, St. Louis, Mo.
The William Koehl Company,
Jamestown, N. Y.
S. Rosenthal & Co.,
15 W. 6th St., Cincinnati, Ohio.
Horton Printing Company,
Rockford, Ill.
Alex Duffer Ptg. Co.,
1323 Mission St., San Francisco, Cal.
Will J. McKeown,
928 Main Street, Anderson, Ind.
Hugo Jansen,
90 Eighth Avenue, New York City.
Highlands & Highlands,
Blymyer Bldg., Cincinnati, Ohio.
The Warden Printing Co.,
Oklahoma City, Okla.
Muskogee Printing Company,
Muskogee, Okla.
Zimmerman & Nichols,
137 Market St., Lexington, Ky.
Badger Printing Co.,
512 Second Ave., Spokane, Wash.
Commercial Printing Co.,
Birmingham, Ala.

If our space were greater we could tell you more. Every claim we ever made for the Autopress has been fulfilled. Printers add "and then some." When you come to know the Autopress you'll realize its marvelous power for profit. When you come to know the Autopress Company you'll realize that we know how to take care of our customers. We give you facts. You can prove them. We guarantee the Autopress to do what we claim for it or no sale. YOU run no risk.

Mr. Printer, you will install an Autopress. It is only a question of time. The sooner you do it the quicker your profits.

Shall we send you some literature or our representative?



THE AUTOPRESS

5,000 IMPRESSIONS PER HOUR FROM TYPE OR FLAT PLATES

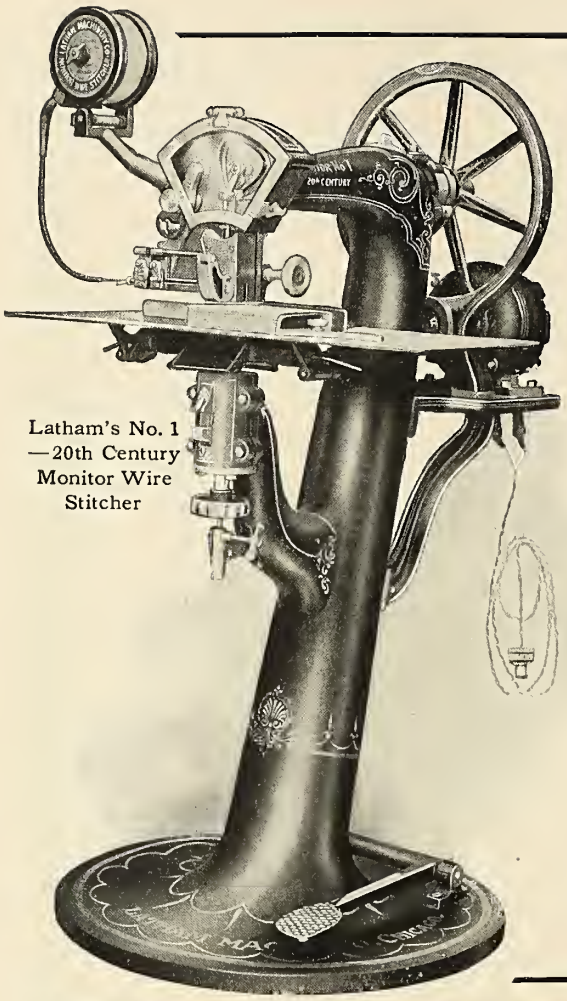
THE AUTOPRESS COMPANY

299 BROADWAY, NEW YORK

Canadian Sales Offices:
Carlaw Ave., TORONTO, CANADA

English Offices:
85 Fleet St., LONDON, ENG.

Factories:
COLLEGE POINT, L. I., N. Y.



Latham's No. 1 —20th Century Monitor Wire Stitcher

Monitor Success

The wire stitcher most generally used is one with a capacity ranging from two sheets to ⅞ inches.

For twenty years the No. 1—20th Century Monitor Wire Stitcher (shown in cut) has demonstrated that it is the only wire stitcher that will successfully handle work within this range.

This machine placed alongside of that of any other make will convince the most skeptical.

Are you willing to give it a trial?

More Monitors in use than all other makes combined.

FEATURES

Uses wire No. 25 to No. 30 round and No. 20 X 25 flat.
Can be used for flat or saddle stitch.
No change of parts for different thicknesses of work.
We furnish complete bindery outfits. *Write us for estimates.*

Manufactured by

Latham Machinery Co.

306 S. Canal St., Chicago

New York, 8 Reade St. Boston, 220 Devonshire St.

KIDDER Self-Feed Bed and Platen Presses

THEY PRINT FROM THE ROLL.

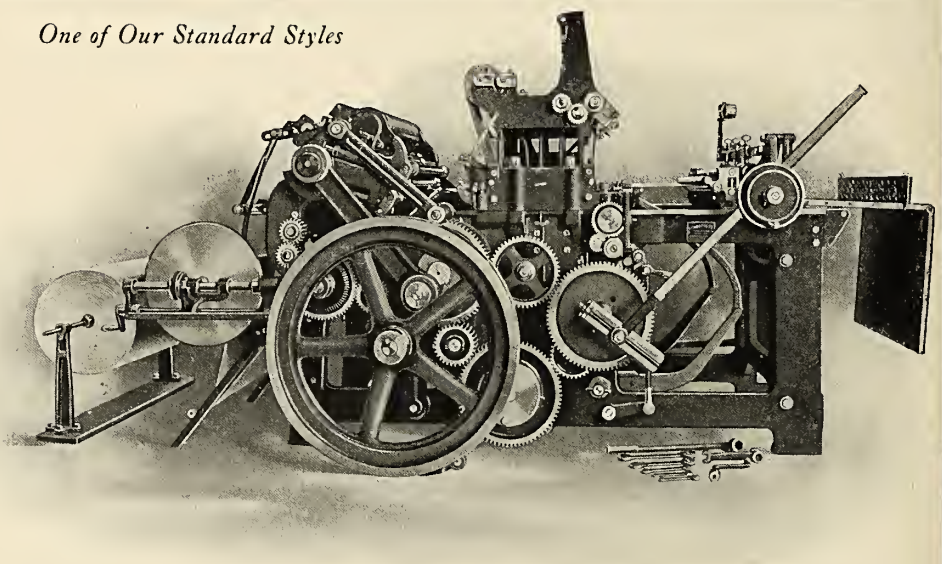
THEY PRINT FROM PLATES.

THEY PRINT ON ONE OR BOTH SIDES OF THE PAPER IN ONE OR FOUR COLORS.

BUILT IN FOUR SIZES.

Write for Information

One of Our Standard Styles



KIDDER PRESS CO., *Main Office and Works,* DOVER, N. H.

New York Office: 261 Broadway - GIBBS-BROWER CO., Agents

CANADA: The J. L. Morrison Co., Toronto **GREAT BRITAIN: John Haddon & Co., London**

Pay Your Printer What You Save on Paper Cost

Even the most expensive papers will not make letter-heads effective unless they are properly printed. Distinctive, attention-commanding business stationery requires a paper that will permit of unusual printed effects, and good printing costs money. So when you demand a "cheap" job, the printer ordinarily has to sacrifice on either printing or stock in order to make the price low enough.

Naturally you want the most attractive, dignified and impressive letter-head you can get without paying an unnecessarily high price for it. But while you must pay the cost of careful printing, it is not necessary to pay a high price for paper. By using a stock that is capable of artistic, effective printing, but inexpensive, you can get the kind of letter-heads you want without extravagance. Just phone your printer to call on you to-day. Ask him what he can do with

OLD VEDA BOND

He knows all about it—knows he can give you better looking, better feeling and better wearing letter-heads by using it. OLD VEDA BOND offers the appearance and service you are entitled to expect of any first-class bond—yet it costs less than many that are more expensive and offer less. With OLD VEDA BOND your printer can give you unusually striking letter-heads, and its reasonable price enables him to give you more careful workmanship and still save you money.

In appearance, OLD VEDA BOND is equal to the most expensive bond papers, and its wearing qualities are unsurpassed. Scientifically made by expert papermakers on thoroughly modern machines, OLD VEDA BOND presents a surface that makes the type of the typewriter stand out with a clean, clear-cut distinctness, while it permits of the most effective printing. It is made in four beautiful, exclusive shades, Regular and Linen Finish, and permits you to add to the attractivenes of your letter-heads by adopting a house color for all business stationery. OLD VEDA BOND in colors also makes possible a two or even three color effect without the expense of three-color printing.

Let Us Send You Samples and Full Information

As a business proposition it is worth your while to investigate OLD VEDA BOND. Just ask your printer about it. If he does not use OLD VEDA BOND, dictate a note to us and we will send you an interesting Sample Book showing specimen letter-heads. When you have formed your own opinion about the samples—show them to your printer and ask him if he can not give you better letter-heads for your money on OLD VEDA BOND. You will save money if you investigate *now*.

This is the second of twelve full-page advertisements we have contracted for in SYSTEM during 1911 and 1912. This advertisement in the September issue of SYSTEM will be read by 100,000 Business Firms—possibly by 500,000 buyers of commercial printing. Consider what this advertisement means to *you*. Do you know any other paper manufacturer that is doing half as much to help *you*? Write us now for full details of our unique plan to increase printers' profits.

Millers Falls Paper Company

Millers Falls, Mass.

YOU NEVER BETTER



THE QUEEN CITY PRINTING INK CO.

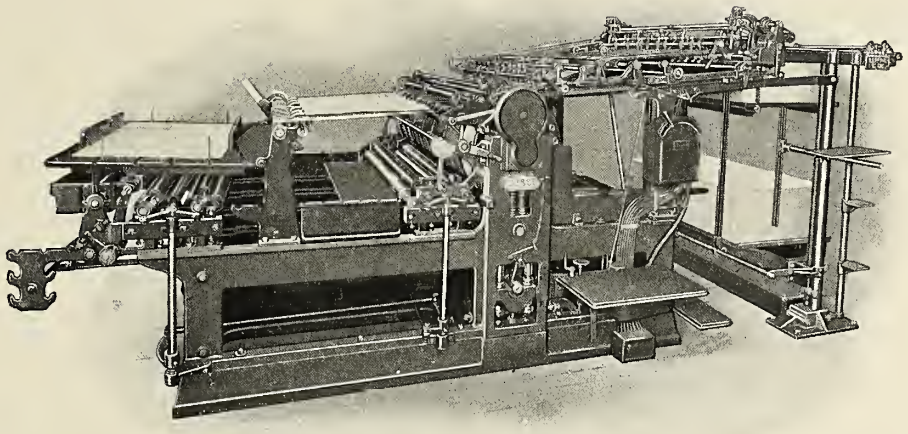
CINCINNATI CHICAGO BOSTON

PHILADELPHIA KANSAS CITY MINNEAPOLIS

DALLAS ROCHESTER DETROIT

PRACTICAL AND PROFITABLE

SIMPLE RELIABLE



U. P. M. Automatic Continuous Pile Feeding Machine

Is easily operated, quickly and conveniently adjusted, positive in action.

Provides for handling short runs economically.

Is recommended by the users and should surely have your consideration if you are contemplating the purchase of an Automatic Feeder.

We shall be pleased to send our catalogue and full information on request.

UNITED PRINTING MACHINERY CO.

246 Summer Street, Boston 12-14 Spruce Street, New York

Western Agent

WILLIAMS-LLOYD MACHINERY CO.

638 Federal Street, Chicago

Hamilton's MODERNIZED COMPOSING-ROOM FURNITURE

The vacation period is coming to an end. The fall and winter rush of work will soon be on.

Thousands of composing-rooms were cramped for room during the past season and the problem will be how to produce more and better work in quarters already inadequate.

With the installation of Hamilton's Modernized Composing-room and Business Furniture, the solution of the question is easy. Few printers appreciate the immense savings that can be made in floor space and composing-room labor.

We have the statements of representative concerns known to almost every printer in the land, that fully 50% in floor space has been saved, and through this concentration and the convenient layout of material the composing-room labor account has been reduced fully 25%.



These are items worthy the attention of any printing-office proprietor who is seriously considering the possibilities of cost reduction and increased volume of production.

The up-to-date concerns who have made the improvement include:

The Curtis Publishing Company, Philadelphia, Pa.
The Rumford Press, Concord, N. H.
The Phelps Publishing Company, Springfield, Mass.
Joseph Mack Printing House, Detroit, Mich.
Review Printing & Stationery Co., Decatur, Ill.
The J. B. Savage Company, Cleveland, Ohio
Henry O. Shepard Company, Chicago, Ill.
MacLean Publishing Company, Toronto, Ont.
Metropolitan Life Insurance Co., New York City
The Butterick Publishing Co., New York City
Woodward & Tiernan Printing Co., St. Louis, Mo.
Dean & Hicks, Grand Rapids, Mich.
Kitterlinus Lithographic Mfg. Co., Philadelphia, Pa.
S. Rosenthal & Co., Cincinnati, Ohio
William Green, New York City
Jersey City Printing Co., Jersey City, N. J.
Dorsey Printing Company, Dallas, Texas
Springfield Publishing Co., Springfield, Ohio

In addition to the above there are several hundred other representative concerns who have made the improvement in their composing-rooms.

This is pretty good company to follow when considering up-to-date printing methods.

The results accomplished in the composing-rooms of these concerns can be duplicated in any printing plant where modernized furniture has not been installed.

If interested in this question of composing-room economy and cost reduction, fill out the attached coupon. Let an expert show you a proposed layout that will provide a saving sufficient to pay for the new equipment in less than a year's time. These are hard, stubborn facts which no live printer can afford to overlook.

We are interested in the question of Modernized Furniture and we would like to have your representative show us a floor plan of our composing-room as you would rearrange it, with a view to our installing such furniture as you can show us would soon be paid for in the saving accomplished.

Name .....

Street and No. .....

City ..... State .....

Have you a copy of "Composing-room Economy"? .....

Let us send you a copy of "COMPOSING-ROOM ECONOMY," showing floor plans in thirty modernized offices.

THE HAMILTON MFG. CO.

Main Office and Factories - - TWO RIVERS, WIS.
Eastern Office and Warehouse - - RAHWAY, N. J.

ALL PROMINENT DEALERS SELL HAMILTON GOODS

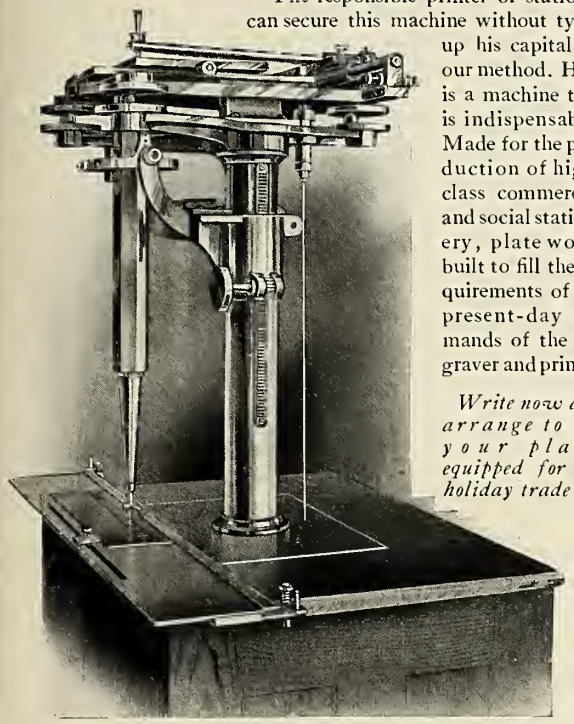
A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

OUR NEW CATALOG OF SPECIAL FURNITURE IS NOW READY

Do You Know *About Our Liberal Plan of Installation?*

The responsible printer or stationer can secure this machine without tying up his capital by our method. Here is a machine that is indispensable. Made for the production of high-class commercial and social stationery, plate work, built to fill the requirements of the present-day demands of the engraver and printer.

Write now and arrange to get your plant equipped for the holiday trade



Engravers' and Printers' Machinery Co., Inc.
108 Fulton Street, New York City, N. Y.

TITANIC

The biggest, newest thing in bond papers. Titanic Bond has already circled the world, winning approval and *repeat orders.*

Bright color, even texture, a bondy rattle, good strength, all the characteristics of a high-priced sheet — and you get it at a low price. Try it, and you, too, will be sending repeat orders. Stocked in bond finish and in linen finish in attractive hues and useful weights.

Write for samples

PARSONS TRADING CO.
20 VESEY STREET NEW YORK

London
Bombay
Cape Town

Sydney
Melbourne
Wellington

Mexico
Buenos Aires
Havana

Dinse, Page & Company

Electrotypes
Nickeltypes
AND
Stereotypes

725-733 S. LA SALLE ST.
CHICAGO, ILLINOIS

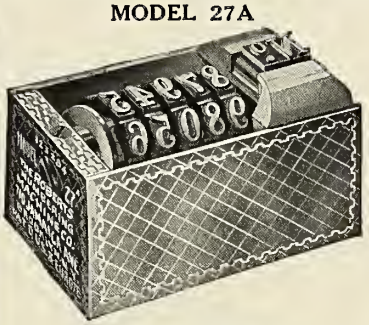
TELEPHONE, HARRISON 7185

Roberts Numbering Machine Co.

Successor to The Bates Machine Co.

696-710 Jamaica Ave., Brooklyn, N. Y.

MODEL 27A



FOR GENERAL JOB WORK

ABSOLUTELY ACCURATE

FULLY GUARANTEED

SIDE PLATES WITHOUT SCREWS

ALWAYS IN STOCK

FIVE-FIGURE WHEELS

№ 12345

FAC SIMILE IMPRESSION

Size 1½ x 15/16 inches

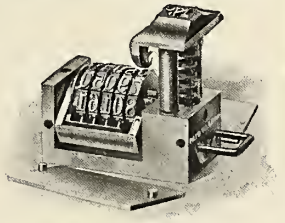
ROBERTS' MACHINES

UNEQUALLED RESULTS — MAXIMUM ECONOMY

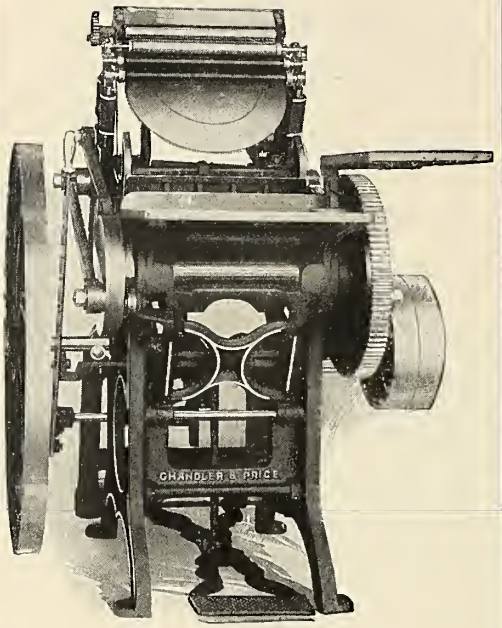
View Showing Parts Detached for Cleaning

NO SCREWS

To Number Either Forward or Backward



Platen Press Perfection



THE attainment of absolute perfection in the building of job printing presses is as impossible as the securing of absolute perfection in any other field of endeavor; but in the construction of C. & P. Gordon Presses a degree of perfection has been reached which no other platen machine manufacturer can lay claim to. The nicety of adjustment, the ease of operation, the adaptability to all classes of work (light or heavy), the high character of the work turned out, and the durability of these presses places them in a class by themselves. The increasing demand for Chandler & Price Gordon Presses is an evidence of their wide popularity.

Write for Booklet

The Chandler & Price Co.
Cleveland, Ohio

Elapsed Time Records



The best modern accounting practice requires that the cost of labor as well as material shall be posted against each job *daily*, instead of in bulk when the job is completed; thus enabling the management to get a daily report of the cost of work in progress, also supplying data for settlement of insurance in case of a fire.

Calculagraph records of Elapsed Time or actual working time are made in the most convenient form for such daily entries.

Elapsed time records made by the Calculagraph also furnish the most reliable data for making up pay-rolls.

One set of such records may be used for both jobwork and pay-roll time by simply reassorting cards and adding records. Thus the use of an "in and out" time-of-day recorder may be dispensed with.

ASK FOR OUR BOOKLET, "ACCURATE COST RECORDS"

Calculagraph Company 1460 Jewelers Building
New York City

SPRAGUE ELECTRIC MOTORS
AND
CONTROLLERS

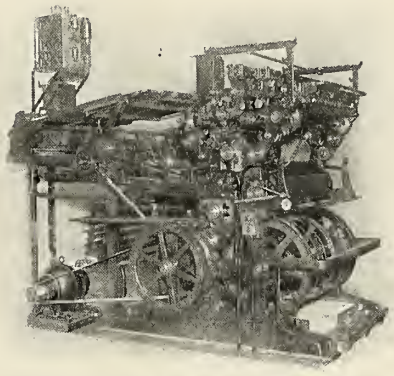
PECULIARLY ADAPTABLE FOR DRIVING PRESSES AND ALLIED MACHINES

FULFIL MOST EXACTING REQUIREMENTS
INCREASED OUTPUT, WITH DECREASED POWER BILLS

COMPACT **RELIABLE**
EFFICIENT **DURABLE**

Sprague Motors and Controllers stand alone as the most widely used and satisfactory equipments for all print-shops, electrotyping and engraving plants.

We were pioneers in the field, and our long and varied experience enables us to make recommendations which will lead to an increased shop efficiency.



Round-type Motor Belted to Rotary Offset Press

LET US SOLVE THAT DRIVE PROBLEM

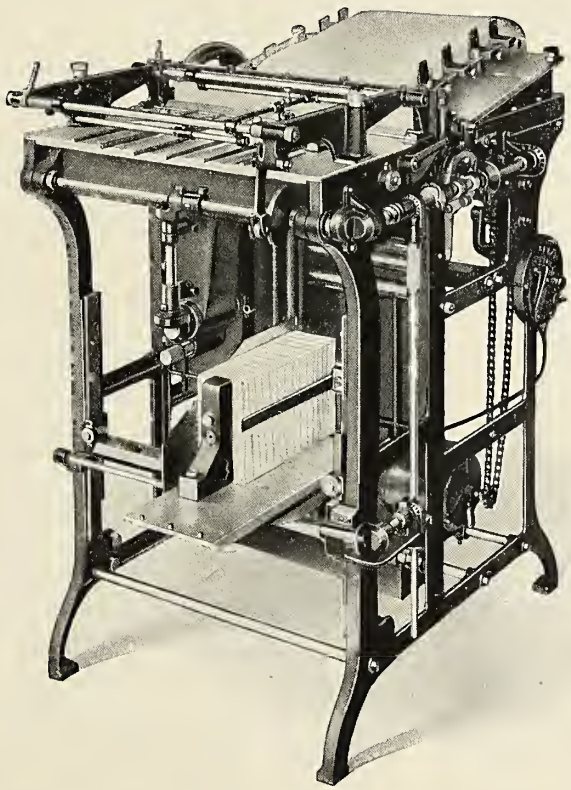
Write for Descriptive Bulletin No. 2194
Two-wire and Three-wire Generators

SPRAGUE ELECTRIC WORKS
OF GENERAL ELECTRIC COMPANY

Main Offices: 527-531 West 34th Street, New York, N. Y.

Branch Offices: Chicago, Atlanta, Philadelphia, San Francisco, Boston, St. Louis, Baltimore, Milwaukee, Pittsburgh, Seattle

The American Folder



Knives are essential to accuracy; therefore we use knives.

Tapes are a source of trouble; we *alone* eliminate *all* tapes.

A complete right-angle and parallel folder with no detached mechanisms.

Axial swing permits using same mechanisms for either right-angle or parallel folds.

Makes one, two, three parallel; one, two, three right-angle, and regular letter fold.

Range from 18″ x 24″ down to 5″ x 5″.

Write for descriptive booklet

The American Folding Machine Co., Cleveland, Ohio

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
First Avenue and Ross Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
52-54 So. Forsyth Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
675 Elm Street

MILWAUKEE
133-135 Michigan Street

MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

How We Are Advertising *for* Printers

SYSTEM for JUNE—ADVERTISING SECTION

THE CROCKER-McELWAIN COMPANY OF HOLYOKE

Offer

A Bond Paper for Business Use that Looks Like the Most Expensive, but Costs Less than Half as Much

TOKYO BOND

Made in 7 Distinct Colors
Every Sheet Water-marked

Extensive advertising has created a wide-spread demand for attractive Bond Papers for Business Correspondence.

Bond Papers carefully made from the very highest grades of stock have been so expensive that few business houses could use them exclusively, many for only a small portion of their work, and the majority, not at all—despite a thorough appreciation of the value of an attractive Correspondence Paper.

Anticipating this situation we began to experiment in the production of a Bond of similar character, similarly loft-dried, cockle-surfaced, etc., that to any but an expert papermaker would bear all the earmarks of these very costly bonds—but that could be produced to sell at *less than half* their price. After years of work we have succeeded in making such a paper—TOKYO BOND.

Business firms using expensive Correspondence Paper can cut their paper bills in half by using TOKYO BOND. Those using any but the most expensive paper can greatly increase the attractiveness, and hence the effectiveness, of their letters by using TOKYO BOND.

We will gladly send samples of this Paper for comparison with any other Bond Paper made.

If you are interested in seeing a Business Correspondence Paper that you can not detect from the most expensive Bond, and that can be bought for *less than half* the price, simply write for samples.

Crocker-McElwain Company
Holyoke, Mass.

This advertisement alone in the June issue of SYSTEM is telling 100,000 Business Firms—possibly 500,000 probable purchasers of business stationery—the advantages of Tokyo Bond.

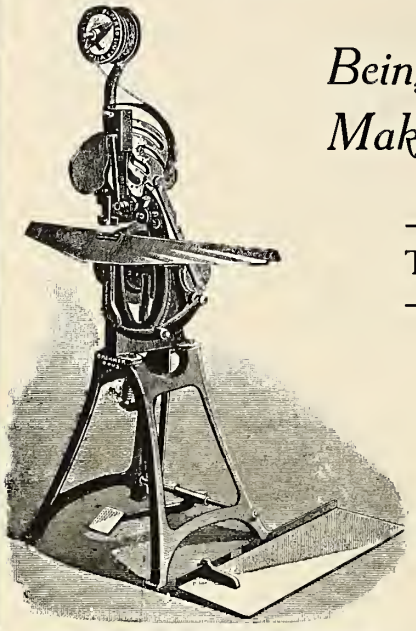
An examination of samples instantly convinces every practical printer of the worth, possibilities and economy of Tokyo Bond. You can give your customers better letter-heads, do a larger business, and make greater profits without increasing your prices, by using Tokyo Bond.

If your jobber can not supply you, a note to us on your letter-head brings samples and trade prices. Just dictate a request *now*—it will pay you.

Crocker-McElwain Company 104 Cabot Street, Holyoke, Mass.

There Are More "BREHMER" Wire Stitchers

Being Used Than All Other Make Machines Combined

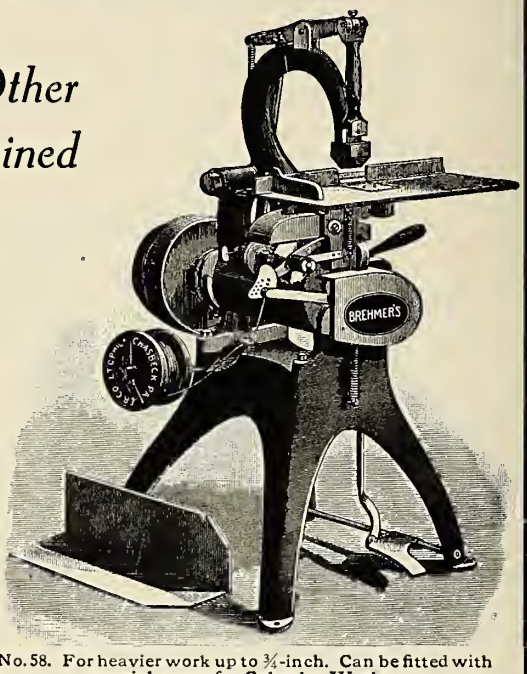


No. 33. For Booklet and other General Printers' Stitching.

THERE'S A "BECAUSE"

CHEAPEST
QUICKEST
MOST ACCURATE

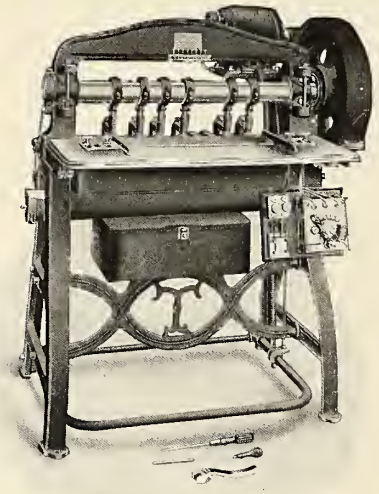
WRITE OUR
"SERVICE BUREAU"



No. 58. For heavier work up to ¾-inch. Can be fitted with special gauge for Calendar Work.

CHARLES BECK COMPANY, PHILADELPHIA

609 CHESTNUT STREET



STYLE D — with direct-connected motor.

Tatum Punches

Five styles, varying in price from $35 to $325, every one the best in its class.

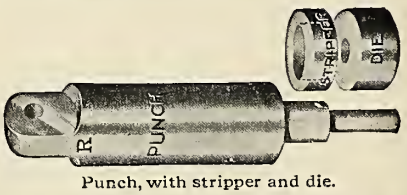
Absolute Accuracy — Clean Cutting — Prodigious Power — Evident Economy.

TATUM PUNCHES may be adjusted to any desired multiple without the removal of the idle heads.

Round shapes all interchangeable. Nineteen stock sizes. Special shapes quickly furnished.

When you buy a punch, get the best — any user of the "TATUM" is a good reference.

Write for Catalogue A



Punch, with stripper and die.

THE SAM'L C. TATUM COMPANY

3310 Colerain Avenue CINCINNATI, OHIO

What Does It Cost *to* Make Your Own Type



Read what the Minneapolis Tribune Says:

Here's what it costs to make type with the THOMPSON TYPECASTER

	Total Cost*	Pounds Cast †	Cost per Lb., Cents
May	$107.48	559	19.3
June	112.04	825	13.6
July	99.77	500	19.9
Aug.	57.20	326	17.6
Sept.	65.06	307	21.2
Oct.	65.11	427	15.3
Nov.	47.20	327	14.5
Dec.	34.14	261	13.1
Jan.	49.60	385	12.9
Feb.	40.56	337	12.0
	$678.16	4,254	15.9

* Includes labor, gas, repairs and maintenance, fixed charges.
† Includes all sizes, from 6 to 48 point.

An Average of Less than 16 Cents per Pound

All Sizes, 6 to 48 Point

This machine was installed in May, 1910, and an accurate cost of production kept since, by Mr. F. W. Wiltberger, Superintendent, who vouches for the correctness of above figures.

WRITE FOR OUR TRIAL OR RENTAL PROPOSITION AND CATALOGUE OF MATRICES

THOMPSON TYPE MACHINE CO.

624-632 SHERMAN STREET, CHICAGO

Set in Caslon Series, Made by the Thompson Typecaster

Profitable *and* Satisfied Customers

Come from the excellence of the service you, the printer, render the patron.

All buyers of printing do not know the "knack" of judging the good from bad paper — therefore it's up to the printer to play an honest part with his customer on buying or suggesting the right quality of paper.

Treat Your Patrons

fair, and you will experience permanent customers — the satisfied kind who will always pay the price for "quality printing."

Velvo-Enamel

A Quality That Leaves Nothing to Be Desired

Supplies a quality of coated paper not found in any other enamel at the price we ask.

Let us submit samples or send to your place of business a special representative. Investigate now and get ready for your Fall catalogue, booklet or high-class printing.

We carry the largest stock of Enamel Book, S. & S. C., and Machine Finish Book Paper in Chicago, ready for quick delivery, in case lots or more in standard sizes and weights.

West Virginia Pulp & Paper Co.

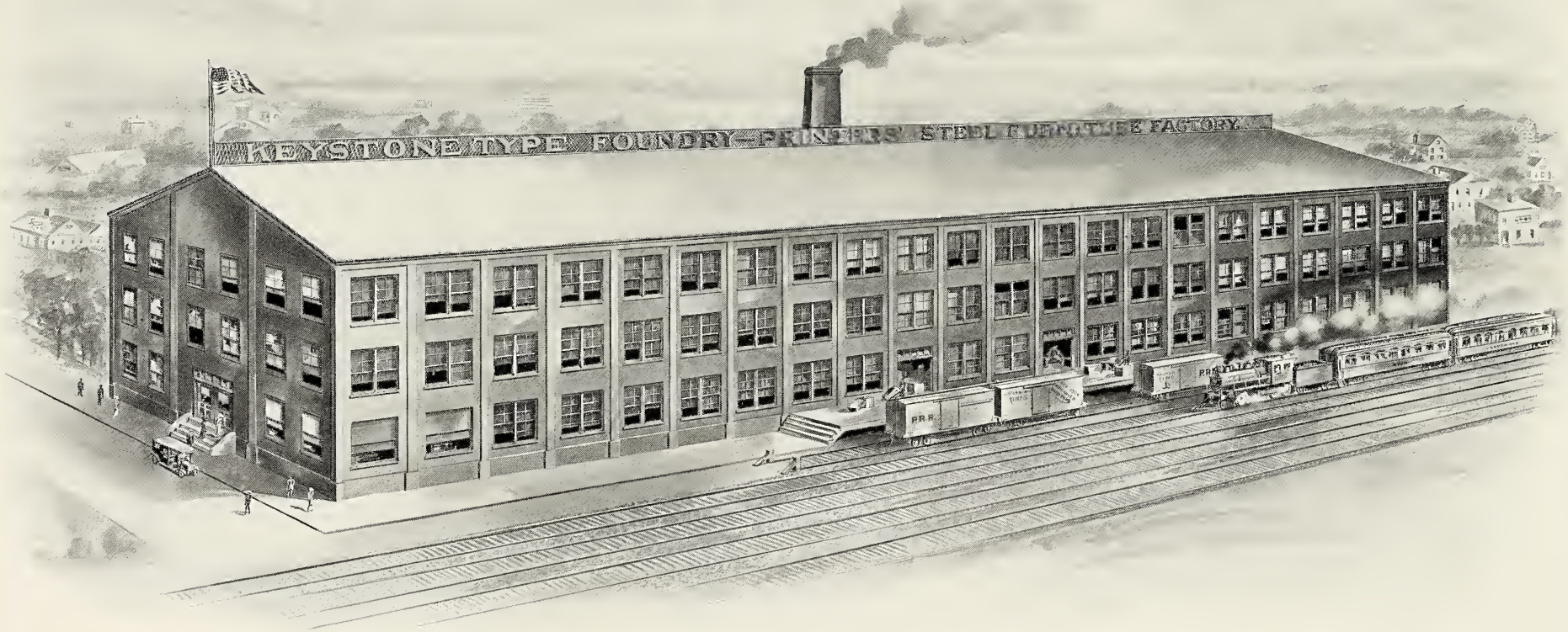
(Incorporated)

General Offices: 200 Fifth Avenue, New York

Western Sales Office: Printers' Building, Sherman and Polk Sts., Chicago

Mills at Tyrone, Pa.; Piedmont, W. Va.; Luke, Md.; Davis, W. Va.; Covington, Va.; Duncan Mills, Mechanicsville, N. Y.; Williamsburg, Pa.

Cable Address: "Pulpmont, New York." A. I. and A. B. C. Codes Used.



¶ The above illustration shows our new factory at Chester, Pa., built and now operated exclusively by us in the manufacture of Steel Composing Room Furniture for printers and publishers.

KEYSTONE TYPE FOUNDRY

Originators and Designers of Modern Steel Composing Room Furniture, saving from 33⅓ per cent. to 50 per cent. floor space, and from 10 per cent. to 15 per cent. in cost of operating composing rooms.

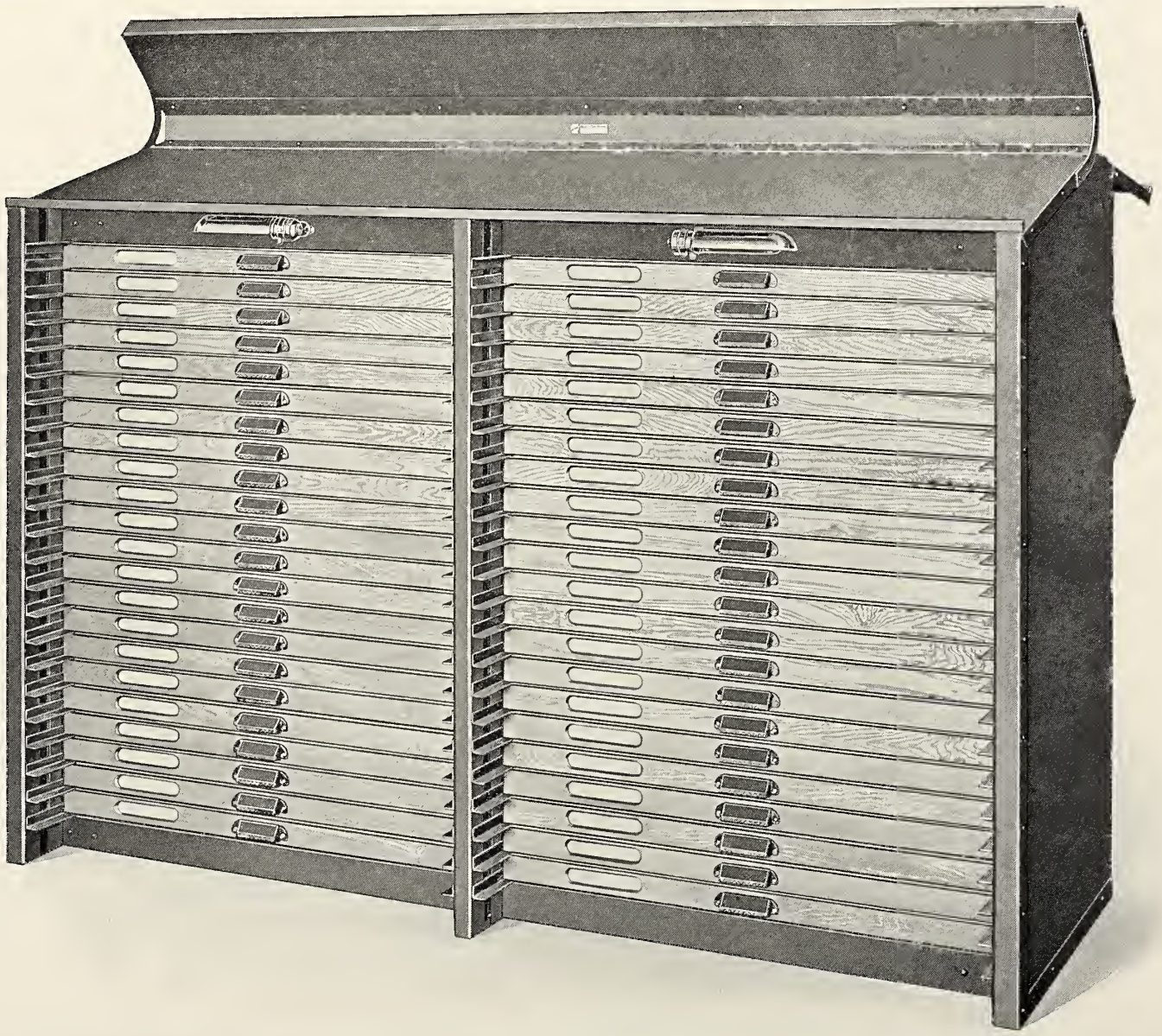
Address all communications to our nearest Houses located in Philadelphia, New York, Chicago, Detroit, Atlanta and San Francisco

Keystone Steel Cabinet K-625

Front or Case Side

SPECIFICATIONS

ENTIRE CABINET made of cold rolled patent leveled steel, with extra heavy square channels for posts and rails. Front of cabinet contains solid steel work bank 18¼ inches wide and 69 inches long, to hold two full-size cases or one mammoth case. Case capacity includes forty-four extra depth full-size cases with routed label holder. All case-runs and parts electric welded, no rivets being used. Cabinet has 4-inch projection in front of all cases, and is wired complete for electricity, including two special gun barrel lamps with adjustable nickel shade, one lamp over each tier. Lamps can be omitted if desired. Any style case furnished.



Keystone Type Foundry

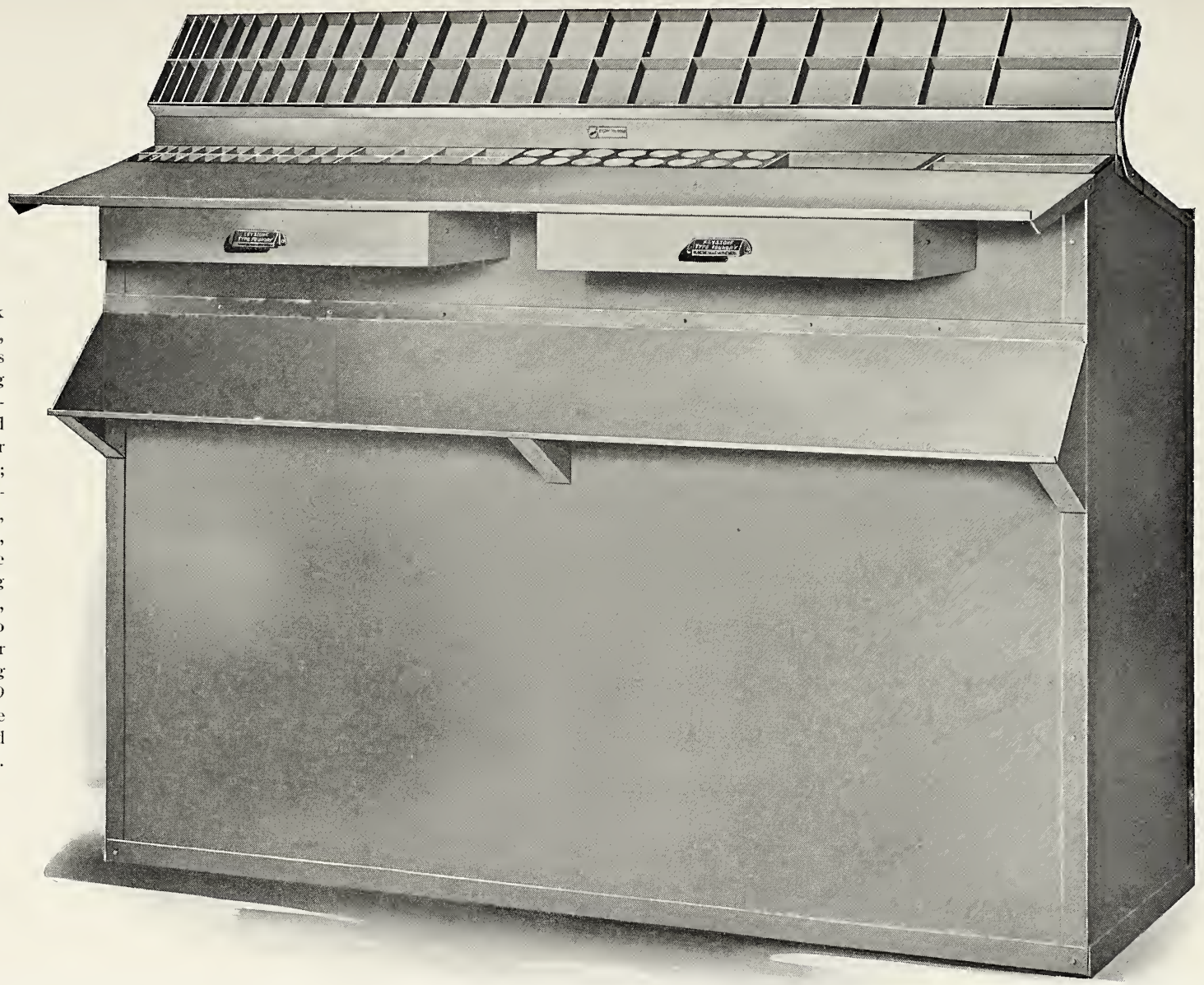
Printing-Plant Equipment

Keystone Steel Cabinet K-625

Back or Working Side

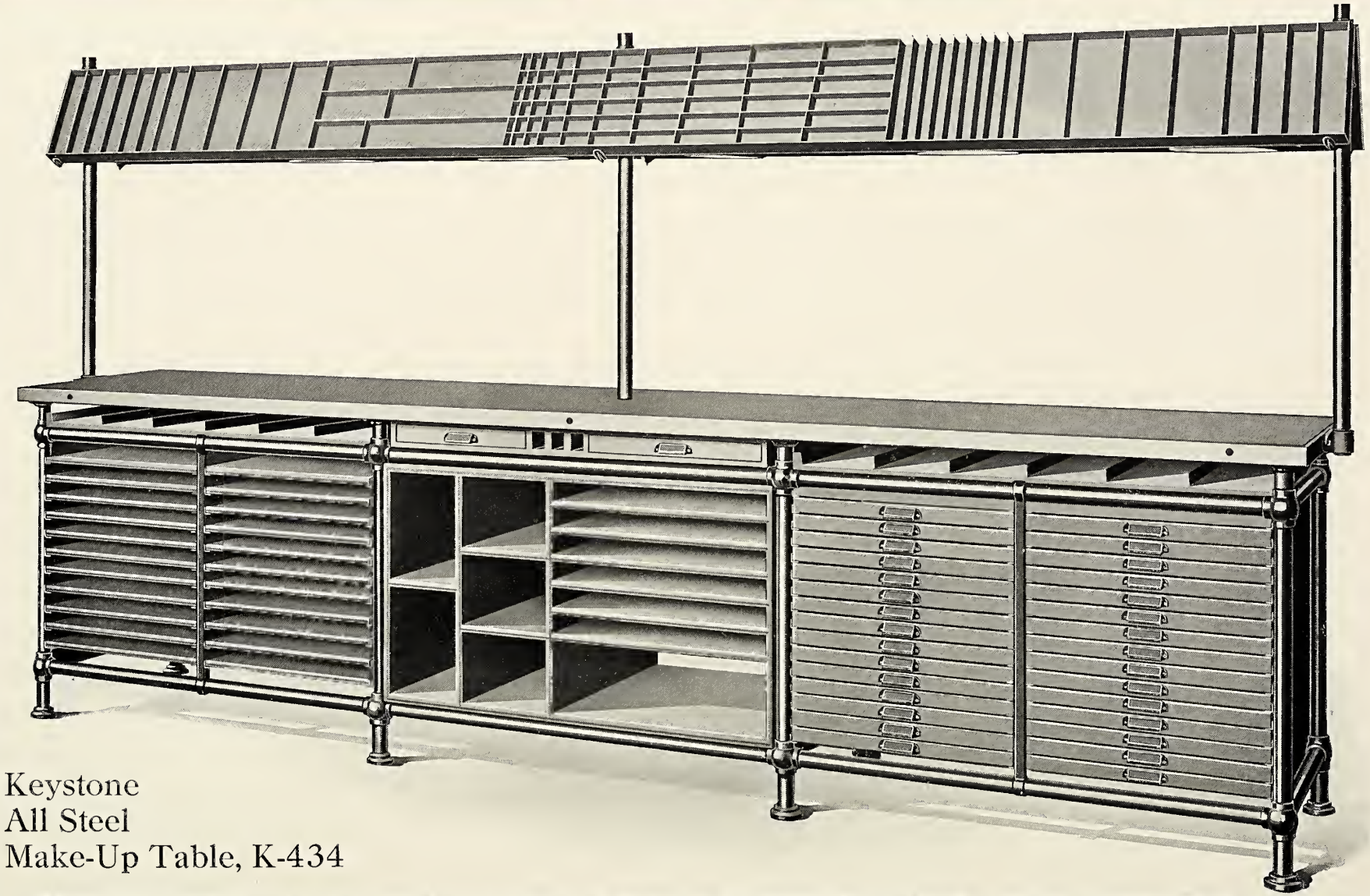
SPECIFICATIONS

HAS double solid steel work top or bank on panel side, 16¾ inches wide and 69 inches long, containing the following auxiliary boxes and trays: sixteen round boxes for brass and copper spaces; one tray for justifiers, four to eighteen ems; one tray with eight compartments for two point justifiers, twelve to seventy-two points, and two blank trays. Over the top, an all-steel lead and slug case for labor-saving lengths, four to twenty-eight ems. Two all-steel blank drawers under bank and a full-length sloping galley shelf 9 inches wide, 69 inches long on panel side. The back or panel side designed to be used as working top.



Keystone Type Foundry

Printing-Plant Equipment



Keystone
All Steel
Make-Up Table, K-434

SPECIFICATIONS:—Entire frame made of steel; semi-steel top 12 feet 2 inches long, 28 inches wide, 1¾ inch thick; height of top from floor, 38⅜ inches. Double bank over top arranged for labor-saving column rule; shank rule; cut-off rule, three to eight columns; eleven spaces for thirteen em brass; eight spaces for twenty-six and a half em brass. Opposite side of bank has division bar through center, with six spaces at each end for single and double column brass. Bank wired for electricity, including six prism mirror reflectors with fixtures complete, controlled by one switch. Body of frame contains twenty-two all-steel letter boards 21⅛ inches x 20½ inches, inside; thirty all-steel blank cases 20¼ inches x 18½ inches, inside; six steel flat galley shelves 23⅞ inches long, 24 inches deep. Two open spaces 8 inches wide, 11⅜ inches high for empty galleys; three bins 10 inches wide, 8 inches high; and one bin 23⅞ inches x 8 inches high for storage. Twelve sloping steel galley shelves for single and double column galleys directly under top for live matter. Two all-steel blank drawers 15¾ inches x 23¼ inches x 1⅜ inches inside, to pull from both sides of frame; and three openings 1½ inch wide for full-length column rule. Space back of letter boards for blank cases, and ends closed with cold rolled patent leveled steel. Overhead bank is adjustable to any height desired above steel top up to 35 inches.

BUCKEYE COVERS

For "Economically Effective"



Advertising Literature

are now made in *16 colors*, *4 finishes* and *4 weights*, comprising a line that has never before been approached, in either *variety* or *value*, by any product of any paper mill.

Printers and Advertising Men who are not yet thoroughly familiar with the characteristics and uses of these covers, and with the prestige- and profit-making opportunities embodied in their high quality and moderate price, are invited to write for any of the following "Buckeye Exhibits:"

Buckeye Sample-Book No. 1.—Containing beautifully printed samples of the complete line of single-thick weights.

Buckeye Sample-Book No. 2.—Now in preparation. Contains samples of single and double thick, in Antique, Ripple and Crash Finishes.

Buckeye Proofs.—Reproductions of actual covers as used on high-grade catalogues issued by prominent advertisers, showing the "economical effectiveness" of Buckeye Covers. Don't send for this exhibit if you want to retain your faith in the necessity of using high-priced stocks.

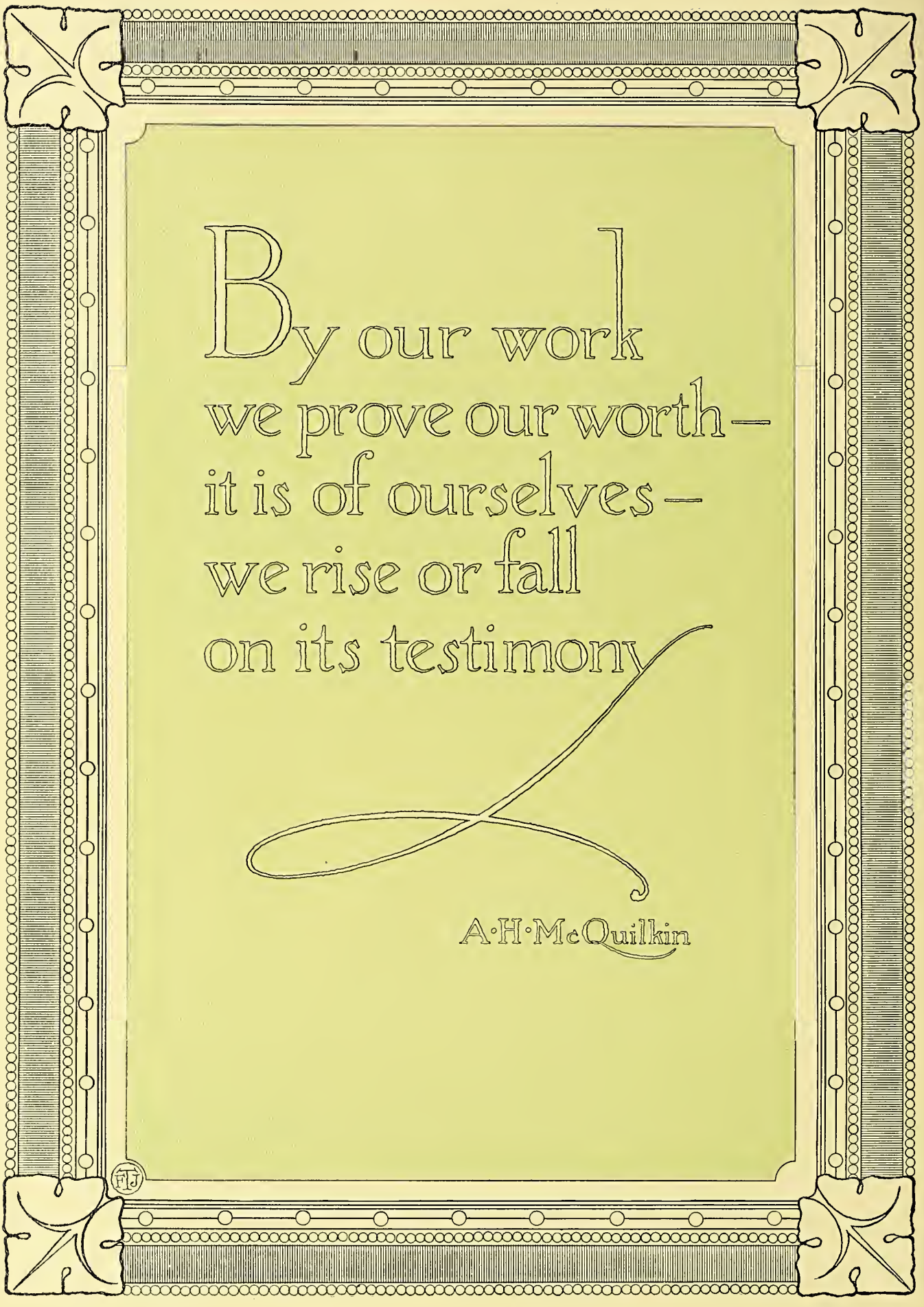
Buckeye Suggestions.—Issued periodically, for the purpose of demonstrating such novel uses of Buckeye Covers as may from time to time occur to us. Will be mailed to you regularly if you send us your name with a request that it be added to our list.

In addition to the above, we maintain a department for working out suggestions to meet special needs, and will be glad to co-operate with any printer or advertiser who is willing to be convinced that the use of BUCKEYE COVERS can save him money.

Sample sheets for dummies may be had of Buckeye dealers; located in principal cities of the United States, Canada and England. If no dealer is near you, write direct to

THE BECKETT PAPER COMPANY

MAKERS OF GOOD PAPER
in HAMILTON, OHIO, since 1848



Designed and lettered by
F. J. Trezise,
Instructor Inland Printer Technical School and
I. T. U. Course in Printing.

Printed by
The Henry O. Shepard Company,
Printers and Binders,
624-632 Sherman street, Chicago.

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THE INLAND PRINTER

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under act of March 3, 1879.

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XLVII. No. 6. **SEPTEMBER, 1911.** TERMS { $3.00 per year, in advance. Foreign, $3.85 per year. Canada, $3.60 per year.

LANDING THE JOB.

BY A SALESMAN.

"YOU can sometimes land a job by putting the emphasis on something besides the actual price in dollars and cents," remarked one of the salesmen for a big house which goes after high-grade work.

"I had a case this week of a man who wanted twenty-five thousand mailing circulars. He wanted a good job, and had bids all the way from $200 to $250, each one, as he thought, representing a high-grade proposition.

"'You are mailing these for a cent apiece, and are enclosing a one-cent government post-card with each circular?' I asked.

"'Yes,' he replied.

"'That is,' I went on, 'you expect to pay Uncle Sam some $250 for carrying your circular to the prospective customer and spend another $250 to induce him to send you a reply?'

"'Yes, it amounts to that,' he admitted.

"'Now, what I am wondering is this: if you are going to spend $500 to get this circular in the hands of your prospect, how much figure does $25 or $50 on the price of the printing cut on the price of your whole job?—about five to seven per cent. Now, if by putting that $25 or $50 more into the printing, you stand a little bit better chance of making the $500 postage worth while, isn't it a a good thing? If I were going to spend $500 to get a message to a man, I wouldn't let $25 or $50 stand in the way of making the message as effective as it could be made.'

"'Yes,' he replied; 'but I am spending $250 on the post-cards to get a reply.'

"'If you are willing to spend $250 giving him a handy means of replying, you are surely willing to spend $25 or $50 more than an ordinary circular would cost you to give him a good reason to reply. There is a tangible difference between an ordinary circular such as you could get for $200, and the one we are talking about, which will cost you $25 or $50 more. The best brains and skill and experience go into our circular, and if that doesn't mean a difference in replies I lose my bet. Suppose it makes a difference of only twenty-five replies—one out of each thousand, the extra cost of printing would pay a handsome profit wouldn't it?'

"'You are right,' he said; 'enter up the order.'"

"HERE is one way of getting a job from the man who says 'your price is too high,' that I often find successful," said the salesman for a firm that goes in for fine booklets and announcements.

"For instance I had a case yesterday of a man who wanted a thousand sixteen-page-and-cover booklets suitable for mailing on a high-class proposition. As I mapped it out it figured about $100. He had a copy of a printed circular something similar on which he said he had a price of $80. Now here was an apparent comparison of prices on the same job, with our price $20 higher. I tried to show him the advantages of making his circular high-grade in every respect, and pointed out a few minor points in which we could improve on the printed circular he had. But it was hard

for him to see this. The booklet contained two cuts, and the rest was type-matter, so I said to him, 'How would you like to print these two cuts on the inside cover-pages and print the type-matter on an antique stock, cutting down the number of pages to eight or twelve?' He didn't know how this would work, and I could see that in his head all that was going on was the thought that our price was $100 and the other fellow's $80.

"'I will make up a couple of dummies showing how this would work out,' I volunteered, and reluctantly he let me have the printed specimen and his layout of the copy for a day's time.

"I made him up three dummies, one showing an eight-page affair with printing mounted in — price $80; a sixteen-page with pictures separate at $90, and our original proposition at $100.

"When I gave them to him (I knew my man and was confident he wouldn't abuse the privilege of having the dummies), I said, 'Here are three ways of getting out this job — each the best of its kind for the money. If you want to put $80 into it, here is the form which will give you the best returns for $80. If you want to put $90 or $100 into it, here is your best prospectus for that amount.'

"We landed on the basis of the $90. It was because I got him away from the $100-$80 comparison of our job with the other fellow's that did it."

"THE printing salesman has to have a good imagination," said the representative of a house that does a good deal in the line of club year-books and society printing. "He has to be able to see the finished job in his mind's eye and then work it out accordingly.

"Most of us can tell pretty well how a job is going to look when paged up, even if we have only the galley proof at hand. But very few customers can do this, especially women. I had a little job to-day that shows this. It was only a four-page program and a reprint at that. I sent the proofs out this morning in galley form, for I thought there was likely to be some alteration in the list of addresses. A little later I got an anxious inquiry over the 'phone from the lady, saying she was terribly disappointed in the style of type and the whole appearance of the thing. I tried to explain that it was the same as before, and would have the identical appearance when spaced out, but she couldn't see it. And now I am having it made up and will send her good page proofs of the job on the actual stock. Then I guess she will believe me."

Written for THE INLAND PRINTER.

THE PRINTING SALESMAN.

BY HARRY M. BASFORD.

SALESMEN who sell printing are in a class by themselves, apart from all others. There is no training school for this kind of salesmanship except the one school of hard work and long years called experience. And for this very reason, perhaps, high-class printing salesmen are not common, and when one man develops unusual ability in this line his services are very much in demand. Many men who have been successful in selling other commodities fail dismally when they exercise their salesmanship on the product of the printing-press. They have the principles of successful selling, but they lack the technical knowledge of the goods that seems to be born only of intimate association for a considerable length of time with the detail work and actual operation of a print-shop.

The present widespread interest in absolute cost system will undoubtedly bring about a demand for printing salesmen of higher ability than heretofore. The era of the "guess-timator" is past, for the new cost systems quickly point out where he has guessed wrong. The need now is for an estimator whose quotation on every job will closely approach the results as shown by the cost system when the order has been completed.

Prominent master printers of the country hold different opinions as to whether their salesmen shall make their own estimates on prospective orders they are handling, or shall bring the copy in to the office for the estimator, there to estimate the cost and make the price to be quoted. They must all agree, however, that the salesman should be familiar enough with the trade to be able to quote prices on small jobs, and to estimate an ordinary job of $10 or $15 without the delay necessary for the office man to pass upon it. To be able to do even this requires time and work, however; for estimators are not born over night, and unless the salesman has been "raised in the business," the problem of quoting the right price on even a small job is a difficult one. They are like a young man who had been for several years in the office of a large printing-house doing such detail work as he could. He said to me one day, "I would like to estimate on work, too. I know something about the cost of paper, and I know how much it costs per hour to do the different kinds of work, but what bothers me is, how do you know how many hours it will take to do the work." And that is just what bothers all young estimators and

salesmen. To assist its salesmen and to enable them to become more proficient in their work, one of the large western printing-houses has recently inaugurated a sort of a school on a small plan to teach them something about estimating. With no suggestions whatever, each of the salesmen is given once a week a number of small jobs and asked to estimate the cost and proper selling prices upon them, writing out the work on a regular estimate blank. At the end of the week they turn these blanks in to the office estimator, who looks them over and shows the salesmen where they have made mistakes. The jobs referred to are not actual orders, but any pieces of printing that may be selected to give the men the practice they need. Such a plan can not but be helpful to salesmen who wish to become more capable of meeting hard competition, and the only fault with it is that the work is too limited, requiring considerable time to carry out a plan embracing the many problems that confront a salesman every day.

With this introduction to a subject of vital interest to every man connected with the business end of a printing plant, I wish to offer a few suggestions from my own experience for the guidance of printing salesmen, and particularly those young men who are just entering or who have not been long in the field. These men, in particular, should realize that the printing business is being revolutionized from a condition of slipshod methods to one of exact methods, and in order to profit individually from the change, they must be alert to grasp the new and better ideas and to turn them to their own account, so that they may be fitted to take the high positions which the reorganization of the trade will surely bring about.

One of the hard things that the printing salesman must contend with is the man who tries to bluff him into cutting his price. "You are too high," he says; "Jones the printer will do the same job for $10 less than your price." Such a man must be handled diplomatically, if you would secure his orders at a profit, and at the same time preserve your own self-respect, and the greatest help to you will be confidence in your own ability. If you know that the price you have quoted is a fair one, based on correct costs, you can handle such a situation, and, without telling your bluffing customer that he is not stating the exact truth, you can convince him that you understand what he is trying to do, and that you know more about the



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BARN CATS.

production of the job in question than he does. But if a salesman is really lacking in the technical knowledge necessary and the customer is himself familiar with printing costs, the salesman is apt to fare ill in the encounter. He will probably either return to his own house with the order taken at a price that will show little or no profit, or he will lose the job and perhaps lose also the business friendship of the customer.

Another thing the salesman should always remember is to be chary in making promises of delivery unless he can fulfil the promise to the exact minute. A buyer of printing is almost always in a hurry, but the finished salesman will adroitly learn from him the real time when he needs the work and will then do his utmost to deliver the job at that time.

Sample-books of paper, ink, and a type-specimen book of all the type-borders, etc., in the plant you represent are all valuable aids to the salesman and should be used more frequently than they often are. In the matter of paper the best plan is to submit your own samples of the stock you intend using on a job rather than the easier way of agreeing to match your customer's samples, which may have come from some distant point and not be easily obtainable in your locality. It is usually an easy matter to secure the buyer's approval of a series of type you have in the shop, if samples of it are presented to him in the right way, when he might strenuously insist upon using some type-face that you would have to buy especially for his job if your own faces were not presented to him in attractive form, as shown on some other job. I do not mean to infer that you should never agree to buy a series of type for a customer, as this is sometimes necessary and expedient, but you should carry the idea, without making it obnoxious, that you are better fitted to select the type for a particular customer than he is himself, and that you are doing him a favor by giving him the benefit of your experience.

Much can be accomplished in the way of holding customers to your house and increasing their purchases of printing each month by those things which are covered by the term service. As applied to yourself, it means taking care of their orders in a way satisfactory to the customers, being on hand when they have an order to place, personally seeing that proofs are sent out on time and deliveries made when promised, a little extra attention in securing for them some desired result. All of these things count in your favor, and, while you should always remember that you represent your printing-house, you can make your position with your customers so friendly and intimate that they will almost come to consider that you are always on the alert for their interests. You must not carry this too far, however, like a salesman that I knew who allied himself so closely with his customers that in his efforts to please and satisfy them, he often sold work at cost and less. His orders were large, but the profits on his work were not in proportion to the volume of business handled. You must strike the happy medium, remembering always that the house that pays your salary is entitled to a profit on every order you take. Indeed, you will find that your customers are quite willing that you should make a profit on their work, if they are convinced that you know exactly what every part of the work costs you and are satisfied with a reasonable margin above these costs. In this age, both buyer and seller of a piece of printing expect to profit by the transaction, and this is understood by business men. The printed matter, and particularly printed advertising, is expected to bring direct results in profitable business, and the advertising business man appreciates the fact that he will get the best work and service from the printer who is doing a profitable business.

Persistence should be the watchword of every seller of printing. Never stop calling on a prospective customer unless you are thoroughly convinced that you can never do any profitable business with him. That is, do not drop a prospect from your list without a good reason for doing so, and do not become discouraged because you do not get orders after the first few calls. Persistent effort wins, and there is no business on earth where the value of a regular patron is greater than in the printing trade. Not only will your house profit by reorders of jobs that may be standing in type or reset at less cost than the original job, but most business buyers of printing place their orders with one or two houses, and when you once get on their list, work will come to you without effort. So, the business of the man from whom it is hard to secure the first order may be the most desirable business in your whole territory, and so worth a great deal of hard work to secure.

Another small bit of advice that is valuable is: always ascertain, before quoting on an order, if the copy is handwritten, typewritten or reprint. Of these three, the first costs most to set; typewritten is next best, and the reprint can be set either by machine or hand at least ten per cent cheaper than either of the others. In ordinary small jobs this matter of copy may make but little difference, but in close competition the remembrance of the difference in copy will be of great value to you.

Progressive salesmen will not lose interest in an order after they have secured it. They should

keep in touch with the order all the way through the plant, as much as the policy of the house they represent will permit, and when the work is completed and delivered they should go over the cost-sheets to familiarize themselves with the details of the cost of manufacture, so that any error in the original estimate may be noted for future reference. This plan is particularly valuable as applied to the work of regular customers who may have occasion to order the same job a second or third time. Never take an order "At the same price as before," unless you absolutely know that the price before was correct and carried with it a fair margin of profit.

It has been said that the estimating and selling of printing is one-tenth experience and nine-tenths guesswork, but the time is almost here when this can not be said of the trade throughout the country. Printing will be sold on a basis of absolute knowledge of costs and experience in the business, with the guesswork entirely eliminated. The experience can not, of course, be gained except through years of practical work; but the knowledge of costs is something that every salesman can acquire more quickly, and he should take an active daily interest in the costs of the plant that he represents, so that he may have as perfect a knowledge as possible of the actual working conditions in the factory the product of which he is selling.

NIFTY NEIGHBORS.

The Man at the Door — "Madame, I'm the piano-tuner."

The Woman — "I didn't send for a piano-tuner."

The Man — "I know it, lady; the neighbors did." — *Chicago News.*



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COMING UP!

Written for THE INLAND PRINTER.

PHILIPPINE PRINTING-SHOPS.

BY MONROE WOOLLEY.

THE Filipino printer long since learned to refer to a dirty proof as "a map of China," only, instead of those words, he says "*un mapa de China.*" It was in a musty, old-fashioned *imprenta*, which is the Spanish for printing-office, that the writer heard a native typo, sweating over a hideous proof in English, of which he knew not a word, mutter in Spanish the old familiar phrase. Instantly this slang expression of the composing-room came back to him, awakening a train of thought as to how the expression found its way into the Spanish tongue, and away off here in the hills of primitive Luzon. This old office, with its dirt floor, its rusty, cracked, and broken presses of another century, its pied, dust-filled cases, would have interested any old-time printer. The resourcefulness of the native printer in bringing a printed sheet out of the chaos was a matter for admiration. Positively no American compositor could have done it. No American, possibly, would have tried. When the rain was not beating through the thatched roof on the "devil's" shaggy head, the sun was sending its scorching rays over onto the gray pate of the dignity who acted as *chefe editor*. For a year, while shot and shell screamed over the town (and sometimes through the building itself), the plant had been idle. Finally, an American lawyer, after the insurrection subsided, took it over in payment for a debt. He furthered his law

interests by turning out a three-language semi-weekly. The English section he wrote himself, this being translated into Spanish and the native dialect common to the province. It was no wonder, then, that the native foreman saw maps of China in his proofsheets. Most any American printer might have seen snakes, or something worse.

Since that time newspapers of similar style, on an enlarged and better scale, have appeared in all the larger provincial towns. But most of the printing plants in the remote interior are of a very crude design. Frequently the case racks are made of bamboo tied together with rattan. The presses are invariably of antiquated pattern, manufactured in foreign countries many decades ago. The Spanish monasteries, nearly all of which have a small printing plant, have some presses which might bring a handsome price as relics in this country. Still the old *padres* turn out a fair and ofttimes rare grade of work upon them.



BUREAU OF PRINTING, MANILA, THE INTERIOR FINISH OF WHICH HAS NO EQUAL ANYWHERE IN THE EAST.

There were, of course, no American printing-houses in the islands upon occupation. The invading army had a difficult time in getting its orders and circulars printed for binding. A California printer, who had journeyed out with the first expedition, Mr. E. C. McCullough, after much annoyance, finally set up a small hand press in the very entrance to the commanding general's headquarters. In this modest manner, Manila's largest American printing-house was founded. Mr. McCullough kept expanding until in a few years his plant was one of the largest, if not the largest, privately owned plants in the Orient. Shortly after the insurrection he installed a battery of monotype machines, big, modern presses, ruling machines, etc. His employees, with the exception of a dozen or so American foremen and heads of departments, are all native Filipinos. Mr. McCullough held the very profitable contract for all the military printing until 1906, when the contract went to the Spanish concern of the Viuda de E. Bota, where it has remained ever since. Lately Mr. McCullough purchased a large tract of land on Calle Isla de Romero for $125,000, where he will build a new home for his big plant. Other large American printing-houses, aside from the American dailies in Manila which operate their own plants, are the Staples-Howe Printing Company, the Escolta Press, and the Methodist Publishing House. Some of the Spanish printing and bookbinding establishments in late years have employed Americans, and are getting some little share of the English work.

For a long time the cheap Chinese shops in the metropolis have been a source of much annoyance to European and American houses. Of course, few of these shops have English-speaking employees. But houses bent on saving a few cents in their printing bills and who were not particular as to the kind of work turned out, got into the habit of having the better shops turn out an initial job, after which the Chinese printer duplicated the work from the white man's sample at a ruinous price. However, the larger business houses, taking the hint from American concerns demanding the best the printer could turn out, are beginning to patronize the American printers in preference to the cheap Chinese.

For a time after the inauguration of civil gov-

ernment in the Philippines, this branch of our administration, as did the military government, contracted out its printing. But in time it founded its own printing plant, known as the Bureau of Printing, a miniature of our own great plant in Washington. There is no doubt but what this plant is the finest and the most complete anywhere in the far East. It turns out annually tons of work for the Government, and often undertakes commercial work which can not be done by the privately owned plants. Sometimes the commercial concerns sublet their work to the government institution. The employees of the bureau are all natives, with the exception of foremen,



PREMISES OF E. C. MC CULLOUGH & CO., OLDEST AND LARGEST AMERICAN PRINTING ESTABLISHMENT IN THE PHILIPPINES.

proofreaders, heads of departments, etc. The building in which the government plant is housed, while not imposing from without, is handsomely finished within. It contains some of the finest samples of hardwood in the world. When the postal savings banks were started under the Philippine government, the native employees of the Bureau of Printing were the first to open savings accounts.

Few, if any, of the several thousand plants in the Philippines, excepting those owned by Americans, come from manufacturers in the United States. All the type and machinery of the Spanish, Chinese, and native shops come from Europe, principally Germany. The Spaniard invariably buys in Europe, regardless of the fact that American employees of these concerns have endeavored to send some of the business of buying to their own country. Distance is not at fault. There is very little difference in freight from Germany and from the United States. The shipment from this country crosses only the broad Pacific. Shipments from Germany traverse the Atlantic, and on out through the Mediterranean, via Suez. The Spaniard seems to think the German presses, cutters, folders, rulers, etc., cost less, but if they do the fact does not readily appear. Again there is a notion prevalent that the Germans make better presses. One thing that appeals to the natives and Spaniards is that the German machinery invariably has all dangerous mechanism covered in such a way as to reduce accidents to a minimum. The German wholesale houses in Manila, which act as agents for German typefounders, also carry large stocks of paper, supplying a large portion of the retail trade. It will not be many years, in view of our extensive educational scheme in the islands, before periodical publishing throughout the archipelago will grow apace. Not only will new publications in all languages appear, but the older plants, in an attempt to keep abreast of the times, will be renewing their worn-out apparatus, greatly to some one's profit. Whether the business will all go to Germany is a matter for manufacturers in this country to take cognizance of right now.

HONESTY is not greater where elegance is less.— *Johnson.*



CLEANED OUT!

Written for THE INLAND PRINTER.

MAKING AN INVENTORY.

BY A. H. M.

A LIST of the machines and other equipment used in manufacturing, with the prices attached, is an equipment inventory. Comparatively few average printers have an accurate inventory. It is not a very difficult job to prepare one, but regarding the work as a whole it appears formidable—and few printers care to tackle it until circumstances arise which oblige them to "take stock." Then the establishment is surveyed in detail, an itemized list prepared, and the job of attaching the prices is undertaken. "What is that press worth?" "Well, I forget just what we paid for it. I don't remember just when we bought it, but the bills are filed away, and when I get time I will have a look for it. Guess it's worth about a thousand dollars now. Put that down and we can correct it later if I can find the bills."

Not very satisfactory, is it? Nor very accurate, either. If one is to know what he has sunk in equipment, and to be able to determine his present worth, the first essential is to know just what he has in hand to do business with.

A fire loss is always imminent, no matter how elaborate the precautions. To be able to demonstrate beyond question what has been destroyed is the first essential to a quick settlement. An inventory properly kept and deposited in a fireproof vault or safe will, under such circumstances, save gray hairs and a number of useful dollars.

Some printers have a stock-inventory book in which a record is kept of all machines and equipment purchased. Such books are expensive to get up. Ten, fifteen or twenty-five dollars is about the range of prices. Not extravagant, perhaps; but the printer has a long way to travel to a full appreciation of the importance of order and method, and the expenditure for an inventory book looks big to him, and he puts off the work of the inventory until he has lost track of the dates of purchase of the items that should go into the book.

Modern accounting aims to work as close to the original documents as possible, for every transcription increases the chance of error. For this reason it would appear that the original invoices or bills should be used for inventory.

Many business houses require all bills to be made out specifying but one group of items. They have a system of filing their invoices not only under the names of the makers of the invoices, but under a subject classification. Whoever has had the vexatious task of looking up a bill of a date long past will appreciate the importance of this method of filing. Under ordinary circumstances the item sought for may be buried in the middle of a list of miscellaneous character about three feet long.

The larger printing-houses are used to having requests made upon them to make separate bills for each group of items. The value to them—to any printer, in fact—of having bills rendered to them in separate classifications, on separate bills, it is the purpose hereinafter to show.

In place of the inventory book suppose we use an inventory file. Let us prepare a little slip, reading something like this:

NOTICE.

It will convenience us very much if you will itemize and classify all bills rendered to this house. We request that no bill shall contain more than one description of goods. Type accounts should be divided into separate bills, not only according to size, but according to character. This is to insure prompt checking of your statement and dispatch of business. ORDER & PROMPT,

Printers.

Attach this slip to all orders sent to the press manufacturers, typefounders, dealers, etc. It may cause them a little more trouble in making out the bills, but these interests are now looking for any opportunity to help the printer to conduct his business in an exact and logical way. So it may be taken for granted that they will try and render the bills in any form that will help things along.

The classification of the bills may be made very exact, or the classification may be made in groups—but it is better to make the classification precise. This may be a little troublesome in type bills, for it will require both faces and sizes to be classified. But if you are looking toward an inventory that is an inventory, it is better to make the classification complete.

The file preferable for our use is the vertical file. This can be purchased from any of the business-equipment houses, or, if one has a small plant and just wants to try this scheme in a very modest way, a file can be made from a cracker box or a soap box. Make guide-cards of the size of the box or buy them, as you prefer. Begin with the business office and list all the furniture, safes, etc. Then the composing-room. Put in a guide-card for each item or group of items.

Look up all your equipment bills and place them in their classification behind the guide-cards.

Before doing so you will find that the bills vary in shape and dimensions. To preserve the uniformity that will make the handling of these more convenient, select the largest form of bill and cut some waste cover-stock or stiff manila or

ledger paper to the same size, and mount the bills of smaller dimensions on these.

It would be well to have the filing box or case or cabinet as near to the maximum-dimensioned bill as possible.

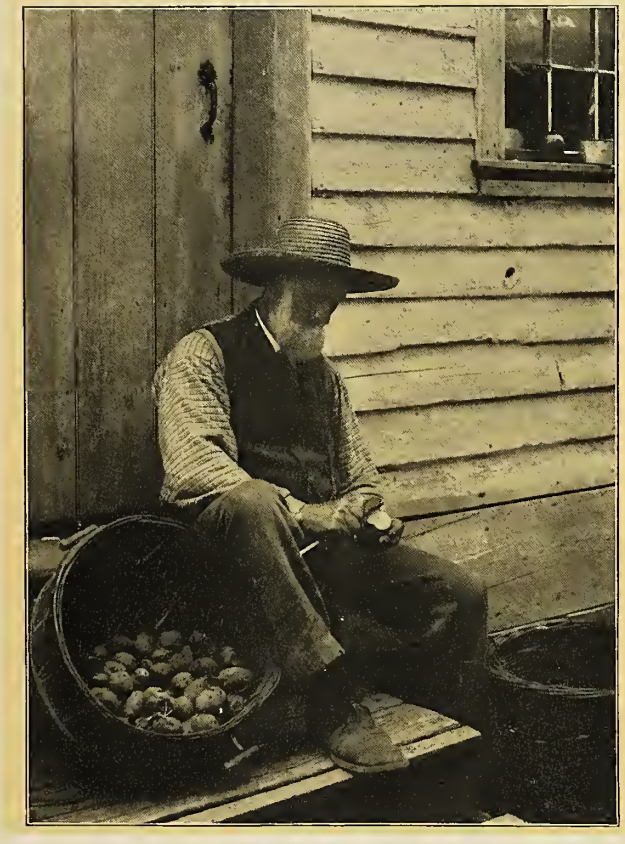
With this inventory file before you there can be no question of the exactitude of your inventory, for there are the original bills and all the facts thereto pertaining.

If any of the material is sold or exchanged, remove the bill referring to it and file in another file, marking on it such data as caution may dictate to you for your future use.

Any one can have an inventory file at little trouble and expense by following this method. It can be extended to cover any ramification of the business. But it must be looked after carefully. Your bills for years back will be always accessible, and the file will prove an incontestable evidence of the value of your equipment.

The matter of depreciation may be carried in your books. Your inventory proper need have nothing to do with this. The dates of your bills will take care of that in making an adjustment in case of fire.

This is merely a suggestion. It has not been tested. It may have some holes in it that may make it impractical. But whatever merit it has, take it for what it is worth.



THREE DOLLARS A BUSHEL.
Photo by R. R. Sallows, Goderich, Ontario, Canada.

Written for THE INLAND PRINTER.

GRAMMAR AND PROOFREADING.

NO. III.— BY F. HORACE TEALL.

OUR interest in language begins with our first attempt to speak a real word, which is invariably confined to a single sound, made in feeble imitation of some one of the words we hear most frequently. Of course we do not know for some time that we are trying to speak, but when we realize that the sounds we make mean something, even though we say only a single word at once, we are beginning to communicate in sentences; that is, each time we make any one know what we mean, the content of our meaning is understood as at least one complete sentence. When first we put two words together we intend a sentence, and have made our second step toward the full expression of one. Like Molière's M. Jourdain, who discovered that he had been talking prose all his life without knowing it, every one of us talks sentences a long time before he knows it. Yet most of our grammar text-books explain sentences only after they have treated words separately, and many begin with treatment of single letters. Some of our recent writers say this is why grammar has always been such a dry study, and they have begun with the analyzation of sentences.

For our present purpose this new starting-point is at least as good as any, although it is the one of least probable demand for critical suggestion by a proofreader to an author. Construction should be peculiarly the author's special province, but there is no phase of literary composition that should escape the proofreader's careful attention. Perhaps the very fact that a change in the place of ending a sentence is infrequently needed, comparatively, is a strong reason for calling proofreaders' special attention to the subject. In doing so there is no intention of attempting to teach, or of saying anything new of a didactic nature. Our particular point of investigation is the identification of the elements of language, aiming at the disclosure of their simplest and most widely comprehended naming. Many of these elements, if not most of them, have been named differently by different teachers, as one may see most clearly shown in Goold Brown's "Grammar of English Grammars," a work that devotes too much of its space to telling how bad all other grammars are, and has many faults in detail, but which makes many truths more clearly evident than they are made elsewhere.

A grammar that would probably have been

execrated by Goold Brown, if it had been written in time, is Huber Gray Buehler's "A Modern English Grammar," published in 1900 by Newson & Company, New York. It has a preface that we should like to quote in full, but from which we must be content to select a small part. "This book," it says, "is an attempt to present the grammar of modern English in the manner prescribed by modern methods of instruction. . . . When the mother tongue is the subject of critical study, the aim is not to learn new forms of speech, but to investigate the nature of forms that are already familiar; therefore the treatment should be analytic. With regard to arrangement, the starting-point is the sentence; for surely the first months given to the formal study of the mother tongue should be spent, not in examining the properties of nouns and other parts of speech, but in learning to separate sentences into subject, predicate, complements, and modifiers. . . . These larger elements of sentence-structure are the foundations of grammar, and they must be familiar before the pupil is ready for the study of separate words." Of course our papers are not written for young school pupils, but, as our aim is certainly to investigate the nature of forms already familiar, the same reasoning is good in selecting our starting-point.

A sentence is either a single clause or a combination of clauses, and must contain a subject and a predicate, and may have two or more subjects and predicates. In analyzing any sentence it is necessary to recognize these elements as such, although one may often properly indicate correction of a deficiency, or any fault, without expressing criticism by the use of any of the names of elements. Proofreaders find most occasion for supplying a deficiency or removing a redundancy, so far as the wording is concerned, both of which faults are sometimes so evident that the reader should correct them unhesitatingly, and sometimes of a nature that makes it necessary to query them only and leave correction to the author or editor. But the commonest error of all is the use of a period instead of an interrogation-mark at the end of a question. For definition of the names of sentence-elements we must refer our readers to the dictionary or grammar, since we write for persons who are presumed to know these things already, though it would be helpful to many of them occasionally to freshen their knowledge by consulting reference-books.

A striking example of erroneous joining of three sentences in the form of one is seen in the following, from an editorial article about a library: "Are the light and ventilation good; can the public get at the books; is the staff competent and civil?" Later this is referred to as "these questions"; but in form it appears as one question. Its correct form, which form should be given to it by any proofreader who is not bound by strict order to follow copy, is: "Are the light and ventilation good? Can the public get at the books? Is the staff competent and civil?"

This is a kind of correction not at all likely to be subject to objection by any reasonable person. Even the writer would probably not remember that he had written it with the semicolons, or, if he did remember it, would only be pleased to see that the proofreader had been thoughtful enough to correct them. A little personal experience will illustrate the proper attitude of reader and editor or author in a similar case. The present writer, when he was a proofreader on the same morning paper from which the three questions are quoted, read an article containing frequent mention of the French Theater, sometimes written Théâtre Français and sometimes Comédie Française, and was nearly ready to pass out the proof when the managing editor came rushing into the room shouting that this alternation of names should be corrected. He was informed that already they had all been made Comédie Française, and a better-pleased editor was never known.

A contrary experience occurred when the writer had a desk in the city room of an evening paper. He sent up copy of an article in small instalments about five minutes apart, and the managing editor came tearing into the room indignantly exclaiming that it was shameful for any one to handle so long an article without marking any paragraph division. He was still more exasperated on finding who had done it. "And you a proofreader," he said. The proofreader was a greenhorn at that kind of piecemeal work.

Paragraphs are often begun at very inappropriate places in newspaper editing. All that can be done in the short time at command is to begin a new paragraph about at a certain distance from the preceding paragraph-beginning, and it sometimes has a very queer effect. The latest instance noted by the writer was in the report of the start of a vessel for Europe. After telling that a well-known man had sailed, with a little news as to where he was going and for how long, the same paragraph had a sentence saying that another man had also sailed, and the next paragraph began, referring to the second man, "He goes for such a purpose." Each paragraph should contain all that belongs to a natural division of the matter in hand, and no more, unless the whole is short enough to need no such dividing. The proofreader will do well to mark needed changes when he can take time to do so.

(To be continued.)

Written for THE INLAND PRINTER.

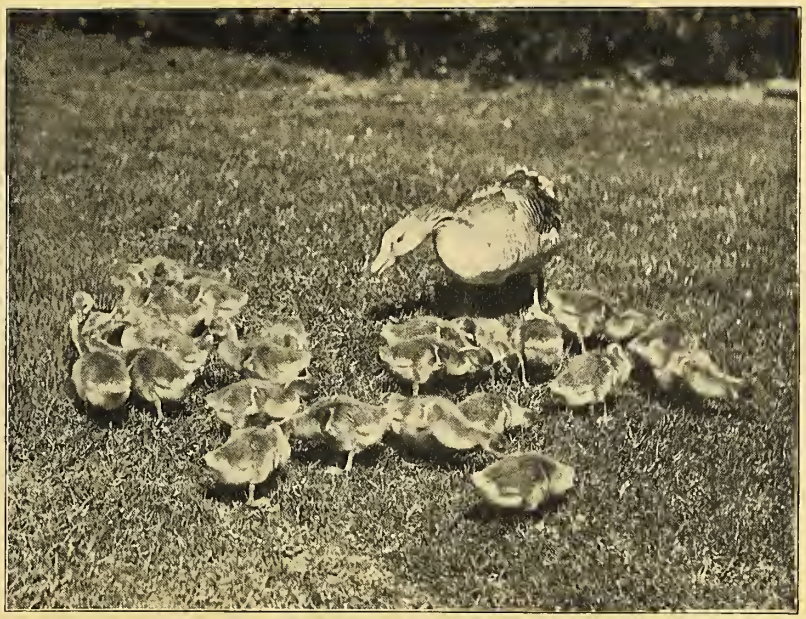
LOOKING BACKWARD.

BY W. P. B.

IN conversation with a journeyman printer recently it was pointed out to the writer that the arbitration agreement between the American Newspaper Publishers' Association and the International Typographical Union was a poor institution, so far as the members of his union were concerned. In fact, he did not believe in the principle of arbitration to any great extent, and thought that freedom to strike should not be abridged by international agreements. This journeyman illustrated his contention with a comparison of recent efforts on the part of Chicago job and newspaper printers to secure increases in their respective scales. He said the newspaper men had been endeavoring for more than a year to better their conditions and bring about a settlement of their new scale, before a decision was finally reached, and the cost to the organization had exceeded $1,500. On the other hand, the commercial printers, unhampered by arbitration agreements, had secured three substantial increases within a period of five years, in each case the settlement being made in a reasonable length of time and with scarcely any expense to the union.

This seems a plausible argument against arbitration, and undoubtedly will have a tendency to create dissatisfaction with the present method of settling wage controversies on daily newspapers among a certain element of the typographical union. It will not, of course, have the slightest effect on men of sound judgment. In the one case, it costs a few hundred dollars and a longer period of time to secure results. But this is the maximum cost! There will be no loss of business, no interruption of service to the public, nor loss of employment to the worker. The whole cost is confined to peaceable conference.

As against this method it is shown where more prompt action was had in the settlement of the commercial printers' scale, with the saving of a few paltry dollars to the organizations represented. But it is admitted at the same time that negotiations were at the breaking point during the entire controversy, and it was only a gambler's chance that a settlement would be had through peaceable means. If a strike had been declared, it probably would have cost in money alone thousands upon thousands of dollars, and partially wrecked organizations which it had taken many years to bring up to their present efficiency, with untold cost of sacrifice and energy. In addition to this the public would have been greatly inconvenienced, men, women and children would have suffered for the ordinary necessaries of life, and the trade itself incalculably injured. But the most destructive result would have been the bitterness and hatred engendered between two organizations which have the power through friendly coöperation to render immeasurable service to the trade's membership.



A PERSONALLY CONDUCTED OUTING.

Photo by R. R. Sallows, Goderich, Ontario, Canada.

Newspaper printers who would go back to the old system of the big stick in the settlement of wage disputes either lack intelligence or are enemies of their organization. They may be able finally to convince a majority of their fellows that it is a part of wisdom to turn back to earlier methods and principles, but if that day shall come it will be one of the darkest in the history of the International Typographical Union.

Written for THE INLAND PRINTER.

ADJUSTING PAY FOR LABOR SERVICE.

BY W. B. PRESCOTT.

THAT progressive publication, *Industrial Engineering*, is a persistent advocate of improving labor conditions. It has exploited "motion study" and more modern and equitable methods of payment than which prevail at present.

In a recent issue our friend quotes from a letter of Stephen Gwynn, M. P., which appeared in the London *Mail*. Mr. Gwynn had been among those who believed that to most factory employees work is mere drudgery, and had so expressed himself. This resulted in the book, "Work, Wages and Profit," by H. L. Gantt, being brought to his attention. That gentleman says "men can be taught to like work even in a cotton mill." The way to do this is to foster a man's natural pride in his work, and the recognition that there must be teamwork in the shop. We are far from that in the average commercial-printing office, though there is a semblance of it in the mechanical departments of newspaper offices. That is the result, however, of pressure of working conditions and the high class of labor employed rather than any scientific treatment of the problem.

As Mr. Gwynn points out, while establishments have expert designers, salesmen and purchasing agents, the employment and treatment of labor — the most expensive and most sensitive of all the factors in production — are left to superintendents and foremen whose time is consumed in attending to other duties. If one is going to buy a press or other inanimate utility he first studies its efficiency and quality; after that, the price. When it comes to purchasing labor power, either collectively through agreement with unions or individually, the constant demand is cheapness. Under the fairest of existing conditions groups of employers haggle about a small amount in the scale until the trade is disturbed, the employees become excited and the verge of a strike is reached. Individually, exceptionally good workmen are sometimes refused employment because they demand extra money, and to give it to them would necessitate increasing the wages of others as a preventive of discontent.

Under the Gantt plan a bonus system of wage-payments would prevail. As we have known bonus systems, they usually have been employed for the immediate purpose of speeding up the worker and ultimately of reducing the basic wage. Under the Gantt scheme the bonus is granted as a stimulus to production, and the efficient worker not only increases his salary but he benefits those below him. The employer gets his reward in having the maximum output with the minimum of overhead charges.

This eliminates the pressure on class loyalty that pervades the human race. The "swift," to drop into "pi alley" vernacular, by exercising his powers to the limit will no longer be looked on as a menace to the less efficient — he will be a valuable agent in the class uplift that looms so large in the conceptions of thinking workers.

The more adequate system of payment paves the way for a more efficient utilization of men and machinery. Those of low efficiency will not be required to work harder, but by showing them how to "cut out" false motions, their producing capacity is improved. Similarly the output of the force as a whole is improved by substitution of teamwork for individual effort, for all benefit by the enhanced production, and each employee will have an interest in having those he follows or precedes handle his work in the most efficient manner.

We find something of this spirit in newspaper composing-rooms, where the employees protest against shirkers even before capable foremen discover the culprits. As a rule, one or two shirkers would not provoke protests, but rather would set an example likely to be followed by many of their fellows. We mention this to show what is too frequently forgotten — that environment has an enormous influence on employees; not that they are different from others, but because they are like the rest of mankind — very human. The question is one of management, and Mr. Gantt's plan will meet the obstacles that confront innovations in the labor field — managerial inertia and the working-class prejudices that are the children of much sharp practice and wrongheaded purpose in dealing with labor.

IMPROVEMENTS.

"Mr. Cleaver, how do you account for the fact that I found a piece of rubber tire in one of the sausages I bought here last week?"

"My dear madam, that only goes to show that the motor-car is replacing the horse everywhere." — *New York Times.*

Written for THE INLAND PRINTER.

THE TYPOGRAPHY OF ADVERTISEMENTS.

NO. VIII.— BY F. J. TREZISE.

"AGENCY ADVERTISEMENTS."

WITH the rapid increase in the cost of space in our magazines and journals has come a form of advertising variously known as "agency ads." and "mail-order ads." When the advertiser pays $8 and $10 an agate line for space he feels that he can not afford the generous white margins that are considered so much a part of good display. He feels — and rightly, too — that he must make every particle of space count in the efforts to "pull" enough business to make his advertisement pay.

An inch of space affords but little room for the presentation of one's proposition, and when one



FIG. 45.— A typical "agency ad.," in which the whole story is told, necessitating small type.

pays approximately $150 for that inch he must bend every energy to the task in his effort to bring returns commensurate with the cost.

And so we have the "agency ads." — advertisements which frequently are set solid in five and six point type, and in the setting of which the compositor is compelled to cast aside all his preconceived ideas of artistic display and arrange his advertisement in a manner calculated to use every particle of space. It is not given to him to exercise his knowledge of typographical design — the writer who prepares the copy does that, and with the copy comes a sketch or layout which the printer

SIZE OF TYPE.	NO. OF WORDS.
18-point solid	7
14-point solid	11
12-point solid	14
12-point leaded	11
11-point solid	17
11-point leaded	14
10-point solid	21
10-point leaded	16
9-point solid	28
9-point leaded	21
8-point solid	32
8-point leaded	23
7-point solid	38
7-point leaded	27
6-point solid	47
6-point leaded	34
5-point solid	69
5-point leaded	50

FIG. 46.— Table showing approximately the number of words in a square inch of various sizes of type.

is expected to follow. The printers' part in the preparation of these advertisements is to ascertain just what size of type will the most nearly fill the space, without waste, and then set it up.

In Fig. 45 is shown an advertisement of this nature — an advertisement in which the complete story is told, necessitating the use of exceptionally small type.

The first problem for the printer, then, is to find out what size of type he shall use in order to get in all the matter. Compositors have different methods of ascertaining just how much space a given piece of copy will occupy when put into type. The great majority of them depend largely upon a judgment based on a wide experience. Perhaps the most common method of arriving at the desired end is to set up three or four lines in the type which one thinks will answer, and then, by comparing the average number of words in a line with the amount of copy, determine whether or not the type will properly fill the space. This, however, is a rule which can hardly be followed in the agency ads., inasmuch as the different shapes and measures which are made necessary by the running of the matter around the cuts allow of no standard length of line. For this reason many compositors, in casting up agency ads., base their calculation upon the number of words in a square inch of any given type. This, of course, has its drawbacks because of the difference in the lengths of words and the variation in the type —

some faces being fat and some lean. One may, however, by taking a table showing the number of words in a square inch of type of standard measure, and then allowing for whether his own type is condensed or extended, judge fairly accurately as to how it will come out. Or, better still, one may ascertain with but little trouble the aver-



Fig. 47.— Where the groups of type are irregular in shape it is much more difficult to "cast up" the advertisement.

age number of words in a square inch of the various type-faces and sizes in his office. In this connection the table shown in Fig. 46, which shows approximately how many words are contained in a square inch when set in body type of standard measure, in sizes from five-point to eighteen-point and both solid and leaded, will be of interest.

With a table of this kind at hand, and keeping in mind that in a square inch of type there are 36 square picas, the printer should have little trouble in casting up his advertisement. If a certain space is 9 picas wide and 4 picas deep it will contain 36 square picas, or one square inch. If it is 18 picas wide and 4 picas deep it will contain 72 square picas, or two square inches. One must, however, make a little allowance where the measure is very narrow, as a larger percentage of space is lost in justification in the narrow measures.

But the spaces to be filled are not always rectangular in shape. One not infrequently encounters such an advertisement as is shown in Fig. 47, the shapes of the groups in which will almost

AREAS OF CIRCLES IN SQUARE INCHES.

Diameter in Eighth Inches.	Diameter in Even Inches.									
	1	2	3	4	5	6	7	8	9	10
0	.7854	3.1416	7.068	12.56	19.63	28.27	38.48	50.26	63.61	78.54
1	.9940	3.546	7.669	13.36	20.62	29.46	39.87	51.84	65.39	80.51
2	1.227	3.976	8.295	14.18	21.64	30.67	41.28	53.45	67.20	82.51
3	1.484	4.430	8.946	15.03	22.69	31.91	42.71	55.08	69.02	84.54
4	1.767	4.908	9.621	15.90	23.75	33.18	44.17	56.74	70.88	86.59
5	2.073	5.441	10.32	16.80	24.85	34.47	45.66	58.42	72.75	88.66
6	2.405	5.939	11.04	17.72	25.96	35.78	47.17	60.13	74.66	90.76
7	2.761	6.491	11.79	18.66	27.10	37.12	48.70	61.86	76.58	92.88

AREAS OF CIRCLES IN SQUARE PICAS.

Diameter in Eighth Inches.	Diameter in Even Inches.									
	1	2	3	4	5	6	7	8	9	10
0	28	113	255	452	750	1,020	1,385	1,818	2,290	2,830
1	36	128	276	481	743	1,060	1,435	1.867	2,368	2,900
2	44	143	299	511	779	1,104	1.485	1,925	2,420	2,970
3	53	160	324	541	816	1,149	1,537	1,985	2,485	3,044
4	64	177	346	572	855	1,194	1,580	2,042	2,552	3,118
5	75	196	372	605	895	1,240	1,634	2,105	2,620	3,195
6	87	214	397	638	935	1,288	1,698	2,170	2,690	3,268
7	99	237	407	672	976	1,336	1,754	2,228	2 758	3.345

Fig. 48.— Tables showing the number of square inches and the number of square picas in circles of given sizes.

baffle the closest figuring. In cases of this kind one can arrive at only an approximate estimate of the square inches of space to be occupied by the type. It is well, however, to remember that in these unusual spaces which have sharp angles a little allowance must be made, for a triangle, while



Fig. 49.— An advertisement set in the circular form.

containing half of the space of a rectangle of the same height and width, will not hold quite half as much type.

In computing the area of a circle in square inches, one may follow the rule that the diameter of the circle multiplied by itself and this product by .7854 will give the area. If the diameter is in inches the area will be in square inches, and the

multiplying of the number of square inches in the circle by 36 (the number of picas in a square inch) will give the result in picas. In order to facilitate this circular work, two tables are shown in Fig. 48, one showing the areas of given circles in square inches and the other showing the areas of circles of the same sizes in square picas. In the latter table the fractions have been omitted. Fig. 49 shows an advertisement set in this circular form.

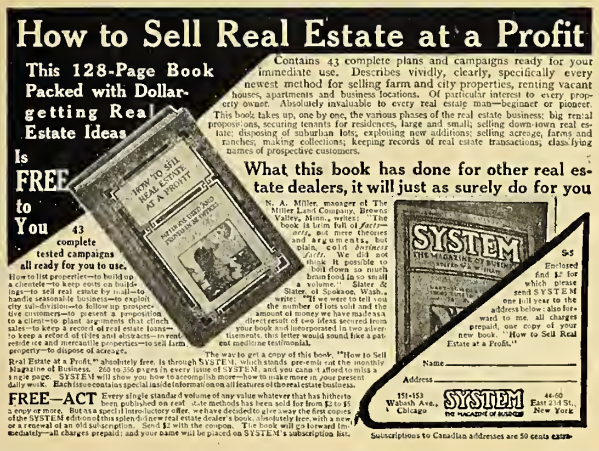


Fig. 50.— In setting advertisements of this character, a "cut-out" or pattern, such as that shown in Fig. 51, is used.

The advertisement shown in Fig. 50 presents, at first glance, a most intricate problem in justification, but when one remembers that in these agency ads. the illustrations are patched into the plate by the electrotyper, the problem is not such a difficult one. This patching in of the illustrations not only allows the printer to set his type much nearer the illustration than he could if the

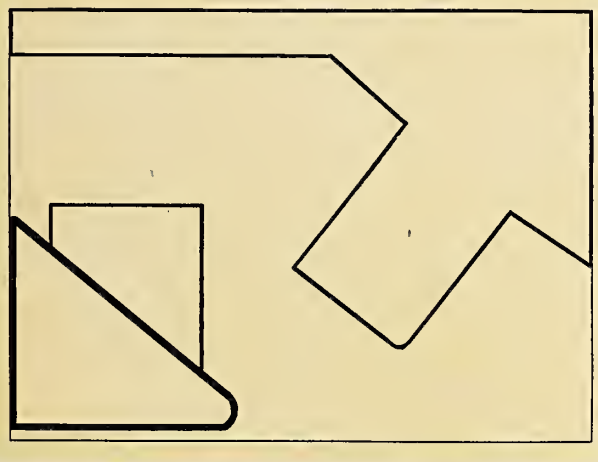


Fig. 51.— Patterns of this kind are used in setting advertisements such as that shown in Fig. 50.

cut itself were used in the type-form, but it enables him, by quadding out the space to be occupied by the illustration, to set the advertisement much as he would straight matter.

In order to determine the space to be occupied by the illustration, and to place his type in the proper position, the compositor uses a "cut-out" or pattern.

Taking a proof of the cut or cuts to be used in the advertisement and cutting them out, allowing the amount of margin desired around them, the compositor places them in his stick or on the galley in reverse position to that which they will occupy in the completed advertisement.

Or, better still, he places the cuts just as they are to appear in the advertisement, takes a proof of them, traces the outlines on the back of the proof, and secures a pattern such as is shown in Fig. 51. With this pattern the rest is easy, as he can see just where to commence and end each line.

Where the advertisement ends with a display signature, the compositor has a little leeway in his casting up of the matter, as he can put in or take out a little space without any trouble, but where it ends without display, as does the example shown in Fig. 50, the utmost care is necessary in order that it may not run over the allotted space.

CHANGE IN THE BRITISH ANTHEM.

A change has been made in the National Anthem. In these days, when the main thought throughout the civilized world is peace, one of the old verses of the anthem is said to have struck the King as sounding a somewhat discordant note. It runs:

O Lord, our God, arise!
Scatter His enemies,
And make them fall;
Confound their politics,
Frustrate their knavish tricks,
On Him our hopes we fix,
O save us all.

That verse has now been replaced by the following, written by Dean Holt, and breathing a more peaceful spirit:

O Lord, our God, arise!
Scatter his enemies,
Make wars to cease.
Keep us from plague and dearth,
Turn Thou our woes to mirth,
And over all the earth
Let there be peace.

The alteration has been specially sanctioned by King George, and is therefore of national importance, seeing that it is now likely to be universally followed.— *Windsor (Nova Scotia) Tribune.*

BOIL IT DOWN AND READ THE BIBLE.

A beginner in newspaper work in a Southern town, who occasionally sent "stuff" to one of the New York dailies, picked up last summer what seemed to him a "big story." Hurrying to the telegraph office he "queried" the telegraph editor: "Column story on so and so. Shall I send it?"

The reply was brief and prompt, but, to the enthusiast, unsatisfactory. "Send six hundred words," was all it said.

"Can't be told in less than twelve hundred. Tremendous story," he wired back.

Back the reply came: "Story of creation of world told in six hundred. Try your story, same length."



"SEVEN-UP."

Drawn by John T. Nolf, printer.

Written for THE INLAND PRINTER.

APPRENTICE PRINTERS' TECHNICAL CLUB.

NO. X.— BY W. E. STEVENS,
Assistant Instructor, Inland Printer Technical School.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman street, Chicago.

AS announced in last month's INLAND PRINTER, this department is conducting a business-card contest exclusively for apprentices. We trust that the entries will be many, and are certain that every contestant will be well repaid for his time and trouble. No conditions are imposed that can not be carried out in the most humble print-shop, and each contestant will receive the same careful attention, no matter what the quality of his work may be.

The contest closes October 10, so don't keep putting it off until it is too late to enter.

Our lesson this month is on "furniture."

METAL FURNITURE.

This material is used for blanking-out purposes, and must be light, yet strong and durable. Being cast with solid edges and inside braces, the minimum of weight is secured; and these braces are so arranged, according to the length and width of the pieces, as to secure the maximum of strength. The metal is much the same as type-metal, but with a greater proportion of lead.

One can readily see that solid pieces would be very difficult to handle, and were many such pieces used in a form it would be altogether too heavy for safe handling.

There are many different styles of metal furniture on the market, but their main difference is in the arrangement and form of the braces. Some



FIG. 57.— Ordinary metal furniture.

run crosswise only, while others run both crosswise and lengthwise; some are wedge-shaped, and others rounding, etc. Fig. 57 shows one style of metal furniture.

The material is furnished in fonts of 12, 25, 50 and 100 pounds, and is made in the following sizes: 4, 5, 6, 8, 10, 15, 20, 25, 30, 40 and 50 picas long, by 2, 3, 4, 5, 6, 8 and 10 picas wide. Every font is carefully assorted, with the smaller pieces predominating, as they are the most used. The longest pieces — 30, 40 and 50 picas — are furnished only with 50 and 100 pound fonts, or upon special order.

As with other material which has been spoken of in past lessons, one should, when breaking up a form, be very careful to stack the pieces up in a neat manner and not throw them in a heap on the stone. The material is soft and is easily battered.

When wood and metal furniture are used together in filling out from a form to the edges of the chase, one should lock the wood, not the metal, against the chase. Wood will give a trifle, whereas the soft metal is in danger of being bent

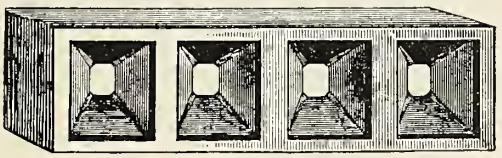


FIG. 58.— Quotation furniture.

or battered. Furthermore, in locking up metal against metal the furniture is liable to slip up and cause considerable damage.

In colorwork, where accuracy and rigidity are necessary, metal furniture is indispensable. Pieces of wood furniture must be used, however, for, as

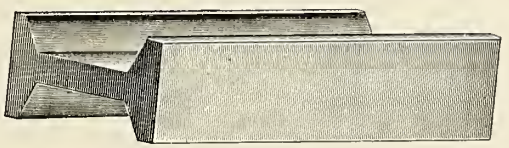


FIG. 59.— Railroad furniture.

we explained before, to lock metal against metal is to run the risk of spoiling the material or having it work loose and cause trouble.

QUOTATION METAL FURNITURE.

This material is designed for inside composition: that is, for blanking out spaces inside a page or panel. There are many different styles of quotation furniture on the market, but, like the metal furniture, they differ only in the form of the braces.

Regular fonts weigh 5, 12, 25, 50 and 100 pounds, and are made up of the following sizes: 2, 3 and 4 picas wide by 4, 8, 12, 16 and 20 picas long. If longer pieces are desired the material can be graded by 4 picas up to 84 picas in length. Fig. 58 shows a piece of quotation furniture.

RAILROAD METAL FURNITURE.

Railroad furniture is used for blanking-out purposes and for general imposition. Shaped like a steel rail, as can be seen in Fig. 59, the material

is very strong and durable, though harder to handle than ordinary metal furniture. It is made in widths of 2, 3, 4, 5, 6, 8 and 10 picas, and to any lengths up to and including 17 inches. If desired it can be cut labor-saving.

LABOR-SAVING IRON FURNITURE.

This furniture has a distinct advantage over type-metal furniture, in forms that are to be stereotyped; there being no liability of its changing in size by being heated. It is lighter than ordinary metal furniture, and is not easily battered, nor can it be bent by a tight lock-up. It is accurate to the one-thousandth of an inch and, being iron, will remain accurate.

Fonts of this material contain so many pieces of each size, according to the total number that is required. The smallest piece is 2 by 4 picas, and the largest 10 by 25 picas.

PATENT STEEL FURNITURE.

Steel furniture is very useful for saving time in making up and locking up forms. The pieces are cut to accurate lengths, from 9 to 72 picas, and each end is notched as shown in Fig. 60. Instead



Fig. 60.— Patent steel furniture.

of filling in the blank spaces the material is placed around, joining neatly in the notches, and being absolutely rigid when locked up. There is a distinct saving in the use of this furniture, for less time is required in placing the pieces in position, and less material is needed to go around the spaces than to fill them. The pieces are five-eighths of an inch in height, and are made of 24, 36 and 54 point steel, with either 12 or 18 point notches.

Fonts are arranged in so many pieces as are required, the shortest length being 9 picas and the longest 72 picas.

There are a number of different kinds of steel furniture on the market, but they are all practically the same except for the way in which the corners are joined.

AN INTERESTING ANNOUNCEMENT.

"A greeting. From two of the youngest owners, editors and publishers in the State of Kansas, United States of America. L. K. Monger, born November 8, 1889, at Larned, Kansas. 'Jack' Milford, born March 10, 1890, at Tribune, Kansas."

This is the heading of a very neat folder which we received, announcing the purchase of the plant and good-will of the Garfield *Leader*, Garfield, Kansas, by Messrs. Monger and Milford. They have changed the name of their paper to the Garfield *Booster*, and "expect to make the *Booster* a booster for the boosting little city of Garfield-on-the-Arkansas first, last and all the time."

Inside the folder is a photograph of these youthful publishers, a reproduction of which is shown herewith, also a poem reminiscent of their apprenticeship. The poem is rather interesting, and should brace up those apprentices who bewail the lack of material as a hindrance to their career. Here it is:

THE PRINTING CRAFT.

With stick and rule, in life's hard school,
Our boyhood days were spent,
We see again the darksome den
Toward which our footsteps bent.

The Washington press — thing of distress;
The hand-made reglet rack;
The high stool marred, the roller hard,
The towel frayed and black.

The cases few, with no type new,
The hell-box full of dross,
The office cat, the desk where sat
The grand imperial boss.

Across the years we see, through tears,
The place where, half afraid
But with good heart, we made the start
To learn the printer's trade.

And so we worked, and never shirked,
Among our fellow men;
It made us proud — the paste-pot loud
Did not disturb us then.

The saving art, in every part,
We mastered fore and aft;
Now when we pray we always say,
"God bless the printing craft."

These young men served their apprenticeship in a small, poorly equipped and none too clean shop, yet they learned enough to give them confidence in their ability successfully to conduct a newspaper. Their career so far has been unhindered by a lack of material to work with during their apprenticeship.

HUMOROUS ANSWERS TO TEST QUESTIONS.

Each month we ask a few test questions concerning the previous lesson, and trust that apprentices follow our suggestion of writing down the answers as best they can, then referring to the lesson for verification.

Mr. C. E. Wofford, of Roundup, Montana, answers in a humorous way the questions asked in our June lesson. He takes a very unesthetic view of printers' material and methods, but there are

many grains of truth among the chaff of humor. Read what he says:

What are mallets used for? Mallets are used for driving nails, splitting kindling and hammering home cotter pins.

What is the difference between an ordinary planer and a proof planer? The common or garden variety of planer is a chunk of wood, the top being adorned with two pieces of worn and frayed leather; the under side, which gives evidence of once having been smooth, is noticeable for the reason that it contains a myriad of small holes and is thickly coated with an impervious black varnish. Proof planer same as above, except that the reverse side has a piece of billiard-table cover nailed on it; said piece of material being criss-crossed with numerous cuts from pounding on perforating-rule.

Can you describe the operation of "pounding" a proof? The intelligent compositor ties up his job, dumps it on a stone, puts nine letters on ends of nine lines, takes a chew



L. K. MONGER AND "JACK" MILFORD.

of tobacco, smears face of form with lampblack, lays thereon a piece of wet print, grabs hammer and planer, pounds tar out of print, paying especial attention to scripts and Caslons.

What are coins (quoins), and what are they used for? Dunno — none in this office.

What is a lead and rule cutter? Hand-power punch-press for bending brass rule and chewing up linotype slugs.

What is a mitering machine? Apparatus for reducing brass at 75 cents a foot to shavings at 15 cents a pound.

What is a mitering machine? Adjunct of high-brow offices, calculated to produce a rule to two points less than measure, one end beveled wrong, and with a burr on the bottom.

What is a stick? Piece of rust, adorned with an eccentric screw and a reciprocating lug.

What are tweezers used for? To give the typefounders a job.

TEST QUESTIONS.

What are brass column-rules? What are beveled column-rules, and how are they used? What are head-rules? What are perforating-rules, and what is their disadvantage? What are cutting, scoring and creasing rules? What are brass dashes? Explain the different thicknesses of spaces and quads. What is a three-em space? What is an en quad? How should one fill out a line with quads and spaces? How should quads be used together? What are circular quads? What are angular quads?

These questions were fully explained in THE INLAND PRINTER for August.

(To be continued.)

UNPUBLISHED VERSE OF ROBERT BURNS.

Io! Calvin, Knox and Luther cry
I ha'e the truth and I and I,
Puir sinners if ye gang agley,
The de'il will ha'e ye
And the Lord will stand abeigh
And will nae sa'e ye.

But hoolie, hoolie, nae sae fast,
When Gabriel shall blaw his blast
And heaven and earth awa ha'e past,
These lang syne saints
Shall find baith de'il and hell at last
Mere pious feints.

The upright, honest-hearted man,
Who strives to do the best he can,
Need never fear the church's ban
Or hell's damnation,
For God will need nae special plan
For his salvation.

The ane wha feels our deepest needs
Recks little how man counts his deeds,
For righteousness is not in creeds
Or solemn faces,
But rather lies in kindly deeds
And Christian graces.

Then never fear, wi' purpose le'al,
A head to think, a heart to feel
For human woe, or human weal,
Nae preaching loon
Your sacred birthright e'er can steal
To heaven aboon.

Take tent o' truth and heed thee well,
The man who sins mak's his own hell;
There's nae worse de'il than himsel,
But God is strongest,
And when puir human hearts rebel,
He hauds out longest.

COLOR OF LIGHTNING.

The color of lightning is almost entirely due to the nature of the substance in its track that is made incandescent.

The blue, red, purple or silver tints, which are ordinarily much more brilliantly marked in tropical countries than they ever are in this latitude, are due to the same circumstance as those which produce the color designedly communicated to the light of different kinds of fireworks. Each different foreign ingredient that floats in the air has its own proper hue, which it can communicate to the lightning. The vapor of iron has one kind of shine and the vapor of sulphur another.— *Harper's Weekly.*



FAUST.

Base of the Goethe statue, Frankfort, Germany.

THE INLAND PRINTER

A. H. McQuilkin, Editor.

Published monthly by

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The Inland Printer is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 Cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, three dollars and sixty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

Important.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

W. H. Beers, 40 St. John street, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), De Montfort Press, Leicester, England.
Raithby, Lawrence & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
Wm. Dawson & Sons, Cannon House, Breams buildings, London, E. C., England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
Alex. Cowan & Sons (Limited), Wellington, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Nürnbergerstrasse 18, Leipsic, Germany.
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
A. Oudshoorn, 179 rue de Paris, Charenton, France.
Jean Van Overstraeten, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES.

No printer can be said to be doing justice to himself whose information regarding his calling goes no farther than his immediate needs.

The complex and exacting character of modern printing and journalism is shown by the number of colleges that are now establishing or have established courses in printing and journalism as features of their curricula.

Schools of estimating can not reach far enough to leaven sufficiently the mass of misconception regarding printing. What is most urgently needed is that the printer who is a mechanic rather than a business man should attend some good business college and get posted on the science of accounting. He will then be in shape to analyze intelligently the propositions that the cost congresses are working for.

It will become more rare for the pressman or the compositor who has saved a little money to enter business for himself. The increase in wages and the shortening of the day's work will make it more difficult for him to equal his wages as a working printer and more expensive to employ help. In addition, the rank and file is absorbing from the trade-papers inside facts regarding the cost of doing business. Through the trade press the working printer is comprehending that a price for work that is two or three hundred per cent beyond what the worker received to produce the job comprehends other items of expenditure with which he had nothing to do.

Some of the gentlemen who will assemble at Denver the first week of this month were at the photoengravers' meeting at Cincinnati in June. When the question of a new organization is up for discussion it is to be hoped that they will not forget the pungent remarks of President-elect Houser as he assumed the chair. That gentleman is not only a leader in this particular division of the trade, but is acquainted with the forces that make successful organizations. In those remarks he said many things that would not be out of place at any association gathering. One portion of his remarks dealt with the work that had been done by the photoengravers' association. To the newly elected president it did not appear to be a very creditable array of accomplishments. He didn't accuse previous officers of incompetency, nor did he rail against past policies. Mr. Houser went to the nub of things — the nub in any organization. He told his hearers that in the past there had been

little time and practically no money expended in organization, reminding them that "as long as you put nothing into this association, you can not expect to receive any benefits from it." In the ebb and flow of discussion, and mayhap intrigue, at Denver this thought should never be forgotten: that in order to get anything out of any sort of organization, both time and money — especially money, in most instances — must be put into it. A poverty-stricken organization of printers will do little good, and may do much harm by adding an additional obstacle on the road of discouragement that every employing printers' organization has to travel.

CANADIAN advices indicate that the forthcoming election will result in approving the reciprocity pact by the Canadians. If so, the executives of the United States and American administrations will fix a day for the new tariff rates becoming effective, and the fervor with which President Taft and Premier Laurier advocated reciprocity is assurance that an early date will be selected. We are not among those who believe the new arrangement will affect prices seriously or cause much economic disturbance. If the users of newsprint do not secure better service or lower prices, many advocates of Canadian reciprocity will be disappointed. The interest of managers of large newspapers in the duty on wood-pulp and on paper was the main factor in popularizing reciprocity with Canada, and by the same token it looks as though that group will be the greatest beneficiaries of the changed fiscal relations between the two countries, though we hope some of the results will trickle through to our friends, the weekly publishers.

FREQUENTLY we are told that it requires at least fifty per cent more time to do a piece of display composition, such as an advertisement, in a job-office than in a newspaper composing-room. Granting that this is true, is it necessary that such a condition exist? And what are the reasons for this wide difference? Can it be charged entirely to the lack of facilities? Or is it partly due to the difference in the average "gait" of newspaper men and job men? These are interesting questions, and it would do no harm to discuss them. If fifty per cent of cost of composition could be eliminated by providing better facilities, would it not pay to make the investment? On the other hand, if the difference in production is brought about by other causes, we should know what they are. Finding out what it costs to do a job is one thing, and ascertaining whether the cost is reasonable is quite another. Probably some of our readers who have had experience both in newspaper ad.-rooms and job-offices could offer a few interesting points bearing on the subject.

IN his report to the "members of the International Typographical Union," President Lynch divulges that he addresses monthly letters to presidents of local unions. In these communications he discusses intimate things. The public is given a glimpse of what was discussed in some of these epistles. We find that he noted the activity of the United Typothetæ and the movement for one employers' organization. And Mr. Lynch, becoming audaciously oracular, says unionists can have no objection to a strong association of employers "intelligently conducted." After using this pet phrase of the critics of his cult, Mr. Lynch goes on to say that the union must be prepared to meet the opposition of such an organization if its machinery should fall into the hands of "bitter opponents." From the tone and context we suppose this is done in furtherance of an organizing campaign, as the typographical union does not appear to be nearly as strong numerically as Mr. Lynch desires or deems safe. He says there are twenty-five thousand nonunion compositors working in places where union charters are in existence. The union's membership is given at fifty-three thousand — a little more than one-half of the total compositor population — twenty-two thousand living in localities not sufficiently large to maintain a union. Mr. Lynch's desire to strengthen his organization apparently meets with some opposition, for he says in one letter, "Let me say to those critics that they are in the position of Nero, who fiddled while Rome burned."

National and Business Peace.

The peace pact between the United States, Great Britain and France is one of the most significant signposts in the march of advancing civilization. The old-world countries involved have probably the longest and most inspiring military records of any of the living nations — taking the war god's view for the nonce — and Uncle Sam has been something of a "husky" in his active and comparatively young life. This is not a treaty signed by nations exhausted by war; so far as men, money and spirit are concerned, the great contracting nations are as well fitted for war as any other. The cynical will tell us that the wholesome respect resulting from that fitness for war is responsible for the agreement. We prefer to think it is the cold, deliberate thought—humanized thought — that is asserting itself. Time was when

the now universally respected followers of George Fox were conspicuous for their abhorrence of and opposition to war. Men are no longer ostracized for being antimilitarists, and it is becoming increasingly difficult to foment the war spirit among civilized nations.

The forces responsible for and arising out of these conditions are also responsible for the recently signed peace pact — an instrument marking the spirit of the age. And that spirit will manifest itself more and more strongly in every pathway of life. The passing of the belief that "competition is the life of trade" is in part due to the fact that it is an exploded theory, and in part to the further fact that its corollary, "business is war," has become offensive to the spiritual sense of the public mind.

Despite precedence, the difficulty in shaking off old habits and methods, the practical, hard-headed business world is drifting toward the Golden-Rule era, and it is drifting so rapidly that the most obtuse must see and hear the swirl.

On to Denver.

In Denver this month there will be held two of the most important conventions ever convened by employing printers. The third annual meeting of the International Cost Congress and the twenty-fifth annual convention of the United Typothetæ of America, if we are not greatly mistaken, will mark the beginning of a new era for printing craftsmen. A spirit of toleration pervades the atmosphere in the whole organized movement, and at no time in the past has there been evident such a marked and general desire for that coöperation which shall include *every one* connected with the art of printing.

One of the gratifying signs of the times is the friendly spirit shown in the invitation extended by President Lynch, of the International Typographical Union, to every employing printer attending the conventions, to visit the Union Printers' Home at Colorado Springs and partake of its hospitality. No less gratifying is the good feeling with which the invitation has been accepted by employers, prominent members of the Typothetæ and Ben Franklin Clubs who are conducting "open" offices urging that every one get aboard the special train which is to be provided by the International Typographical Union to carry the guests from Denver to the Home, where a banquet will be spread in their honor.

But this is only one among the many recent incidents which point to a united printerdom in the days only a little way ahead. The men who are about to march on to Denver have uppermost in their minds the thought that *coöperation is the only road to prosperity in the printing trades,* and that no genuine progress will be made in coöperative effort until they are able to join hands under one banner and present a united and determined attitude on those principles which underlie good business methods. And this prevailing sentiment is almost certain to bring about action which shall redound to the credit and honor, not only of those who participate in it, but of every one who is connected with the printing trades in America.

"On to Denver!" should mean more to American employing printers than usually is comprehended in a convention cry. Gathering the fullness of its meaning, in the light of what has gone before, we should see in it: "On to unity, coöperation, and prosperity!"

The Country Newspaper Office.

It is but a few years since the country newspaper job-office was not required to do good commercial work in order to hold the community's trade. But there has been a remarkable change in recent years, partly due to a cultivated public appreciation of good printing and partly to the mail-order-house invasion of the country merchant's business. The smaller-town merchants are beginning to realize the power *in* printer's ink — (not the power *of* printer's ink). They are not content longer to buy it in bulk. They know it must be applied intelligently, impressively and diligently, if they are to meet the competition of the city merchant.

That the catalogues and other printed matter of these mail-order concerns have gone a long way toward educating the country business men in the value of good printing in their own advertising campaigns is to be accepted without question. And the effect has been to awaken the local printer to the actual condition confronting him.

Of course, in many cases the printer has initiated the movement himself. Having seen his opportunity in the changed business conditions, he has used the columns of his paper with telling force in an anti-mail-order campaign, and at the same time has impressed the merchants with the need of using printers' ink in meeting mail-order competition. In doing this he has coöperated in a sensible way by urging the merchant to use only high-class printed matter. And he has proceeded to execute the best work, for which not only good prices are paid, but his town and its business men are immeasurably benefited thereby.

In the near future the country printing-office will be a good money-making institution, if it shall embrace the opportunities presented. There will

be more business literature, proportionately, in the next few years than ever before. But it will be, in the main, work of the higher grade. The country business man will demand the best, and if he can not get it from his local printer, he will be forced to look elsewhere for it.

With simplicity marking the work of the best printers to-day, the country-newspaper office is not required to go beyond its means in equipment. A modest plant, selected by men of ability, will give ample opportunity for turning out the very best of work. What is needed more than anything else is an understanding of what constitutes good printing, together with an appreciation of its value to those who use it.

This is the crux, and herein lies the opportunity for building into the country printing business genuine prosperity. Evolution in business methods has created a condition making it imperative that the country merchant use the power in printer's ink. And the printer who digs it out for him will not only bring prosperity unto himself, but aid his fellow business men beyond measure.

The Real Master Printers.

Superintendents and foremen of Chicago printing-houses have formed an association for mutual benefit and for the furtherance of the interests of the craft in general. It is the third organization of its kind to be established in America, similar organizations having been formed in New York and Philadelphia some time ago.

Much benefit has resulted from bringing together the men who direct affairs in the practical end of the business. With organizations for journeymen and for the employers, the superintendents and foremen naturally have felt somewhat isolated so far as business association is concerned. While employees' unions do not bar them from membership, there is little of interest in the discussions of such organizations bearing on the work of superintendents and foremen; and the employers' associations have to do chiefly with estimating and business methods.

Under these conditions there is need for the new organizations — in fact, they are the only bodies which properly can be termed associations of *master* printers. The membership is composed of craftsmen who have not only mastered the business from a technical standpoint, but are capable of successfully directing the execution of work by an organized force of workmen. It is quite reasonable, therefore, that the bringing together of these bona fide master printers is productive of much good. An exchange of ideas and experiences is bound to lead to improvement in mechanical methods, and in the handling of work as it travels through the different departments.

The Chicago Printing Crafts' Association has started off with an "I Will" spirit imprinted all over it, and we trust that it shall be the means of instilling new life and greater ambition into every one who has to do with the practical side of the printing business in the "Windy City."

The Saturday Half-holiday.

Sunday baseball was condemned in the New York legislature, recently, on the ground that it would endanger the Saturday half-holiday. Peculiarly enough, this argument did not come from a representative of the workingmen. The legislator who sounded the warning was a minister of the gospel — the Rev. Julius Lincoln, of Chautauqua county. He contended that if Sunday be universally set apart as a day for "rest, spiritual contemplation and deeds of higher neighborliness," it would be only a matter of time until the full Saturday holiday were an established institution, to be devoted to sports and recreation. While the contention seems reasonable, it probably would have had more weight, coming from a churchman, if religious institutions had taken the lead in establishing the Saturday half-holiday.

But we can not now recall that efforts were made by church organizations to bring about a shorter Saturday in the interests of a Puritan Sabbath. Nor had the question of a consecrated Sunday anything to do with the establishment of a shorter work week. Reduction of the hours of labor was the primary object. Personal inclinations as to what employment should be made of the leisure time were not to be considered. Men simply were to have more time to cultivate social relations and to devote to personal affairs. Undoubtedly it has enabled some to give more attention to church matters. That is but natural. And while the enforcement of the Blue Laws may have a tendency to make the Saturday holiday more highly appreciated by lovers of sport, the non-enforcement of such laws will not operate to lengthen the working week nor to prevent the still further shortening of it.

Woman Labor in the Printing Field.

In the larger cities the organization of bindery women is causing some uneasiness, and it presents a problem. In many establishments employment is of necessity precarious and the yearly earnings are low, irrespective of what the weekly scale may be. Perhaps the traits characteristic of female shop or factory labor are accentuated in this trade. Few of those engaged at it have any intention of

making it a life-work. So working forces are constantly changing. This element also makes the material somewhat undesirable from a union standpoint, for an organization in such a trade as bookbinding must have continuity in membership if it is going to succeed. To an employer the labor problem is a nightmare, and when women are involved the difficulties are not lessened.

With labor officials not overly keen to organize them, and employers being opposed to that policy for all sorts of reasons, one would think that female labor would not give much trouble. That is how it has been in the past. But a new force is in the field, which labor officials must heed and with which employers of female labor will have to reckon. It is the new woman, and what the irreverent call the suffragette. Women's clubs and other social machinery of modern life have imbued multitudes with a high sense — in many cases an exaggerated sense — of their social duty toward their sisters. This explains the advent in the labor movement of Miss Morgans, Miss Marburys and Miss MacDowells. They see the concomitant evils of low wages, and, guided by the advice of skilled labor strategists, they play important parts in "hunger strikes" such as we see in the clothing trades. Coöperating with these women are many economic reformers not of the working class. Kindly disposed toward organized labor, they would not interest themselves to help such organizations as the typographical or pressmen's unions, on the theory that they can take care of themselves; if they fall by the wayside it is the result of indifference or the blunders of their members, and it is a wise provision of nature that men should suffer for their sins of omission and commission. They reason that they can best serve the social uplift by going among the poorly paid and organizing them.

Influential and capable of presenting a case in a pleasing way, these men and women can get their views in the daily press; they do picket duty and assume all the responsibilities of ordinary strikers, and become an element to reckon with in industrial disputes.

The one point in the printing trades to which the attention of this element is directed is the bindery. If these people enter the arena, even woman-hating labor officials will have to treat them liberally or lose their jobs. The luckless employer will find himself beset by the usual machinery that works for improved labor conditions, plus perhaps the females of his family and social circle. This is not a fanciful picture, for we have knowledge of at least one woman stockholder in a printing-office corporation vehemently insisting on the wages of bindery workers being increased even if to do so would eat up all the profits. Womanlike, there was nothing to the question but the moral issue. Argument and business logic did not move her. She would not be a party to any arrangement which provided wages so meager that they tended to drive her sisters into a life of shame. Just what the management did we are not informed, but this serves to show the perplexities that loom up as an incident to the employment of hitherto friendless cheap female labor. The employer is between the upper and the nether millstones of business necessity and the ever-growing demand for social improvement.

There are factors which serve to postpone the inevitable so far as employing printers and binders are concerned. Working conditions are not as bad as in some other industries, and the number employed is not so large. These militate against the development of newspaper sensationalism, and many of the dilettante crusaders have an inordinate fondness for the limelight. Looked at from its brightest aspect, female labor is an exasperating problem to handle. That it will become a more difficult one in the future as moral responsibilities are pressed home on employers, is not pleasant to contemplate. Possibly the most philosophical way to look at it is to recognize that these new demands constitute the pains and penalties of advancing civilization, and meantime do the best we can as individuals to solve what is really part of a great social-economic question, in which the individual can have but little weight.

WHITE PULP FROM PRINTED PAPER.

A patent has been granted to Doctor Hugo Henkel, of Dusseldorf, and Director Otto Gessler, of Augsburg, for the removal of ink from printed paper, by means of alkaline bleaching agents. The softened and defibered paper is treated in an alkaline solution of peroxids, which in that process are transformed into a colloidal condition, in connection with which silicic acid, silicates, or aluminates are employed. Silicic acid is best used in the so-called "soluble" form, which is said to consist of a mixture of soluble glass and soda. By dissolving this compound in water, a hydrolitic change takes place through which the silicic acid is precipitated, in colloidal form. The precipitation commences several minutes after the mixing, and is completed in four or five hours; its duration being dependent upon the concentration and the temperature. Freshly precipitated hydro-oxid of aluminum operates in the same way.

The fatty substance in the printer's ink is so changed by the alkaline solution of the super-oxid, that it loses its binding power. In this manner the ink is transformed into an emulsion by means of the colloidal silicic acid, and is easily separated from the fibers. The fibers themselves are not so much affected as by "Javelle" lye or by chlorid of lime solution. The bleaching effect of the peroxid has only a subordinate part in the case in question. Its resinifying or saponifying effect upon the printer's ink constitutes the most important feature of its operation.— *The Paper Mill.*



THE HOUSE OF RIENZI, "THE LAST OF THE TRIBUNES" — ROME.

From a half-tone plate, by The Henry O. Shepard Company, Chicago.

Rienzi was assassinated October 8, 1354. The populace had risen against him. Shaving his beard he disguised himself as a shepherd, and, with a cloth over his head, he slipped into the crowd and joined in the cries against himself. Being recognized by the golden bracelets which he had neglected to remove, he was instantly stabbed. For two days his body was left exposed to the insults of the mob, and was then burned.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

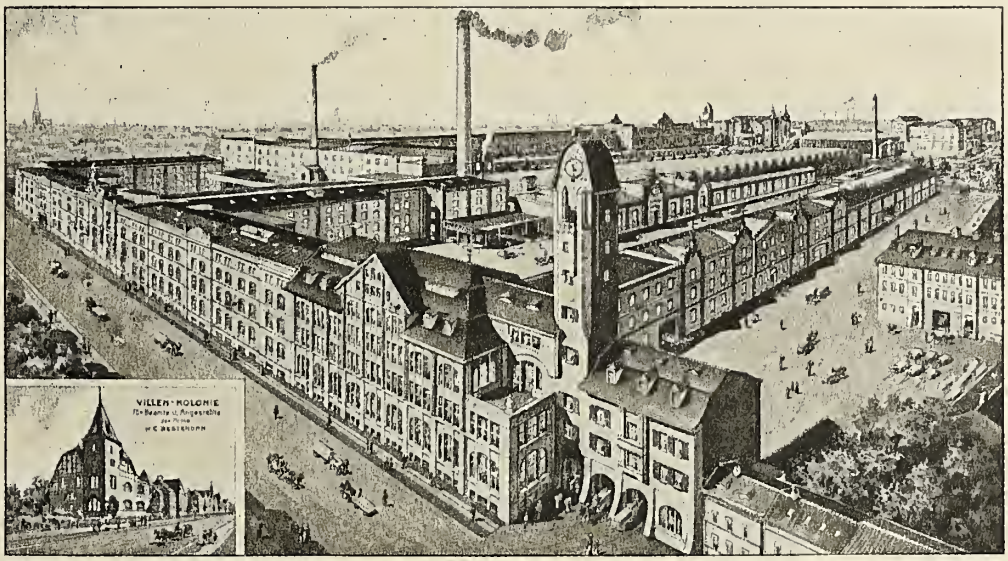
BY OUR SPECIAL CORRESPONDENT.

GERMANY.

THE city council of Leipsic has appropriated 500,000 marks to assist the International Book Trades Exposition, to be held in that city in 1914. In addition, the council authorized a guarantee of 150,000 marks.

ACCORDING to statistics gathered for the *Allgemeiner Anzeiger für Druckereien*, 2,619 German cities and towns, with a population of 34,158,717, now have 10,368 printing-offices, as against 8,818 in 1902, an increase of eighteen per cent.

AS HAS been mentioned before in these notes, the H. C. Bestehorn paper-manufactures house, at Aschersleben, recently attained its fiftieth year. This concern employs some twenty-five hundred persons, and is undoubtedly the largest European establishment devoted to paper products. Its buildings, of which a bird's-eye view is here given, cover 18,000 square meters of ground. The small view in the corner shows a colony of villas, in which reside officials and employees of the concern.



BIRD'S-EYE VIEW OF THE PLANT OF H. C. BESTEHORN, ASCHERSLEBEN, GERMANY.

THE printing and publishing house of Trowitzsch & Sohn, of Frankfurt a. O., on June 17 and 18, celebrated the two hundredth anniversary of its birth. At the same time was celebrated the one hundredth anniversary of the *Frankfurt-Oder Zeitung*.

THE Bibliographic Society, for its special publication of this year, has issued an edition of Ibsen's "*Die Kronprätendenten*," limited to 250 copies. It was produced by the Royal Academy of Graphic Arts at Leipsic, and in form is a large quarto, printed in black and red, with numerous initials and illustrations. The work, which is delivered unbound (so that purchasers may have it bound to their own taste), is sold by subscription at 45 marks ($11.75).

THE Mergenthaler Setzmaschinen-Fabrik, of Berlin, now offers as "Model 7" the former Victorline machine of the General Composing Company, which latter concern was recently merged with the former. This Model 7 has 102 keys, twelve more than the ordinary keyboard. Model 6, the previous latest, is a three-letter-matrix double-magazine machine.

HERR GEORG MEISENBACH, the inventor (some thirty years ago) of autotypy, or the method of printing illustrations by means of half-tone plates, celebrated his seventieth birthday on May 27 last. He resides at present in retirement at his country home in Emmering-Bruck.

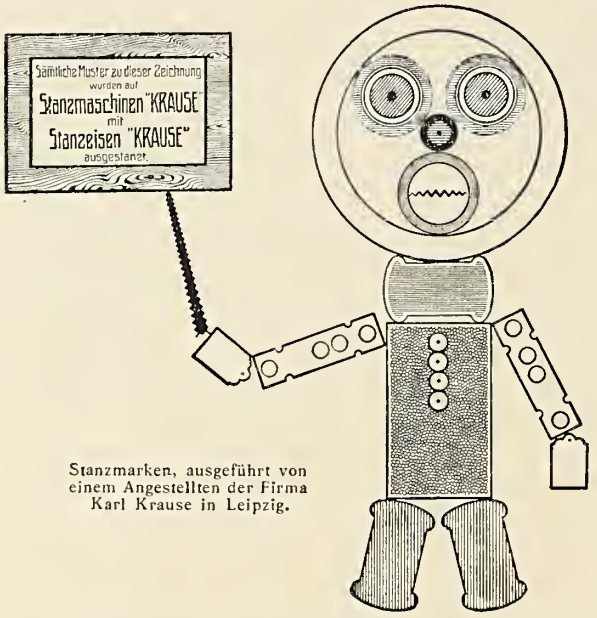
AT the convention of the German master printers, held at Hamburg, in May, the question of raising prices on printing received earnest consideration, and measures were taken to revise the present tariff in an upward direction, the new prices to go into effect January 1, 1912. The constant clamor for lower prices on the part of publishers who do not do their own printing appears to have been without effect. It was shown, in a report presented at this convention, that, as a result of extensive inquiry and study of costs, no very appreciable lowering of costs could be gained in machine composition. Linecasting machines on straight matter, under certain conditions and when no material alterations were made in the author's proofs, could produce work somewhat cheaper. On Monotype machines straight matter cost more than hand composition; some advantages had been found, however, on mixed matter by using them. On the whole, it was considered inadvisable to reduce prices because of the installation of typesetting machines.

A PECULIAR case of underbidding recently occurred at Stuttgart. A turner society had a job of printing to give out. One printer, whose son is a member of the society, gave an estimate of 345 marks. The director of the society — a union machine compositor, by the way — went upon a search for a lower bid, and got one from a non-union printer, who offered to do the job for 195 marks. Then Mr. Machine Compositor came back to the first bidder and by dint of much persuasion got him to reduce his bid to 280 marks, but of no avail to him, as the work was given to the nonunion bidder. He obtained satisfaction, however, by securing an expert estimate upon the job, which showed that, according to usual rates, it should have been priced at 374 marks.

DR. KONRAD DUDEN, the compiler of a number of German dictionaries and dean of the literati who are interested in the simplification of German spelling, on July 11,

celebrated his golden wedding. Doctor Duden is now in his eighty-third year and lives in retirement near Wiesbaden. His books are universally recognized as authoritative by printers and writers. He has done much to secure the weeding out of superfluities, inconsistencies and absurdities from German orthography. It may here be remarked that the Germans do not balk as do the users of English when confronted with propositions to bring about improvements in spelling (and German requires such less than does English). Their great appreciation of law and order makes them more receptive to suggestions in this line.

We reproduce here a copy of a picture constructed by an employee of the house of Karl Krause, of Leipsic, which



PICTORIAL ADVERTISEMENT MADE UP FROM ILLUSTRATIONS OF PRODUCTS OF KARL KRAUSE, LEIPSIC.

manufactures embossing, cutting and shape-stamping machinery. As will be noted, the picture is made of products of such machinery.

ENGLAND.

The lately deceased Sir Thomas Andros De La Rue, manager of the T. De La Rue & Co. printing-office and playing-card manufactory, of London, left an estate valued at about $4,000,000. Out of this there were devised to all employees over two years with the company sums varying from $100 to $2,500, according to length of service, while the older ones receive pensions ranging from $250 to $2,500 per year.

English linotype compositors take exceptions to the claims of the manufacturers of the machine as to high productivity. According to these claims, an average record of 6,000 ems per hour of corrected matter was achieved in a certain instance, and in another a speed of 6,500 ems per hour had been maintained for several hours. This led to some record-taking on the daily runs of ordinary work, which showed, though some speeding was incidental to it, that the general average was nearer to 3,000 than to 5,000 ems per hour.

In a lecture given by Mr. J. Chappel, before the Printers' Managers' and Overseers' Association, of London, he made the following salient remarks: "I can not, gentlemen, for the life of me, understand why a society-works [union-office] manager should be cross when his men refuse to assist a 'rat' printer to rob him of work, for that is what it amounts to. After all, master printers are in competition with each other, and in deadly competition, too, if all the estimating tales one hears are true. That being so, where on earth is the sense of helping a competitor, a competitor who possibly underpays his men and undersells you. The position seems to be the same as if a British battle-ship lent an enemy's battle-ship one-half its guns and ammunition during an engagement. That is obviously an extreme case of an absurd proposition. But it is precisely what a society [union] printer does who helps a non-society printer over a difficulty."

FRANCE.

A Parisian firm sent a letter addressed to "The Most-read Journal in Koburg, Germany." It was returned by the postmaster at Koburg (whose sense of humor is apparently well developed), with the inscription: "There are three dailies in Koburg; each claims to have the most readers."

A recent case in Paris shows what an error in proof-reading may sometimes cost. A physician had published a "Home Hand-book of Medicine," for the use of laymen. It contained a recipe against what the Germans so ludicrously describe as "*Katzenjammer*" (that awful feeling the day after). Among other things this recipe prescribed fifteen *drops* of ammonia. In the second edition of the book this appeared as fifteen *grains* of the chemical. A workman's wife, whose husband had a very severe attack of the malady in question, had the neighboring apothecary mix a remedy according to the recipe found in the hand-book, of which she happened to possess the second edition. The husband was cured of his ailment, through his death on the same day. She then sued the author of the book and the apothecary. The court's verdict was that the author had not read the proof of his work carefully enough and sentenced him to three months' imprisonment. The apothecary, though he had faithfully filled the prescription, was sentenced to one month's imprisonment. In addition, the two are to pay the widow a lifelong annual pension of $60, and to her children a similar pension during their minority.

SWITZERLAND.

The Swiss Master Printers' Association held this year's general assembly at Biel, on June 10 and 11. Official reports show that on January 1, last, it had 292 members, who employed 6,078 persons, of whom 5,628 were insured. After a somewhat lengthy discussion of the subject, a revision was made of the bases upon which to make reckonings in finding the minimum cost of producing printed matter.

AUSTRIA.

Available room becoming continually scarcer in the University Library of Vienna, a special building will be erected in Ottaring (the sixteenth district of the city), to be exclusively devoted to files of the periodicals published in Austria.

BELGIUM.

The International Bibliographic Institute at Brussels is getting up a catalogue of the printed works of all nations and ages, and so far has assembled about twenty-five million entry slips.

ASHORE.

Seedy Visitor — "Do you have many wrecks about here, boatman?"

Boatman — "Not very many, sir. You're the first I've seen this season." — *Tit-Bits.*

Correspondence

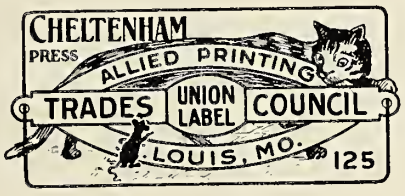
While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE CAT AND THE LABEL.

To the Editor: ST. LOUIS, MO., July 22, 1911.

Enclosed is a proof of our new union label. Our office cat is our trade-mark. You know a cat is always ready to jump, catches the live ones, eats grasshoppers, and is hard to kill.

Our cat was carried away in a sack, drowned, and other dispositions made of it, but it always came back. We





chopped its head off the last time, but when we saw it coming up the walk with its head in its mouth, we concluded that cat was all right for a mascot and a trade-mark, so we decided to feature the kitty.

Yours truly,

CHELTENHAM PRESS.

NOTE.— Very good. You will find some variant cat forms in this issue.— EDITOR.

THE POSTAGE RATE ON MAGAZINES.

To the Editor: CHICAGO, ILL., July 4, 1911.

One of the excuses (I can't call it a reason) given by the Postmaster-General for the effort to raise the magazine postage rate is that as a rule the magazines have longer hauls than the newspapers. It is quite pertinent then to ask, Why do the magazine publishers have to pay a special rate, with stamps affixed, for the delivery of magazines in the city of publication, since no long hauls, if any at all, are here required? Surely, this shows inconsistency.

I want to ask another question, not necessarily as an argument, but because I happen to be ignorant in this instance. All the large cities of the country have early morning mail trains departing from them, about 2:30 o'clock, to accommodate the morning newspapers. I understand these are regular passenger trains, with coaches, express and mail cars, and that the Postoffice Department pays well for the service given it by the railways. Now, I wish to know if the bulk of the morning newspaper issues is transmitted by mail or by express service? Of course, if it goes by express, it is because that is cheaper for the publishers than the mail service. And the express service is only possible because of the government's paying so well for the handling of the mail cars, as otherwise the railways would not run these early trains. Can the editor of THE INLAND PRINTER give me any light on this question?

ABOU-BEN-ADHEM.

A NEWSPAPER FOLDING AND WRAPPING MACHINE.

To the Editor: CHRISTCHURCH, N. Z., June 14, 1911.

You may be interested to hear that a New Zealander has just invented a machine which has long been needed by newspaper proprietors throughout the world. It is a machine that will take an ordinary newspaper and fold, enclose and seal it in a paper wrapper.

In other words, it will do work in the publishing-room that now requires three or four men, as it will wrap a single paper quicker than any man, and three papers are in process of wrapping in it simultaneously, the first falling out wrapped as the last one is going through the first folding process.

Any sized paper can be folded, from a four-page daily to a thick fifty-two-page weekly, besides which the machine will have a very large use for folding plans and large sheets of any description, drapers' sale circulars and such matter. Wrappers of any size may be used and the addresses can be printed on these in rolls, according to the various districts, or the addresses can simply be printed on perforated slips, and pasted on as rapidly as the papers come out of the machine, ready.

A special feature of this machine is that it does not simply run a wrapper *round* the paper, but folds it *right inside* as is done when the paper is folded and sealed by hand, so that the paper emerges wrapped neatly and tightly, ready for addressing (if not previously addressed).

The publisher of one of our local papers was very favorably impressed with this machine, and said that each one installed would save his employers at least £50 a year in wages in his department. Newspaper proprietors who have seen it have been much impressed. A newspaper proprietor secured one-sixth of the available shares in the syndicate.

A small company has just been formed here, and patents are being applied for in leading countries in the world, when it is proposed to sell out to one of the large English or American houses, or to form a larger company with a view to manufacturing in Great Britain or elsewhere. The machine will sell for a very reasonable sum.

RONALD S. BADGER.

EDUCATING DEAF-MUTES.

To the Editor: EFFINGHAM, ILL., August 6, 1911.

I have been a subscriber of your very interesting publication for about two years, and during that time usually read each number from cover to cover.

The August number came to hand a few days ago and, while reading it, I came upon an item that caused me to smile.

Under the caption, "$6,000 for 'Talking Hand,'" you say that the deaf-mute's hand that was crushed was his "talking hand," thereby compelling him to return to school to learn to talk with the other hand.

That statement is absurd. I am a deaf-mute, and all deaf-mutes, besides those who know the deaf, will smile if

they should see this item. But I don't blame you, for you don't seem to know the deaf or anything about methods of their education. You doubtless relied on reports, and I am just trying to give you better information.

All deaf-mutes talk with *both* hands. The sign language is a two-handed language, and there is both a single and double hand alphabet, but the deaf in this country almost entirely employ the single-hand alphabet, while in England the double is largely used. The single hand does not imply an alphabet for the right hand and a different one for the left, no more than there is one way of kicking with the right foot and a different way with the left.

Deaf-mutes are not taught to talk with their hands while in schools, but pick up the sign language and manual spelling as they go through the course. But they are taught to talk by word of mouth with more or less success.

I am a graduate of the Ohio State School for the Deaf, at Columbus, also of Gallaudet College, Washington, D. C., the only college for deaf-mutes in the world; taught a literary class in the Oregon School for the Deaf at Salem two and one-half years, and taught printing in the Washington State School for the Deaf the past five years. I am now learning photoengraving here. Very truly,

W. F. SCHNEIDER.

THE APPRENTICE OF TO-DAY.

To the Editor: POUGHKEEPSIE, N. Y., July 18, 1911.

During the past year there have appeared in many trade journals, published in the interest of printers and printing, articles relating to the apprentice and the general lack of interest that he, if these articles are to be believed, shows in his work. That there may be two sides to the story has apparently never occurred to the writers. To them the eye of the apprentice reaches no farther than the pay-envelope.

When the writer first started to become acquainted with the "Art of Printing" he was so unfortunate as to go to work for a weekly paper owned by a certain stock company. The manager's idea was to hire a boy with the promise of teaching him the trade, immediately put him to setting "straight matter" and keep him there as long as he possibly could without the danger of his leaving, for boys were scarce in that section, especially those who cared to work for the benefit of a future trade, plus a dollar a week. The effect of the manager's system was, however, counteracted by that of the foreman, who would, at every available opportunity, set the boy on small jobs, instructing him as to the sizes of type and their arrangement, methods of composition, stonework, lock-up, presswork, etc. As a result of the foreman's teachings, it may be mentioned that before he was nineteen the boy had become managing editor of a weekly paper and could set jobs and advertisements with the best of results.

Some time ago this same boy desired to get more experience by going into a city office where the majority of jobs consisted of catalogue, book and the larger pamphlet work, embracing a large range of colors, so that by carefully studying the methods of skilled labor he might gain a more comprehensive idea of the manner in which the better classes of work were turned out, besides helping to perfect his own education. At the same time he planned to learn the make-up of magazine and book forms. The foreman he was set to work under, when he was asked a question in regard to the above, would say, "When you have been in the business as long as I have, you'll know." That here was a fine opportunity to set the boy on the right path evidently never occurred to him. It is such thoughtlessness as this that often leads apprentices or young men who are just out of their apprenticeship to make serious blunders, for they must either appeal to some one else with less knowledge of the subject or get along as best they can until the chance is theirs to experiment — and these experiments are sometimes a costly procedure to their employers.

Now take the question of getting designs by studying specimen-sheets and books that come from the typefoundries. There are probably hundreds of such books and sheets that come into every printing-office in the country; and yet they are barred to the seeker of knowledge. A request for the loan of such things hardly ever fails to bring out a refusal; that, at least, is the experience of the writer. Only this morning, being out of work on account of the dull season, I went to the printing-offices in the city in an endeavor to secure a specimen-book to study typestyles, but strange to say, I was either laughed at or refused. Thus some young men, who are obliged to help support struggling families, and being unable to subscribe for trade journals, have their only possible source of information cut off.

And yet, and again anon, the writers still continue to prattle about the indifference of the modern young printer and bemoan the sad fate that, as they insinuate, allows such an incompetent jellyfish to continue to struggle in the world of "Art." S. M. DORR.

[Why not take the I. T. U. Course? — EDITOR.]

UNIFORM TYPE COMMITTEE OF THE AMERICAN ASSOCIATION OF WORKERS FOR THE BLIND.

To the Editor: SAGINAW, W. S., MICH., July 22, 1911.

In a disinterested philanthropic effort to ascertain and introduce, through the Uniform Type Committee of the American Association of Workers for the Blind (of which investigating committee I am a member), and thus to terminate the existing most wasteful polygonic confusion of tactile systems for the blind, I desire, if possible, to obtain some reliable statistics — any authoritative statistics — touching the absolute or relative frequency of recurrence of the various elements of English composition or of any literary composition — the numbers, on a large scale, of the several types used in printing ordinary literature, including letters, spaces, punctuations, figures, capital forms and lower-case types, italics, etc.; also any available statistics of combinations of letters, whether as words, syllables, consonant groups, vowel groups, prefixes, suffixes, or otherwise. How do the several types and type combinations rank as to frequency of recurrence in average English composition or any of the leading literary languages? Any such information which you may be able to give, or references to any existing sources of such information will be very highly appreciated.

What familiar short words, terminations, or syllables occur most frequently, and with what frequency do they recur? Is there any available list of all the words (with numbers of recurrences) employed in the Bible or in any particular work or collection of works in prose or verse, ancient or modern?

Would any particular firm or company engaged in producing types on a large scale be able conveniently, and probably willingly, to state the number of each type which it has had occasion to make or has sold since beginning, or during any particular period of time?

Have typewriter manufacturers made any reliable computations of the relative frequency with which the several types occur in connection with other types or in general

composition? I have heard that the so-called "scientific" keyboard was based upon some such statistics. Is the keyboard of a linotype machine based upon any independent investigation, or upon that of any particular typewriter? Are the compartments in a compositor's type-case based upon any accurate statistics of frequency combined with statistics of relative sizes of the several types? If large type-font estimates are expressed in units of weight, where could I obtain a reliable scale of the relative weights of the several types? If expressed in terms of ems, how many of each kind of type would occupy the space of one thousand ems or any other given line-length or page-space or column-space? Where can any of the statistics herein alluded to be found?

Beyond vague impressions, more or less accurate, has any authority declared what letters or combinations of letters occur more frequently or less frequently in French or German than in English?

Thanking you in advance for your kind attention to this matter, and hoping to be pardoned for thus trespassing upon your valuable time, I have the honor to be

Yours very respectfully,

AMBROSE M. SHOTWELL,

Librarian, Free Lending Library for the Blind.

[THE INLAND PRINTER has no complete statistics of the character requested, and publishes this letter in the hope that the aid requested may be procurable from among its readers.— EDITOR.]

FROM AN I. T. U. STUDENT.

To the Editor: CINCINNATI, OHIO, July 18, 1911.

Not everybody is fortunate enough to master languages, nor is everybody fortunate enough to go abroad and study typography.

In one of the private plants of one of the leading manufacturing concerns in Cincinnati, we came across one of these fortunate printers, and, relating his experience, this is what he had to say:

"I started at the case in 1889, and after an apprenticeship of four years in both composing and press rooms, with an additional two years of ups and downs in different offices (the crisis of 1893, the installation of the Linotypes, etc., caused these ups and downs), I decided to go abroad and see what Germany could offer me in the way of printing.

"You must know that my father was an old German printer — nowadays they would call him master printer — he was far above the average of his day, and to him I owe the chance of getting acquainted with the German classics: Schiller, Goethe, Lessing, Uhland, Wieland, Kleist, and his favorite Heinrich Heine; but, above all, he inspired in the youth that Teutonic desire for travel, and a yearning for knowledge of the printing art.

"His very extensive library on printing 'gave the theory,' and as the majority of the books were printed in German, there came a longing to visit the country where these 'Theories and Praxis' originated.

"My ambition was realized in 1897, and after a seven years' stay abroad, working in the principal cities of the empire, one nice morning in June, 1903, found me back at the old familiar point of Hoboken and the Barclay street ferry.

"Oh, yes — the average American compositor has a 'devil of a time' out there, keeping alert to their phrases of *Ausschluss* and *Durchschuss* — they put it just that way. Ink they call *tarbe*, and rollers *walzen*, and, in the beginning, it's up to you to get rattled — or take it good-naturedly.

"But I managed to pull along. If I didn't know all of their typographical expressions, I had the vocabulary of the German tongue peeping through far enough to make myself understood.

"At first I was somewhat in doubt as to my ability as a German compositor — we all realize that speaking and spelling are vastly different — and I embarked — as all job presses and stop-cylinders looked alike to me — as German pressman, or as they style it, *Maschinenmeister*.

"In those days I was in no way a 'master of machines,' but, having had a thorough training on the jobbers, and some feeding experience on the Hoes and Babcocks, everything went along nicely, and the position I occupied in this medium-sized town job and newspaper office, which issued a paper three times a week, was so much to my liking that I almost forgot the object of my journey.

"*Der Amerikaner* had it all his own way, and I must say that I never came across a more courteous and obliging class of people, and I certainly appreciated it.

"One can hardly imagine how different the working conditions in Germany are, and not until a thorough study of them has been made can it be realized that the German printer, with his strong organization, his arbitration board (*Tarif--ausschuss* and *Tarifamt*), is, in a way, better situated than his American brother.

"The German printer is a very conscientious worker at his trade. He takes a liking to it, and makes a life's study out of it.

"I had the opportunity to be at the meetings of the Typographical Club in Berlin, for instance, to listen to the very interesting discussions and debates of the veterans and authorities of printing; listened also to the lectures of the professors of the art institutes on several occasions, and if my memory doesn't deceive me I am still an honorary member of the Typographical Club of the city of Bremen.

"It is this working hand-in-hand of the practical printer, the art institutes and the public that have brought these results in German typography.

"In these typographical clubs the executive board arranges during its summer months lectures on different subjects; say, for instance, the services of a first-class electrotyper or photoengraver is secured for a series of lectures; arrangements for the visit to one or two electro plants are made, a date (generally a Sunday morning is selected so as to give everybody a chance to participate) is set for the inspection, and the lecturer recapitulates the points of his lecture on this inspection trip. This is not only beneficial to the printer, but in no less degree to the inspected plant; for, having everything explained, the stoneman will use more precaution in locking up the forms, the compositor in leveling up the cuts, etc.

"This coöperation had its beneficial influence upon all of us, and, during my stay in different parts of the country, I had the pleasure of visiting large engraving plants, typefoundries, paper and strawboard mills, and different art galleries, not including attendance at numerous lectures pertaining to presses, inks, type, etc., all of which could not be accomplished without the aid and influence of the clubs.

"Every large city of the empire has by this time either a typographical club, an art school for printers, one or two instructors on printing, or a pressman's club.

"These social gatherings work wonders in the way of good comradeship. Contests are arranged between neighboring clubs, prizes for the best solution of problems awarded, and the general uplifting of the ideals and traditions of the craft attained.

"Typefoundries and supply houses keep the members of the club posted on the latest styles of type. Press demonstrators and erectors, whenever in town, visit the club, relate their experiences in different towns, spring up new devices and labor-saving appliances; and the art magazines and trade journals of the foremost countries are kept on files in the clubrooms."

We in America need something on this order. We need a give-and-take policy of all printers, a come-together of all compositors and pressmen in a city at least once a week, to bring the trade, or profession (whichever you choose goes), to a better understanding of the value of education.

A step in the right direction is being carried on through the I. T. U. Course of Printing, and if I am not mistaken the pressmen of the country are contemplating a move to give the youngsters a chance.

If it could be arranged that every large city had its typographical and pressmen's club the result would be that we would get the best there is in printing. THE INLAND PRINTER, that Gibraltar of everything that is good in printing, could aid in this matter; ask for enthusiastic workers and volunteers in all the cities, unite them under one headquarters; place a blank, to be filled out, in the next issue of THE INLAND PRINTER, and, I judge, it would have the heartiest support of all who have a desire to coöperate in developing and uplifting the printer's art. E. SCHIELE.

PRINTING-PRESS IN RUSSIA.

In holding an annual exhibition of books and periodicals and in collecting statistics to illustrate the output of the printing-presses in Russia, says the Knoxville (Tenn.) *Sentinel*, the Russian government has chosen an apt way of instructing the average busy man about the great Slav empire. One can hardly believe further that bears and wolves are encountered in the suburbs of St. Petersburg when one reads of the imposing dimensions of this exhibition, and some details of the history of the Russian press. There were displayed this year 2,391 newspapers and magazines in forty-two languages, besides 29,057 books of which 109,990,000 copies were sold. Two of the daily newspapers have been published for one hundred and eighty-four years. Six are more than a hundred years old and ninety-seven have been issued, not quite continuously, for from fifty to ninety-nine years. It must be explained that interruptions of publication are often involuntary in Russia, and they do not count against the standing of a paper. They are imposed by the government. More than half of the present newspapers originated after the revolution of 1905, and probably several times this number have perished under censorship.

The first three years of the revolutionary period witnessed the criminal prosecution or the arbitrary persecution of 1,259 editors, of whom 462 were sentenced to jail or fortress, and 1,085 periodicals were suspended or destroyed. The press exhibition makes no concealment of the political struggle still going on in print. A large wall map displays the opposing forces by means of little flags. Loyal periodicals are represented by white flags, constitutional papers are marshaled under the red banner, and the socialist and anarchist papers are decorated with the black rag of piracy. This is a fancy stunt of the exposition managers, and by no means matches the sentiments of the majority of either constitutionalists or of socialists.

Among the special exhibits are twenty large scrapbooks containing twenty thousand Russian newspaper clippings on the last days of Count Tolstoy. An entire hall is given over to literature of and about Tolstoy.

The 29,057 books issued in Russia last year line from floor to ceiling the walls of ten spacious halls. They are grouped as follows: Literary, 2,013 books, and a circulation of 6,692,149 copies; religious works, 2,232 books, and a circulation of 8,692,399 copies; complete editions of authors' works, 329, with a sale of 1,032,575 copies; educational works, 2,075, circulation 20,730,510; books for peasants, 1,287, circulation 15,541,645; books for children, 1,287, circulation 5,727,083; almanacs, 734, circulation 13,902,357.

The books for peasants, for children and the religious books are, in the main, tracts that sell for a cent or two.

Perhaps the most interesting fact brought out by the exposition is the sudden drop in the demand for "Pinkertons," as detective stories are called. In 1909 there were published 585 of these stories of murder and robbery. In 1910 there were only 90. No government action has been taken against publishers who appealed to the bloodthirsty instincts roused by the revolutionary struggle. The inference seems to be warranted that the nation is recovering from its orgy of blood and pillage.

Of the 29,057 books issued last year 22,321 were in Russian; 2,062 were in Polish; 903 were in the Jewish-German dialect; 884 were in German; 649 were in Latin; 313 were in Tartar; 203 were in Armenian and 117 were in Georgian. The exhibition does not seem to have embraced Finland, else there would be a large catalogue of works in Finnish and in Swedish.

These figures represent very imperfectly the strength of nationalities in Russia. It is perhaps fair for Polish, the Poles having resisted far more successfully than other races besides the Finlanders efforts to make them over into Russians. The Germans have ceased to struggle politically, contenting themselves with such crumbs as they have inherited in parochial schools, in their Lutheran churches and in their social and family life. The Little Russians, numbering perhaps twenty million, are not allowed books in their own language. The Tartars, equally numerous, are not yet half awake. One misses notice of Lettish and Lithuanian publications, which may indicate that they have fallen into minor groups. The enthusiasm of these two races flashed high in 1905, but they were crushed as ruthlessly as their license had been unbridled.

"PAPAKUK" BAGS.

Paper-bag cookery promises to be something more than a nine days' wonder. The London *Chronicle* and the *Daily News* are dropping out of the competition, but the *Express* has successfully introduced its "Papakuk" bags (about which you have already informed your readers), to the army authorities. On a day last week Mons. Leconte, the *Express* chef, prepared the midday rations of a company of soldiers encamped on Salisbury Plain, by the paper-bag method. Officers and men alike seem to have been favorably impressed, and it is on the cards that this form of cookery will be generally adopted by the army for field purposes. The *Express* is also sending a traveling kitchen about the country, giving demonstrations and selling bags. As indicated, the other papers have ceased to boom the movement, but the Australian correspondent of the *Daily Chronicle* writes from Melbourne that the paper method of cookery has taken that city by storm, and the demand for the Soyer bag has completely outrun the capacity of the manufacturers. The Melbourne *Age*, says the correspondent, "is organizing demonstrations which are the fashion in private circles." He adds that "the retention of the natural flavor will give zest to the fishing industry."—*Paper Trade.*

CONTAINED in this month's insert are some unusual features. On this page is reproduced a motto-card of interest to printers. It is by James Austin Murray, of Chicago. Other specimens by Mr. Murray, together with a sketch, appear in the Job Composition department. On pages 2 to 6, inclusive, will be found interesting designs in typefoundry materials, by courtesy of the American Type Founders Company, the H. C. Hansen Type Foundry, Barnhart Bros. & Spindler, the Keystone Type Foundry and the Inland Type Foundry. On page 7 are commercial specimens set in type made by the Thompson Typecaster, while page 8 shows designs set by the Mergenthaler Linotype Company.



OUR GOLDEN RULE



A Deposit is Always required, my Friend--- 'Twill make the bill lighter to pay in the end; The work that you get will be classy and nice---But no one else wants it at any old price

James A. Murray

A motto-card of interest to printers. By James Austin Murray, Chicago.
(See Job Composition Department.)

Impressions for Bankers

WE INDIVIDUALIZE EACH PRINTING EFFORT BY USING DIFFERENT STYLES

WE specialize on the finest printing for Bankers. The importance of this should be recognized, as excellent typography invariably conveys a favorable impression and reflects the high standing and character of those who use it. We individualize each printing effort by using a different style of type for each order. We evolve beautiful and attractive designs; originate elegant advertising novelties and attention-compelling brochures; use the newest and most unique products of the type foundry and machines that produce the best possible results. We have every convenience for the printing of Statements. A different type face is used each month and promptness assured.

FRANK S. KRAMER & COMPANY, 412 Elgin Avenue, Borton, Maine

CALIFORNIA INDUSTRIAL SAVINGS BANK

CAPITAL . . .	$100.000.00
SURPLUS . . .	139.427.00

OFFICERS

FRED B. MARSHALL . . .	President
JOHN H. KANE . . .	Vice President
HERBERT A. WEST . .	Secretary-Treasurer
ALBERT JOHNS	Cashier
OSCAR S. PARKER . .	Assistant Cashier
PAUL R. LANNER . .	Assistant Secretary
WALTER K. ROBB . .	Assistant Treasurer

STATEMENT OF CONDITION

California Industrial Savings Bank

At the close of business May 3, 1911

RESOURCES

Demand Loans	$ 517.625.00
Stocks and Bonds . . .	784.756.25
Bills Purchased	435.730.89
Mortgages	919,245.86
Real Estate and Banking House	50.000.00
Safe Deposit Vaults . . .	20.000.00
Cash on Hand and in Bank .	1.024.383.54
Accrued Interest Receivable .	24.085.69
	$3.775.827.23

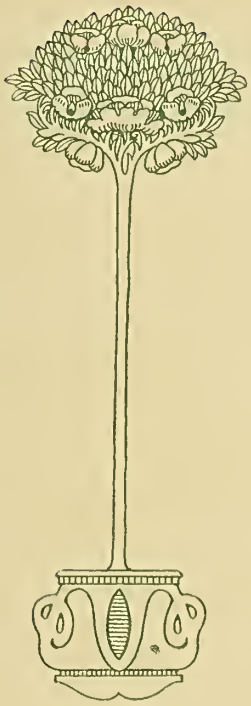
LIABILITIES

Capital	$ 100.000.00
Surplus and Profits . . .	139.427.00
Deposits	3.536.400.23
	$3.775.827.23

Special deposits allowing interest thereon at the rate of 4 per cent., credited semi-annually.

Set in Hobo type, with Brass Square Corners (6-point and 4-point), 6-point Linear Border No. 2 and Newspaper Border.
By courtesy of the American Type Founders Company.

SEVENTH ANNUAL
CONVENTION
UNITED LEAGUE *of*
MASTER BUILDERS
of AMERICA



BRIGHTON, NEW YORK
NOVEMBER 14, 15, 16, 1911

(A)

The Flora of New England

A Series of Four Lectures
Illustrated by Stereopticon

Given under Auspices of
The Home Garden Club

Hiftinger Hall, Sudbury, Massachusetts
September 1, 8, 15 and 22

Card of Admission to Entire Series, Two Dollars

(C)

Autumn Style Book

Robbins Brothers
Tailors

1·9·1·1

Correct Clothes for the
Careful Dresser

(B)

THE SMITHSON COMPANY
WATCHMAKERS, SILVERSMITHS
JEWELERS

DIAMONDS

1247 WYNNE AVE.
ROCHESTER, O.

(D)

A — Viking Series, Egg and Dart Border, Symphony Ornament No. 341. B — Puritan Series, Arancio Border, Symphony Ornament No. 402.
C — Puritan Series. D — National Roman.
By courtesy of the H. C. Hansen Type Foundry.

ENGRAVING :: PRINTING :: EMBOSSING

Book Binders, Makers of Blank Books, Fine Catalogues, Business Records and Stationery Supplies :: Miscellaneous Printing—Neat, Artistic, Snappy Styles

FRANKLIN, GRANT & BURNSIDE PRESS

BE CONTENT WITH WHAT YOU HAVE ::

LET us get rid of our false estimates, set up all the higher ideals—a quiet home; cultivate vines of our own planting; a few books full of the inspiration of a genius; a few friends worthy of being loved and able to love us in turn; a hundred innocent pleasures that bring no pain or remorse; a devotion to the right that will never swerve; a simple religion empty of all bigotry, full of trust and hope and love; and to such a philosophy this world will give up all the empty joy it has.

—David Swing.

Program

of the

Grand Concert and Ball

Clover Leaf
Pleasure
Club

County Seat Music Hall
March 17, 1912

Set in Authors Roman Wide, with Mazarin Initial No. 1, 36-point Border No. 3610 and Ornaments Nos. 12434 and 12435.
By courtesy of Barnhart Bros. & Spindler.

Gunning Places

On the Line of the Northwestern R. R.



Full Information Concerning Hotel Accomodations and as to where Game Abounds



Issued Gratuitously by the

Northwestern Railroad

Terminal: Portland, Oregon

Set in Paul Revere Italic, with 24-point Border No. 24011, Cut No. 3308 and Character No. 411 of Parisian Fancies.
By courtesy of the Keystone Type Foundry.

Cooper's Seventy-fifth Annual Catalog

SEVENTY-FIVE years ago, in a small shop built of logs near the site of the present factory, the Cooper Carriage was designed and built. Good, honest wood was selected from the virgin forests growing at our door, and painstaking labor fashioned it into the Cooper standard of vehicles. Seventy-five years have made wonderful changes in manufacturing methods and in manufacturing standards. Steady growth and a constantly increasing demand for Cooper Vehicles has made this firm one of the largest in the world. We have many times outgrown the shop where we first built Cooper Vehicles, but we never have outgrown the habit of building our vehicles of honest material in an honest manner and never will. And so, believing our methods have been right, we hand you our seventy-fifth annual catalog. We have tried to make this issue more than a mere price list in that by word and picture we present to you the growth and history of this concern.

Cooper Carriage Company

Designers and Makers of High Grade Vehicles Since 1838

Set in Light Dorsey and Condensed Dorsey, with Schuil Ornaments.
By courtesy of the Inland Type Foundry.

The Philadelphia Art Company ⁘ Oils, Water Colors and Materials ⁘ Bronzes and Antiques
2011 Oak Street, Philadelphia, Pennsylvania

The Gutenberg Print Shop
Equipped for the Production of the Highest Grade of Catalogues, Booklets and Commercial Stationery.
Twelfth and Huron Streets
Philadelphia, Pennsylvania

Set in Series No. 8, with Linotype Borders. All made by the Thompson Typecaster, from linotype and electrotype matrices.

Programme

1. Star-Spangled Banner . . . MARCH
   Washington Marine Band

2. Variations from "Bohemian Girl" PIANO SOLO
   Miss Magnolia Johnston

3. On Jersey Shore . . . . WALTZ
   Washington Marine Band

4. Charge of the Light Brigade . PICCOLO SOLO
   Member of the Band

5. Love's Awakening . . . . HARP
   Miss Virginia Lincoln

6. On the Dark Garonne . . VOCAL SOLO
   Signor Leopold Le Grande

7. Asleep in the Deep . . TROMBONE SOLO
   Walter Vancouver

INTERMISSION

PEDANTRY

MANY a man who has been brought up among books, and is able to talk of nothing else, is a very indifferent companion, and what we call a pedant. But, methinks, we should enlarge the title, and give it to every one that does not know how to think out of his profession and particular way of life.

What is a greater pedant than a mere man of the town? Bar him the playhouses, or a catalogue of the reigning beauties, and you strike him dumb. How many a pretty gentleman's knowledge lies all within the verge of the Court! He will tell you the names of the principal favorites, repeat the shrewd sayings of a man of quality, whisper some scandal; or, if the sphere of his observations is a little larger than ordinary, will perhaps enter into all the incidents, turns, and revolu-

Program page set in 12-point Caslon Text and 8-point Caslon, with italic to match; Linotype Border No. 5 and Linotype Border Slide No. 404.
Book page set in 10-point DeVinne, with Antique No. [illegible] Linotype Rule No. [illegible]
By courtesy of the Mergenthaler Linotype Company.

Job Composition

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

James Austin Murray.

"Printing that talks and pleases" was the line that attracted my attention on a card introducing me to a new print-shop on Cottage Grove avenue, and I stopped to size up the window in which was displayed some very unique printing, which, in spite of the up-to-date material of which the various specimens were made up, reminded me strongly of the days back in the eighties when ornament and rule played the star parts in the cast of a job, and I wondered if the ambitious proprietor could really deliver the goods. Talk about reading character in faces, and handwriting — here in this window was a life history, a story of the past, and a positive assurance of something doing in the future. Printed on a half sheet of yellow cardboard in thirty-six-point Post Old Style was the following announcement:

Ye printer has come and has spiked down his press
To do printing that talks and pleases, I guess;
He juggles "Old English" and makes it look new:
Puts life into paper, that's what he can do.

He will write up your ad. in a style most unique,
Like magic 'twill bring you the blessing you seek:
When ink touches paper through Cloister Man's art
There's millions set rolling, controlled at the start

By the wizard o' type, who through channels prepared
Pours gold in the coffers of merchants who dared
To throw a few dollars the Cloister Man's way—
Take heed! Better bring in your copy to-day.

I flatter myself that I know "types"—the human kind; but here was one that I could not readily classify, so I entered the shop to "rubber," and you may imagine my surprise to find my old friend Jim Murray at the case. It was twenty years since we had worked together for Rand, McNally & Co., his first job in Chicago, after arriving from Cleveland on the nineteenth century (unlimited), making a stop at Toledo to help out on the city directory, and another



"Ye Cloister Print Shop."

at South Bend, where he cashed in dupes sufficient to bring him in princely style to Chicago.

Here was the man whose original stuff in the window had attracted me and drawn me like a magnet into his shop. The same old sunny Jim, in spite of the years that had passed, with the ambition and enthusiasm of a youngster, and a nerve that was marvelous. Now the quaint specimens in the window were explained. Back in '92, after recovering from serious illness, Jim was advised to get outside work, if possible, and one day he met a printer friend delivering mail in the Rand-McNally building. It was only a short time afterward that he donned the uniform


Ye Cloister Man


Ye Cloister "Best Thing"


Ye Cloister Secretary-Treasurer


Ye Cloister General Manager


Ye Cloister Kid

Ye Cloister Printing Company is a family affair, and these are the proprietors and officers.

of Uncle Sam, and for sixteen years thereafter he handled more manuscripts than the swiftest " swift " on a Linotype.

One day, when Jim was in a reminiscent mood, he told me of his first start in the printing trade:

"As a poor little orphan I always came in for a great deal of sympathy, until I was initiated at the office of Short & Foreman, of Cleveland, Ohio, where I was transformed into a little devil. The reason the new boys are called devils is because they start right in to have a hell of a time. There were about ten compositors and two apprentices, and they were all anxious to help me along with my education. The foreman seemed to encourage them, and

In the course of conversation I learned that a Christmas present of a little press to his son Austin was the accident that started the Cloister Shop. It was only a toy, with a chase 3 by 5, and it was expected that after the novelty wore off it would go to the junkheap. But the little press would not down. The boy was devoting all his playtime to it, and the basement had become the headquarters of his playmates. More orders for cards came in than the little printer could conveniently turn out, and to add to his perplexities, a quarter bill-head was brought in from the grocers, which was finally worked off by running it through the press three times. All this time papa was watching the



Some views of Ye Cloister plant, together with Mr. Murray's private " workroom."

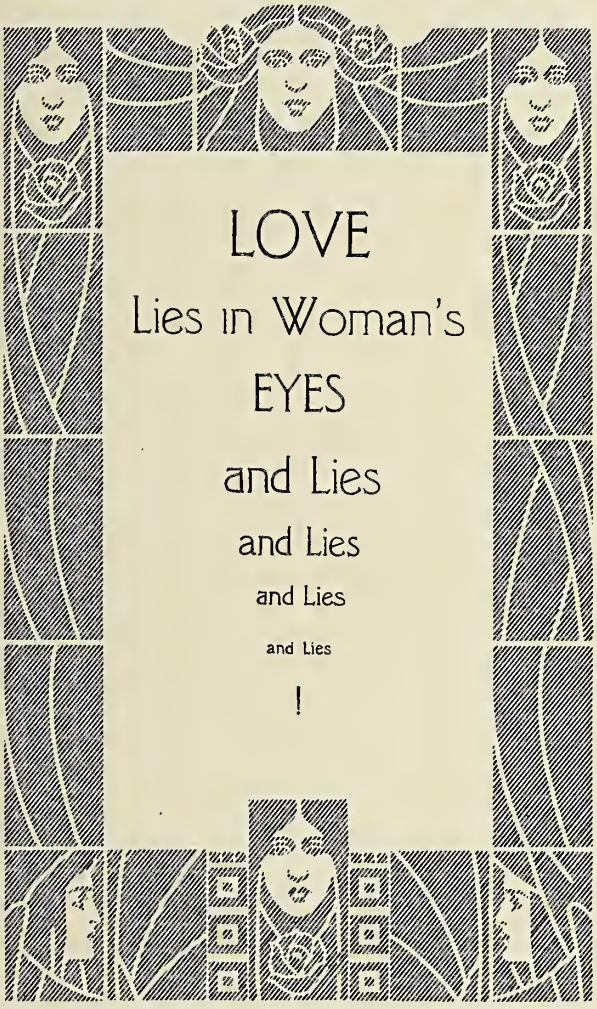
their tactics would bring the blush of shame to a West-Point hazer. What could you expect from a lot of grown-up devils? "

From interesting reminiscences our conversation turned to business prospects. I was afraid that I talked rather discouragingly. " Why, Jim," I said, " don't you know that the printing business has been revolutionized during your sixteen years' sleep in the postoffice? The old-time printer has no show — they don't do things your way any more." And he came back with this convincing reply: " That's just the reason why I am going to succeed; I have forgotten all the old ways and am starting to learn all over again." And he pointed to THE INLAND PRINTER on his desk and smiled: " You see, I am going to school."

game and lending a hand when needed. But the equipment was woefully inadequate — something had to be done quickly. Sixty dollars in nickels and dimes, the profits of the miniature business, now reposed in Mamma Murray's stocking; so one fine day papa laid off, and the next day an 8 by 12 Gordon, a twenty-five-inch lever cutter and some more type were moved into the basement, and the Murray-Hurry Company (that was the name Austin had given his print-shop) was in debt one hundred plunks.

Then it was that the long steady service for Uncle Sam began to be intermittent, and sick reports would inform Superintendent Beach, of the Twenty-second street station, that Jim's health was being steadily undermined. Big-hearted Beach at first became worried, but the worry would

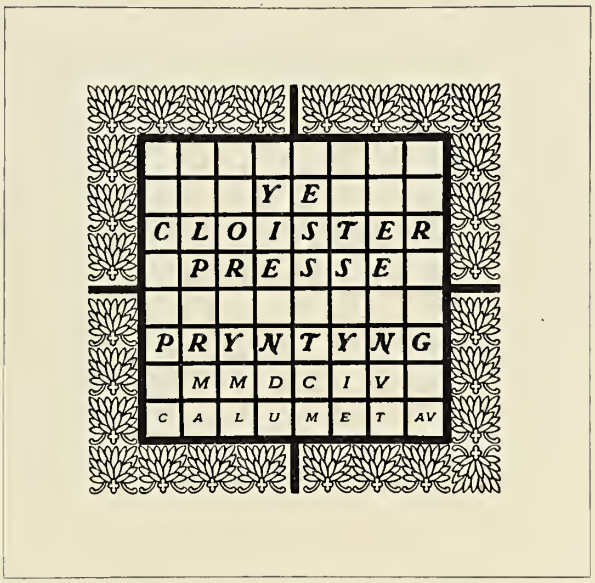
be dispelled in a day or so, and Jim would appear at his desk looking as healthy as ever, but with that far-away gaze which boded ill for the efficient service which is imperative in the postoffice. At last he realized that he could not serve two masters. A meeting of all interested parties was called, consisting of Pa and Ma Murray, their two daughters, Alice and Louise, and "the boy." It was then resolved to cut the postoffice pay-day — the anchor to windward — and to strike out boldly on the sea of trouble, and it was further resolved that a corporation should be formed with a capital stock of $2,500, consisting of 250 shares at $10 a share, 150 shares to be held by the members of the family, the remaining 100 shares to be put on the market. These



A clever arrangement.

100 shares were promptly taken up by loyal friends in the postoffice, and the corporation, under the imposing title of Ye Cloister Printing Company, became a reality. The present location was then decided upon, and has proven a fortunate choice. All the outstanding stock has been redeemed by the family, and they are looking for larger quarters to accommodate a steadily expanding business.

Louise, the younger daughter, is the efficient bookkeeper, and although she has checked up only seventeen summers on the book of time, she has devised an office and cost system which assures fair profits for Ye Cloister. She has made a close study of the beautifully printed samples put out by the various paper mills, and her suggestions of color combination and nicety of detail are appreciated by fastidious customers of the shop. Alice is the secretary-treasurer, to which she adds the duty of proofreader, her four years' experience at the case making her a valuable aid in this particular work. Austin is now entering upon his senior year at high school, and puts in his spare time at the



A clever device, much used on Ye Cloister printing.

case. His job composition shows striking originality, and he combines clever bits of hand-lettering with some of his work. Mamma Murray has been the guiding star in the enterprise, her exceedingly pleasant and optimistic nature being reflected in the character of her children.

I live a block south of Ye Cloister, and I generally walk to Thirty-ninth street to take the car. I never miss the opportunity to look in at the window of my old-time friend,



The mark of "Ye Cloister Man."

and I am always rewarded with something new and refreshing. Pass the shop when you will, there is always some one reading the display. Twice before the advent of Ye Cloister Man, as Jim is now popularly known, printing-offices were established in the same building, one moving to the more promising district of Sixty-third street, and the other was

relieved by the kindly ministrations of the sheriff. There in the forest of Hyde Park, far from the mart of printers and publishers, Jim started five years ago to make his "mouse-trap," and an appreciative public has beaten a path to his door.

Ye Cloister Shop, once so bare and roomy, is now crowded to the last cubic inch with modern machinery, and the dustproof cases are climbing to the ceiling. The cases are handled with the same care as are the trays of gems in the jeweler's shop. There is aristocratic type society set-



One of the business cards.

tled in family groups, like the human type in the mansions thereabout; and they have coming-out parties, believe me! every day, and weddings and swell functions, do these Tiffanys and Caslons, and Cheltenhams and Camelots, and ye olde Tabard is plenteously stocked for entertainment and delight, all vieing with one another for precedence quite as eagerly as do the nabobs of Drexel boulevard and Lake Shore drive.

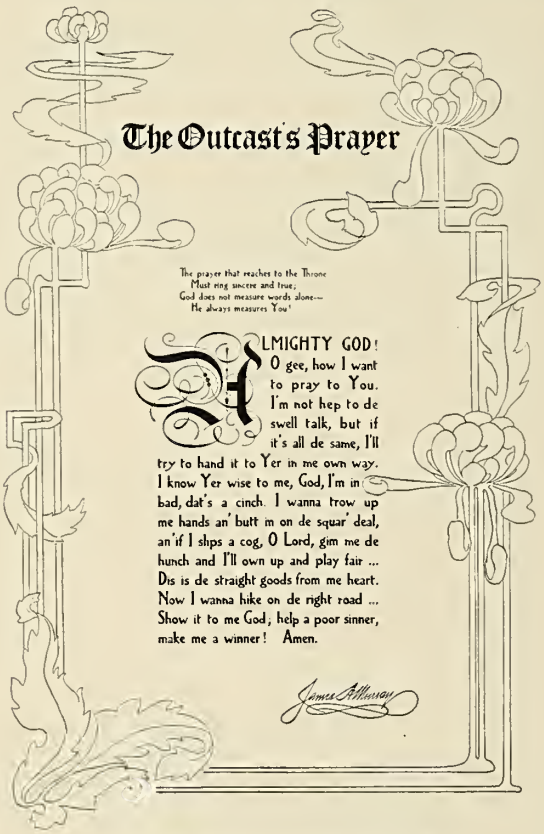
Almost simultaneous with the appearance of the type-founders' specimens the new faces are shown in the work of ye Cloister, and it is to this seeming extravagance and abandon that I attribute in large measure the prosperity which is crowding its ambitious proprietor out of his pres-



A motto-card containing much truth.

ent sanctuary. Ye Cloister Man is one of the best advertised men in Hyde Park. All holidays and special events are anticipated with some odd and interesting souvenir booklet, blotter or postcard, which usually contains an original composition in prose or verse apropos of the occasion. These little creations are liberally distributed — not a package leaves the shop which does not contain a goodly assortment of these business bringers, not a letter is ever mailed that does not contain some precious ballast. That is the reason that the ubiquitous printing solicitor is not yet on the pay-roll of ye Cloister; the last job on the hook has never been reached in the five years of bustling activity which has brought inspiration and new life to more than one pretentious establishment in "Greatest Chicago."

A remarkable facility for putting what he has to say into jingling verse has proven no inconsiderable asset, and, while most of his writings have been tempered to the point of their greatest advertising pull, some of them have attracted unusual attention. "The Game of Life" was copied by several popular magazines, one Chicago pastor using it for the text of his Sunday morning sermon. "The Outcast's Prayer," written in the limited vocabulary of the "Tramp," has come up for animated discussion by the gentlemen of the cloth. From the sublime to the ridiculous is only a step for versatile Jim. For example: During the



One of Mr. Murray's characteristic cards.

recent gubernatorial campaign in New York, "The Lookout," a satire on Theodore Roosevelt, was issued from Ye Cloister Press, and on the evening of the Hamilton Club banquet in Chicago, the October number, handsomely bound and beribboned, was placed in the hands of the distinguished guest, which contained an article humorously commenting on his attitude that same day which excluded a United States Senator from the banquet table.

The publication ended, as was planned, with the November (1910) number, when a characteristic poster was printed advertising the contents, and predicting the defeat of the Republican candidate.

Jim (James Austin Murray, badly-in-need-of-a-hair-cut) has a strongly developed hobby for antiques, old books and prints, of which he has an interesting collection. It would be larger, he told me in his almost serious way, if Clarence Marder, of the American Type Founders Company, of Jersey City, hadn't watched him so closely when he

visited their magnificent library last summer. He fights shy of the title of poet, though it would seem that there is much incriminating evidence which may some day be used against him. No college or university has ever burdened him with degrees, yet he is a post-graduate of the University of Hard Knocks, and a past master and grand juggler of English vocabulary. In all his typo-literary career he has failed to cultivate a "style," so there is no telling where the types or the dictionary will break out. Here is a mouthful taken from his stationery which might perhaps confirm the latter assertion:

Type, ink and paper crystallized with novel ideas and *bon mots* of English phraseology for the delectation of lovers of nice typography and the gratification of progressive advertisers.

The story of Ye Cloister would not be complete without touching upon the real attainment — the reward of persistent effort, courage and initiative. The great desideratum of its founder was to educate his children to competence and self-reliance, the real education which assures a life of usefulness, the true expression of goodness. We all love Ralph Waldo Emerson and good old Walt Whitman. For the same reason I like Jane Addams, Elbert Hubbard, Bruce Calvert and Booker T. Washington, because they are the pioneer apostles of that "real education," and are devoting their lives to "helping mankind help themselves." And that is "Ye Cloister Man's way" — and I like him, too.

July 24, 1911. CLARENCE M. ADAMS.

MISCELLANEOUS USES OF SHEEPSKIN.

From an article in a recent number of an English leather review it appears that sheepskin is used as a substitute for almost every kind of dressed skin. The article says, in part:

"Sheepskin was used as parchment before the invention of paper. Even then it was a substitute for vellum, which is made from calfskin and of far finer quality than parchment, and was employed for fine illuminated work. Tanned sheepskins are in the trade called basils. For these there are many legitimate uses, but it is for imitation purposes that the sheepskin is more largely used.

PREPARING SHEEPSKINS FOR IMITATIONS.

"After being tanned, dried, stained and dyed, sheepskins are damped a little and passed between wood and copper or other metal engraved rollers, which impress clearly upon them the definite grain of the skin it is desired to imitate. In this way alligator, pig, elephant, fish and goat skins are so clearly imitated that when used on small articles only an expert can detect the imitation from the real, and sometimes even the expert is fooled. Sheepskin marked so as to imitate morocco is often sold on cheap furniture, and the ordinary purchaser can not tell the difference between the real and the imitation, though he should know that morocco, which is made of goatskin, would not be sold on a cheap article of furniture. Sheepskin is saturated with a natural grease, which must be removed before the skin can be used for 'morocco' covering for furniture.

"When sold in the basil form, sheepskin is often split by very nicely adjusted machinery. The outer side is tanned with sumac and becomes a skiver while the other portion forms chamois, which is used in large quantities for gloves and imitation suede and for dress materials, hats and trimmings. A poorer quality is used for window, silver, and other cleaning purposes, for purses and cash-bags. The skiver, which is the outer portion of the sheepskin, is dyed and sold, not usually as an imitation, but for legitimate uses. The poorer qualities of skivers are used extensively for hatbands, binding small books, and as plain leather for lining pocketbooks and purses, while glazed skivers are used for binding passbooks. A use to which sheepskin is put, and a most important one, not generally known to the public, is for covering the rollers in cotton mills. In England Welsh sheepskin is preferred for this purpose.

USES OF BASIL.

"The solid skin or basil, either dyed or glazed, is used to bind heavy account-books, and is made into bags, suitcases and leather bags of all kinds. Many years ago curried sheepskin was used largely for boots and shoes, but now, under the chrome-tanning process, it is used as glacé leather, with a beautiful finish for boots and shoes. Leather so prepared wears well. It is not an imitation but a cheaper production than the finer qualities of kid. Sheepskin is used to make a very good box-calf imitation. It was formerly used in place of calf kid when that was in demand for boot-upper leather. Ladies' slippers are now made of sheepskin dyed in many colors, wear well, and are most attractive in appearance, and it is used almost exclusively for shoe-linings when shoes are lined with leather.

"The greatest use for sheepskin, however, is for gloves. For this purpose it is made into a leather that is soft and flexible and stretchy. Lambskins are employed for the finer grade of gloves. Germany buys enormous quantities of Argentine lambskins for gloves. The development of the motor industry has caused the use of large quantities of sheepskin for lining heavy coats and for leather suits that are worn by chauffeurs. Sheepskin scraps go to the glue-maker and are used to make gelatin. The grease recovered from the refuse is used for making soap, and the balance for manure, while the trimmings are made into dye.

"The skin of the sheep or lamb is a most useful raw material for the manufacture of light leather, and, while it is used largely as an imitation of other rarer and more valuable skins, it has distinctive qualities of its own which, owing to its lower cost in the first instance, gives no encouragement to would-be imitations except by goods not of a leather origin, and of these there are many, but which may not on the whole be regarded as serious competitors to good leather." — *From Consul Albert Halstead, Birmingham.*

"THE SONNETS OF FOH'T McKINLEY."

The Staples-Howe Printing Company, Manila, Philippine Islands, has published a brochure of verses with the above title. From its monthly business leaflet, *The Multiplier*, we take the sample of style hereunder. The verses are in the alleged vernacular of the colored trooper, and are said to have the characteristic flavor of the tropics. The price of the book is $1.

Dis yere livin' in de tropicks am a 'lusion and a snare,
McKinley's not a Paradise, on dat I'll shuahly swa'r.
Dis hikin' on dem long ole tramps and eatin' 'Stralian chow —
Dere's a diffrunce 'tween de olden days and now.

But when the Filipino ladies first sot eyes upon a coon,
Dey went right off dere noodles and act'd dippy as a loon;
Dey may have slowed a littel when dey spied out his big feet,
But when he rolled dem eyes at dem, dey went crazy wif de heat.

I jest nachully likes dem gals, and it makes me shuah feel qua'r
When I sees dat usual culled hide, but dat shiny, straight black ha'r;
I knows if Rosy Jackson, bac' in mah ole native State,
Could get dat ha'r upon her haid, she'd go off'n dissipate.

But de drawback to dese goo-goo gals and to your ole Uncle Dud,
Is dat vi'lent kind of laziness, dat's boh'n right in dere blood.
Us cullud fokes am lazy, but you kin have mah new bandanna
If ev'thing dese women gwine to do, dey's a'gwine to do *manana*.

Specimens

BY F. J. TREZISE.

Under this bead will be briefly reviewed brocbures, booklets and specimens of printing sent in for criticism. Literature submitted for tbis purpose sbould be marked "For Criticism," and directed to Tbe Inland Printer Company, Cbicago.

Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on tbe entire package.

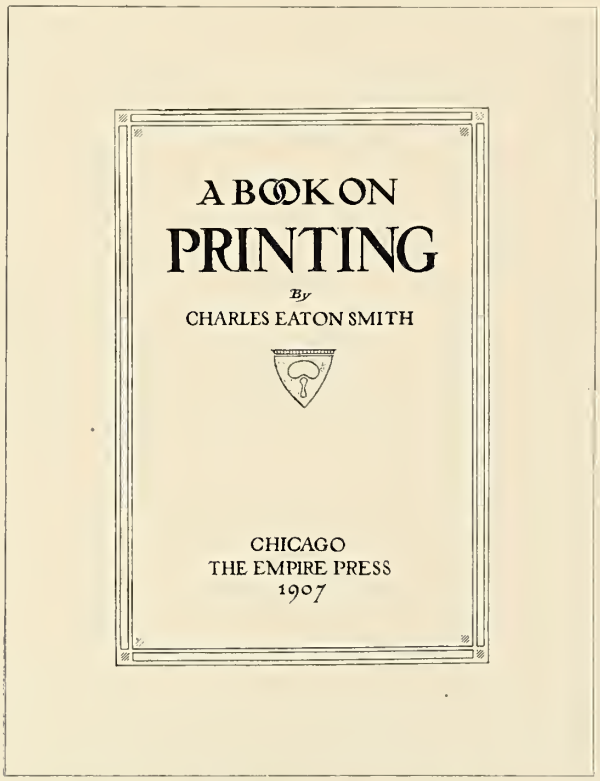
THE August calendar of the American Steel & Copper Plate Company shows an interesting three-color reproduction, which is well printed.

FROM the American Printing Company, Maracaibo, Venezuela, we have received a copy of the special edition of *El Fonografo,* the morning paper of that city. The book is attractively gotten up and illustrated with reproductions in black and colors.

WM. MANN COMPANY, Philadelphia, Pennsylvania.—The booklet is very pleasing in its general arrangement, although we suggest a little less space between words on the cover, and would also suggest that the spacing around the initial letters in the inner pages be equalized.

A COPY of *The Multiplier,* issued by Staples & Howe, Manila, Philippine Islands, is a very interesting house organ, although the second color on the cover is rather too light for the best effect. The specimens shown on the inner pages are very pleasing and are excellent examples of high-class commercial work.

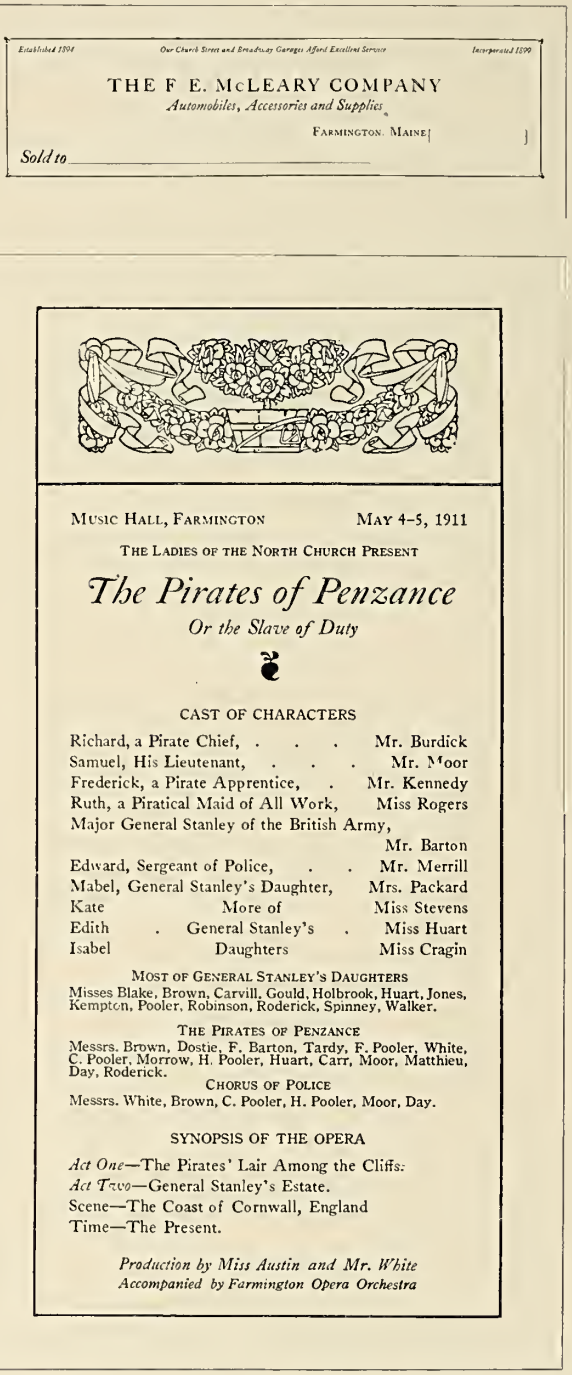
WE show herewith a reproduction of a title-page lettered by Wm. C. Magee, Philadelphia, Pennsylvania, as part of his work on one of the lessons in the I. T. U. Course of Instruction in Printing. The lettering is



Artistic lettering by Wm. C. Magee, Philadelphia, Pennsylvania.

very satisfactory and the arrangement of the page as a whole is unusually pleasing, although perhaps the making of the lines at the bottom of the page a trifle smaller would have been an improvement.

AMONG the most attractive packages of specimens that have reached this department during the past month is one from C. A. Merrill, Farmington, Maine, in which his excellent use of the plain old style and italic


Established 1904 Our Church Street and Broadway Garages Afford Excellent Service Incorporated 1909

THE F E. McLEARY COMPANY
Automobiles, Accessories and Supplies
FARMINGTON, MAINE

Sold to _____

MUSIC HALL, FARMINGTON MAY 4-5, 1911

THE LADIES OF THE NORTH CHURCH PRESENT

The Pirates of Penzance

Or the Slave of Duty

CAST OF CHARACTERS

Richard, a Pirate Chief,	Mr. Burdick
Samuel, His Lieutenant,	Mr. Moor
Frederick, a Pirate Apprentice,	Mr. Kennedy
Ruth, a Piratical Maid of All Work,	Miss Rogers
Major General Stanley of the British Army,	Mr. Barton
Edward, Sergeant of Police,	Mr. Merrill
Mabel, General Stanley's Daughter,	Mrs. Packard
Kate	Miss Stevens
Edith — General Stanley's —	Miss Huart
Isabel	Miss Cragin

MOST OF GENERAL STANLEY'S DAUGHTERS
Misses Blake, Brown, Carvill, Gould, Holbrook, Huart, Jones, Kempton, Pooler, Robinson, Roderick, Spinney, Walker.

THE PIRATES OF PENZANCE
Messrs. Brown, Dostie, F. Barton, Tardy, F. Pooler, White, C. Pooler, Morrow, H. Pooler, Huart, Carr, Moor, Matthieu, Day, Roderick.

CHORUS OF POLICE
Messrs. White, Brown, C. Pooler, H. Pooler, Moor, Day.

SYNOPSIS OF THE OPERA

Act One—The Pirates' Lair Among the Cliffs.
Act Two—General Stanley's Estate.
Scene—The Coast of Cornwall, England
Time—The Present.

Production by Miss Austin and Mr. White
Accompanied by Farmington Opera Orchestra

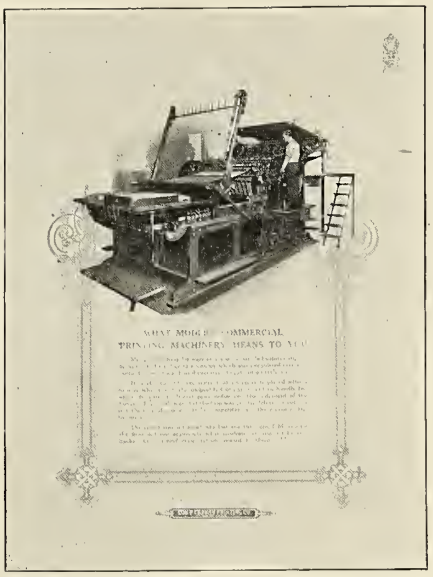
A bill-head and a program page by Clarence A. Merrill, Farmington, Maine.

letter is much in evidence. The specimens are all well handled and admit of no criticism. We show herewith reproductions of a bill-head and a program page, both of which are very pleasing in design.

COMMERCIAL stationery from Hartzell Bros., Altoona, Pennsylvania, shows the same quality of typographical design which is characteristic of this concern, but the color combinations which have been used are rather too bright and strong for the best effects in high-class printing.

THOMAS WADE, Cowansville, Quebec.—The booklet is very pleasing in design, although we think that if you had raised the panel on the cover about three picas and used slightly heavier rules for the paneling of the inside pages, the effect would be much more satisfactory. Where hair-line rules are used, especially on coated stock, one is apt to have a broken line which is not at all pleasing and suggests very poor rules.





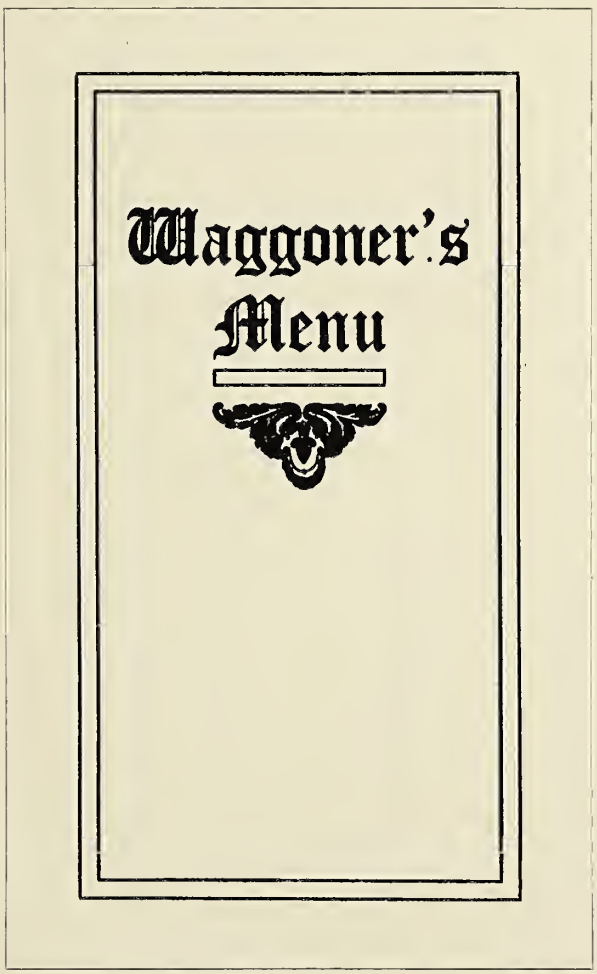


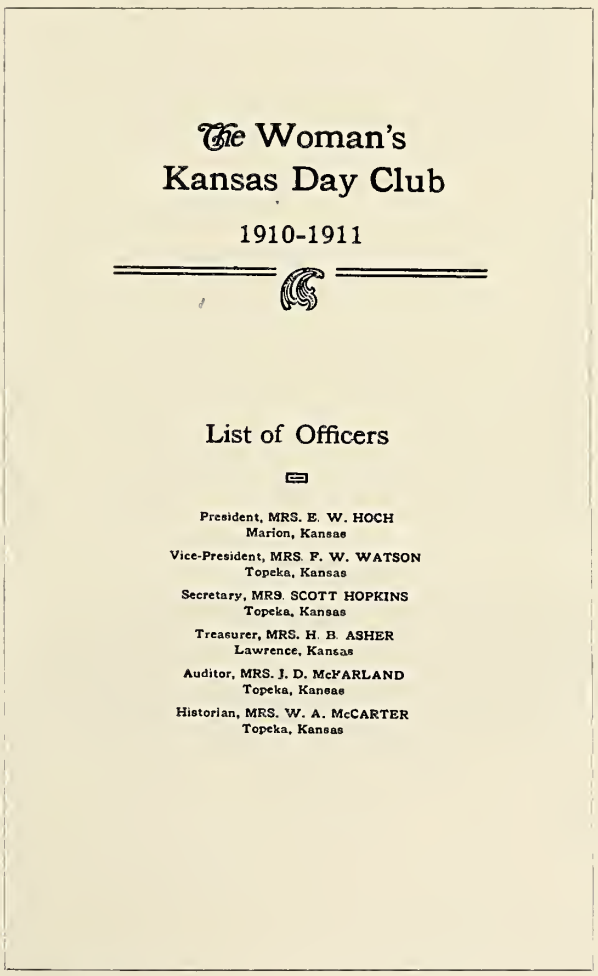
Pages from "Curranian Printing," by the Con P. Curran Company, St. Louis.

From Crane & Co., Topeka, Kansas, we have received a package of high-class commercial printing, consisting chiefly of booklets and programs of various kinds. The work throughout is very satisfactory, and we show herewith reproductions of a few of the page designs.

"Curranian Printing" is the title of a handsome booklet recently gotten out by the Con P. Curran Printing Company, of St. Louis. The platemaking, typography and color printing are all of the highest order, and reflect much credit upon the Curran Company. The cover-design is handsomely embossed and the special end-papers add much to the attractiveness of the book. We show herewith a reproduction of three of the pages, the originals of which are in colors.

John McCormick, Troy, New York.— The booklet for the Allen Book & Printing Company is unusually pleasing — in fact, one of the most attractive pieces of typographical design that we have received in some

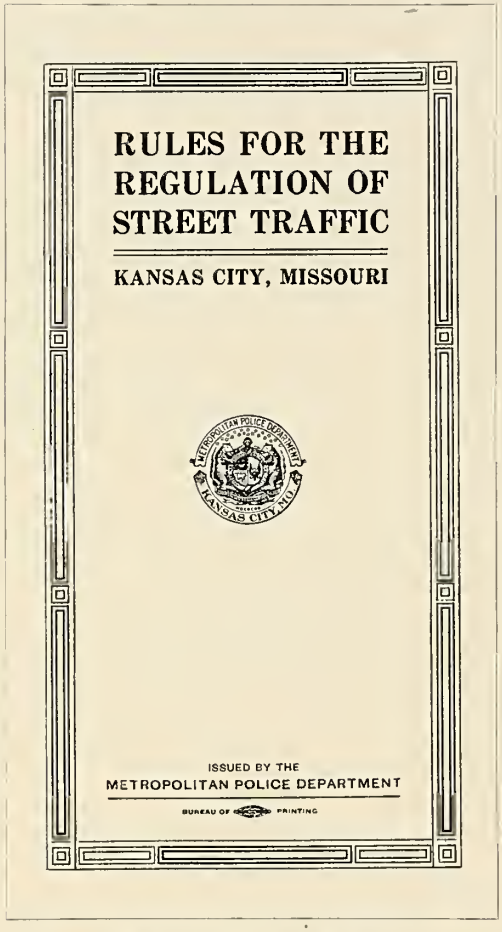




Pages by Crane & Co., Topeka, Kansas.

time. The selection of colors which you have chosen for this job is very pleasing and brings out in an excellent manner the particular form of typographical design which you have used.

We show herewith a reproduction of a title-page for a leaflet issued by the Bureau of Printing of the Metropolitan Police Department, Kansas

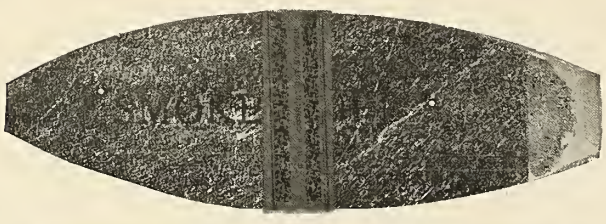


Title-page by the Bureau of Printing of the Metropolitan Police Department of Kansas City.

City, Missouri. The arrangement is unusually pleasing, and is in direct contrast with much of the printed matter issued by municipal departments.

A. E. Johnston, Minneapolis, Minnesota.— Our only criticism as to the Year-book cover-page would be to suggest that you lower the line "compiled and published by the," making it a part of the group which follows it. The arrangement as a whole is unusually good.

We show herewith a reproduction of a program for a smoker, which we have received from John J. J. Chilles, printer on the steamship Connecticut, and which indicates the manner in which one of resource can over-



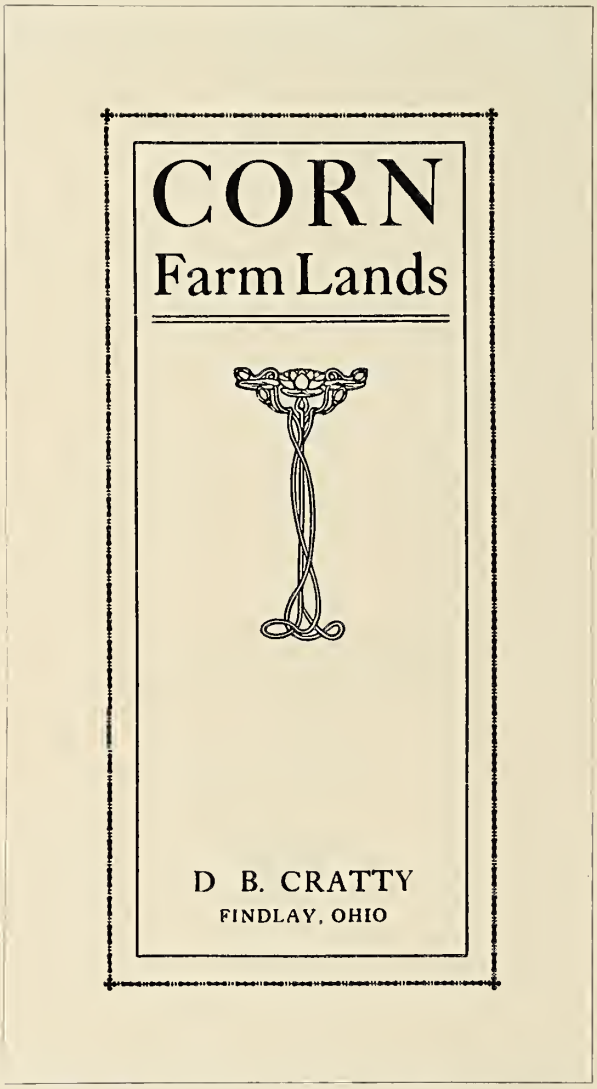
An interesting smoker program by John J. J. Chilles, printer on the steamship Connecticut.

come obstacles. In regard to this program, Mr. Chilles says: "The front-cover plate was made from a piece of wood taken from a one-hundred-pound Navy tobacco box, the leaf-fold effect was made by laying a piece of heavy linen thread on the tympan and an impression taken. The cutting die was made by the ship's blacksmith from two pieces of ⅛-inch steel strips and set into a mortised block of wood. The entire job of two thousand copies was printed, cut and bound in forty-eight hours. Printing and cutting was done on a 13 by 19 Colt's Armory and bound on a Boston (bench) stapling machine, ink on cover was mixed by me and the ash effect was made by dusting aluminum and red flitters on glue applied with a small paint-brush."

C. Harmony, Sapulpa, Oklahoma.— The portfolio of letter-head specimens is excellent and we find no criticism to offer. The typographical arrangement, as well as the color schemes, are all well carried out, and the work is of such a nature that it will appeal to one as commercially profitable printing.

G. A. Hamon, Peterborough, Ontario.— The letter-head for the Peterborough Typographical Union is a very pleasing conception, although we think that the blue which you have used as a tint background is a little strong and would suggest that it be a trifle weaker or another color be used. The typographical arrangement is very satisfactory and we find nothing whatever to criticize in it.

From the A. B. Doerty Printing Company, Findlay, Ohio, has come a package of very pleasing commercial designs. Among these specimens,



A pleasing page from the A. B. Doerty Printing Company, Findlay, Ohio.

the title-page of the leaflet, entitled "Corn Farm Lands," is perhaps the most interesting, and we show herewith a reproduction of it.

A. Reinhardt, Livingston, Montana.— The program which you have sent in for criticism is well gotten up and we wish to congratulate you upon the manner in which you have confined nearly all of the advertisements to one series of type. This makes for a pleasing job as a whole, and gets away from the indiscriminate mixture of type-faces which characterizes so many programs of this sort. We would, however, call your attention to the poor rule joints which show throughout the job, and would suggest that you avoid paneling of this kind where the rules are not of the best. A small border design which does not necessitate tight joints

would be much more satisfactory. We would also suggest that unless it is absolutely necessary to print the cover in gold, a dark color would be much more satisfactory.

E. T. Gassett, Cerro Gordo, Illinois.— The booklet of proceedings is well gotten up and we find no opportunity for criticism. The cover-design is an excellent typographical arrangement, rather marred, however, by the use of gold instead of an ink color. We presume that this was done according to instructions.

We are in receipt of Volume 1, Number 1, of "Print Talks," issued by The Pearl Press, Brooklyn, New York, and find it a very interesting house organ, well printed and containing some entertaining text. Typographically, it is gotten up in a very satisfactory manner, although the spacing around the large initial letters is not good. The cover-design, in two colors, is very pleasing.

From the Passenger Department of the Northern Pacific Railway we have received copies of a newly issued "Through Wonderland," and also



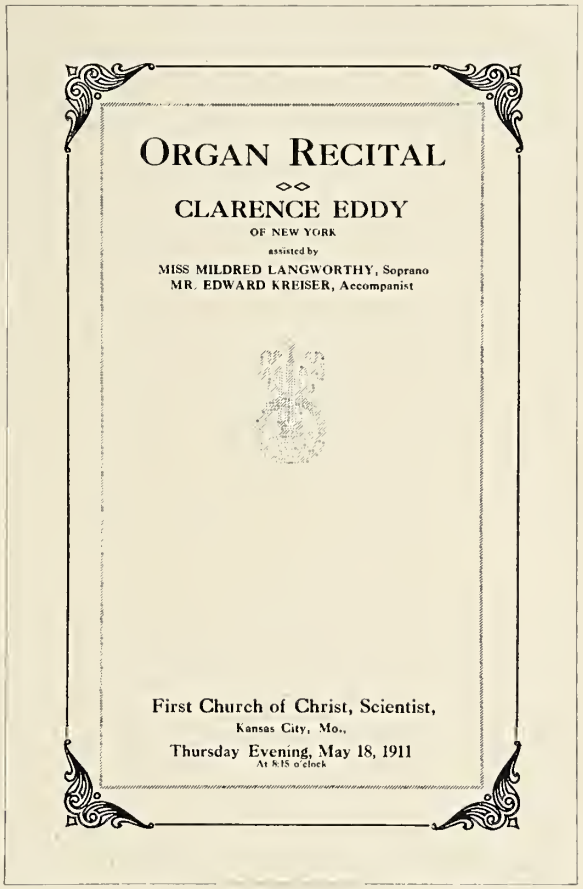
Cover of an attractive booklet by the Northern Pacific Railway.

of a booklet descriptive of Hunter's Hot Springs, Montana. The cover of the latter booklet is an interesting design in decoration from Indian motifs, and we show herewith a reproduction. The original is in colors.

The August number of "Between Forms," issued by the Blakely Printing Company, Chicago, is a unique advertising proposition in that it contains text referring to the patron saint of printing, Benjamin Franklin, and has, tipped on it, a 1-cent stamp containing his picture, and the stamp is to be used in sending orders to the Blakely Company. The arrangement is unique.

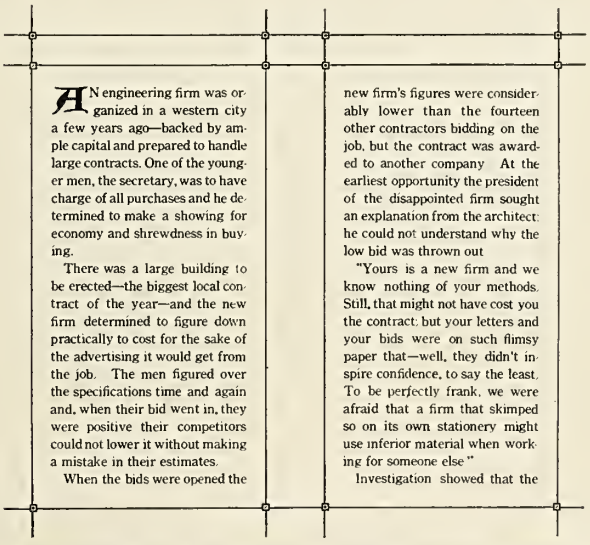
Ben Kline, New York city.— We find very little opportunity for choice between the advertisements which you have sent in for criticism. In some regards the specimens marked No. 2 are the best, but in others we fail to see any improvement. The large advertisement has been improved to a certain extent in the one marked No. 2, but we feel that the main line at the top has been set in type altogether too large and that the use of these condensed letters is not at all pleasing. The arrangement of the balance of the advertisement is very satisfactory. The bank advertisement is of the same general nature, the heading of No. 1 being of the best advertising value, while the arrangement of the balance of the advertisement in No. 2 is perhaps better.

J. Warren Lewis, Kansas City, Missouri.— Of the commercial specimens which you have sent for criticism, we like best the title-page for the organ recital, and show herewith a reproduction of it. The original is printed in black and orange. We would, however, suggest that the cut which you have used would be much more satisfactory if turned the other way.



A pleasing page by J. Warren Lewis, Kansas City, Missouri.

The package of commercial printing from the Larew Printing Company, Knoxville, Tennessee, shows some exceptionally interesting type arrangements. The commercial stationery and booklet pages are very pleasingly



AN engineering firm was organized in a western city a few years ago—backed by ample capital and prepared to handle large contracts. One of the younger men, the secretary, was to have charge of all purchases and he determined to make a showing for economy and shrewdness in buying.

There was a large building to be erected—the biggest local contract of the year—and the new firm determined to figure down practically to cost for the sake of the advertising it would get from the job. The men figured over the specifications time and again and, when their bid went in, they were positive their competitors could not lower it without making a mistake in their estimates.

When the bids were opened the new firm's figures were considerably lower than the fourteen other contractors bidding on the job, but the contract was awarded to another company. At the earliest opportunity the president of the disappointed firm sought an explanation from the architect: he could not understand why the low bid was thrown out.

"Yours is a new firm and we know nothing of your methods. Still, that might not have cost you the contract; but your letters and your bids were on such flimsy paper that—well, they didn't inspire confidence, to say the least. To be perfectly frank, we were afraid that a firm that skimped so on its own stationery might use inferior material when working for someone else."

Investigation showed that the

Booklet pages by the Larew Printing Company, Knoxville, Tennessee.

handled and we find no criticism to offer in regard to the manner in which they are gotten up. We show herewith a reproduction of two booklet pages containing an interesting rule design. The embossing, of which a considerable amount is used, is of an exceptionally high class.

THE program of the First Annual Meeting of the Kentucky Retail Lumber Dealers' Association is an exceptionally attractive piece of typographical design, printed in brown and green on India tint stock. The type arrangement, in old style, is very pleasing, the cover being set in text and printed in brown and gold.

A BOOKLET issued by the Neenah Paper Company, Neenah, Wisconsin, to further the interests of its Old Council Tree Bond, is a handsome piece of typographical design and presswork. The cover is heavily embossed in gold and colors and presents a very rich effect, while the inner pages are excellently printed on various tints of the stock advertised. The designs used are very pleasing and show up in an excellent manner the possibilities of this particular brand of stock.

CHAS. B. RUSSELL, JR., Cleveland, Ohio.— Our only suggestion in regard to the advertisements which you have sent for criticism would be that you use parallel rules of equal weight rather than light and heavy rules for underscoring lines, and that you exercise a little more care in spacing out lines, so as to avoid too much space between words. The main line in the advertisement for the Detroit Graphite Company is rather too widely spaced for the best appearance.

D. A. HUSSION, JR., Galveston, Texas.— The commercial specimens which you have sent for criticism are all excellent, and we find nothing whatever in them to which we can take exception. The color combinations are all pleasing and the type-designs are very satisfactory indeed. We would especially commend the manner in which you have used the old style and gothic faces, and show herewith several reproductions of these designs.

W. H. DENNEY, New York.— The booklet which you have sent for criticism is very pleasingly gotten up, and we find little, indeed, to which we can take exception. We would, however, suggest that type-faces of slightly smaller size used on the title-page would be more pleasing, as it now appears rather heavy and black. We would also suggest that the same weight rule be placed above the running-head as you have used below, as we feel that it harmonizes better in tone with the line that you have used for the running-head than does the lighter rule.

ED. F. REEDER, of W. W. Browning & Co., Ogden, Utah.— The cover-page for the Annual Report of Engineering Department is a very interesting arrangement, although we think that there is rather too much red used. If, in the place of the red, a brown were used, making this particular part of the page a little less prominent, the effect would be much more satisfactory, as at present the real title of the book is overshadowed by the decoration. We would also suggest that where you use gothic or text type it should be spaced very closely between words, and would call your attention to the title-page of the leaflet for the Ogden State Bank in regard to this particular point. We note a considerable use of decoration on your work, and suggest that a more simple treatment of some of the specimens, omitting much of the decoration, would be much more satisfactory. The letter-head for Browning & Company is very pleasing, as is also the page for Ogden Furniture & Carpet Company.

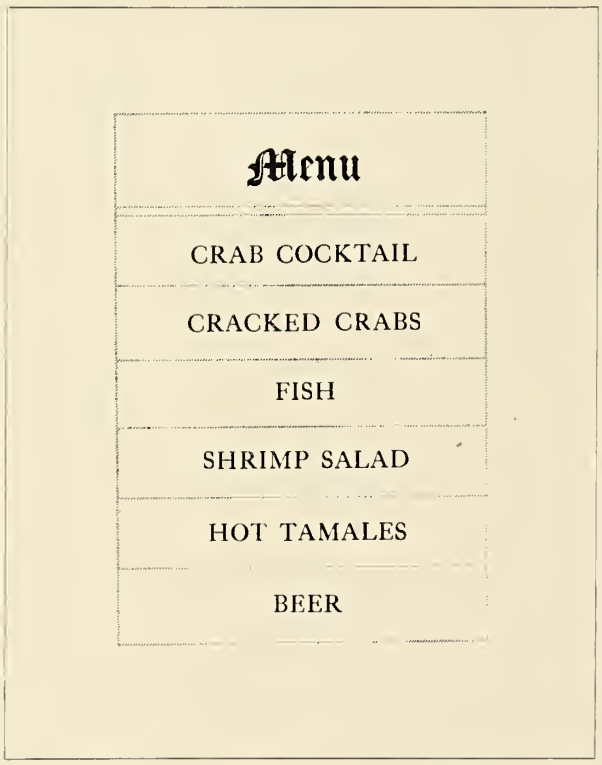
THE Clover Press, New York city.— The Saturday-closing card is very satisfactorily gotten up, and the illustration which you have used is very apt and should attract considerable attention. With the exception that the line following the firm name is rather weak, we find nothing whatever to criticize in the typographical arrangement. The color selection is very good.
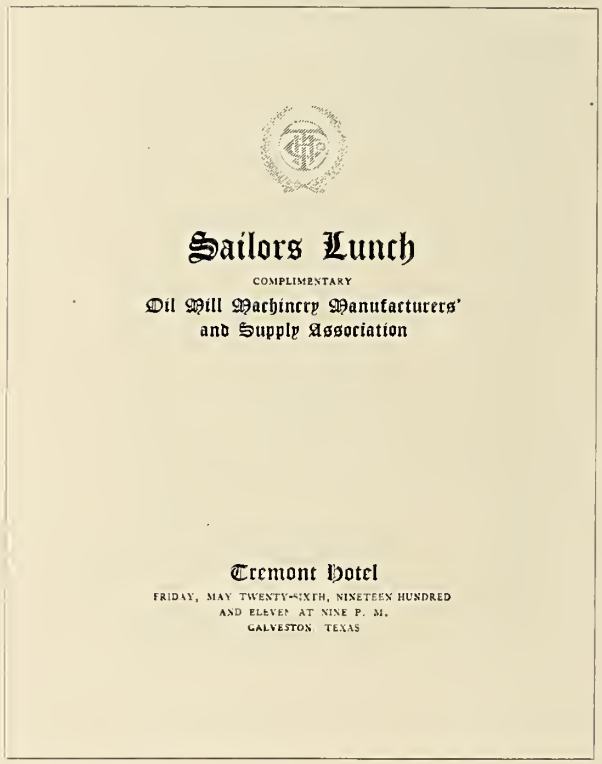
FROM Mr. W. H. Slater, of the Borough Polytechnic Institute, London, England, we have received a copy of the latest Borough booklet. The work throughout is by students of the institute, and is very pleasing, both in type-design and in the selection of colors. We note therein a tendency toward the use of simple type arrangements which is very gratifying, and an adherence to the principles of good typographical design. The work throughout is of a high order.

W. DICKSON, Uvalde, Texas.— The commercial specimens are very satisfactory, although we would suggest a slightly different color arrangement for one or two of them. On the card for the Uvalde *Enterprise*, we would suggest that you use orange in place of the red in combination with the blue-black, as the red is rather too strong and gives the ornament and rule a more prominent place than the type matter. On the letter-head for the same paper, we would suggest that the lighter green be used in combination with the brown. The title-page for the People's Furniture Store shows a lack of tone harmony which would have been avoided if you had used parallel rules of equal weight to surround the page, rather than the light and heavy rule, and had used rules of slightly heavy weight for the underscoring of the type lines. The time you have taken to set the page is very satisfactory, indeed, and indicates much ability on your part.

ALVIN C. MOWREY, Franklin, Pennsylvania.— Of the two circulars for Phipps & Sykes, we prefer the one printed in black and orange, as it is much more legible than the one in brown and green, especially on the particular stock which you have used. The type arrangement is very satisfactory. We would suggest that for the four-page leaflet you use some combination other than the brown and the yellow, as the latter color is very unsatisfactory on work of this character. The typographical arrangement of this leaflet is also satisfactory, and our only objection to it is the color combination.

C. F. MCLAUGHLIN PUBLISHING COMPANY, Olney, Illinois.— The large circular is quite satisfactory, although we would suggest that a more simple arrangement, gained by the omission of the ornaments at the sides of the type matter set in the narrow measure, would be an improvement. There is also a too great proportion of red on the page, but with the omission of the ornaments this would be, to a certain extent, overcome. We think that perhaps the use of a size larger type for the text matter would have



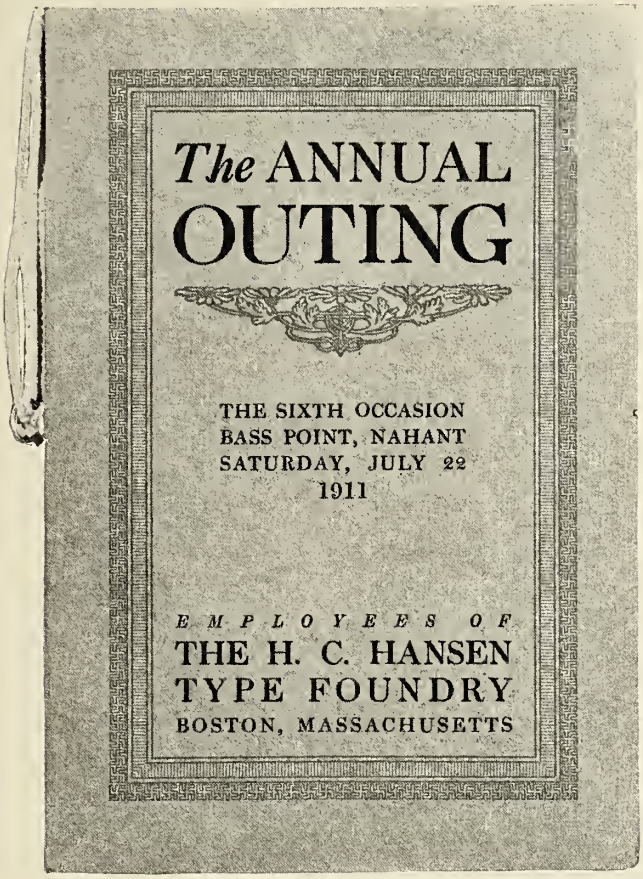


Pages by D. A. Hussion, Jr., Galveston, Texas.

been more satisfactory, and that if you had kept the whole job in one or two series it would have harmonized much better.

From the Woodruff Bank Note Company, Lincoln, Nebraska, we have received a copy of *Imprint*, a magazine devoted to art in ink and business ethics connected therewith. The printing is very satisfactory, the arrangement pleasing and the text of an entertaining as well as instructive nature. We shall be interested in future numbers of this excellent house organ.

Math Miller, Chicago, Illinois.— Of the two advertisements which you have sent for criticism, we like best the one in which the light-face type is used for the solid matter, as the other page contains too many large type-faces, giving the advertisement too much of a crowded appearance. This, however, is due partly to the manner in which the copy has been written.



Cover of program of the annual outing of the employees of The H. C. Hansen Type Foundry.

The program of the sixth annual outing of the employees of The H. C. Hansen Type Foundry, Boston, Massachusetts, is an attractive piece of printed matter, the cover being in light and dark brown, on light-brown stock. We show herewith a reproduction.

The Midland Times Printing Company, Midland, Ontario.— The combination of lining gothic and text letter, shown on the cover of the booklet entitled "Story of Georgian Bay," is not pleasing, due to the fact that these two type-faces, when used in comparatively large sizes, do not harmonize in shape. If you had used orange in the place of red on the book of By-laws of the Royal Arch Masons, the effect of color combination would have been more pleasing, inasmuch as the red is rather too dark for the balance of the page. The rest of the specimens are very satisfactory in arrangement and color.

Chris. M. Vaeth, Utica, New York.— While the color combination which you have used on the cover of the booklet is not inharmonious, still we feel that, inasmuch as there is practically an equal division of the colors, that one of them should be much weaker in tone, and we would suggest that a lighter green be used. The inner pages are very satisfactory and we have no criticism to offer on the manner in which they have been handled, although we think that just a trifle more care in the make-ready of the cuts would be an improvement. The color combination of the inner pages is much more pleasing than that on the cover, due to the difference in the proportion of colors used.

R. L. Esson & Co., Johannesburg, South Africa.— Both of the booklets which you have sent for criticism are very neatly gotten up, and we find little, if any, opportunity to criticize them. The color schemes are both very pleasing and the type-faces which you have used are thoroughly harmonious and work well with the illustrations. We do not like the idea of leading the first part of the paragraph and leaving the balance solid, and would suggest an arrangement which would do away with this.

The Clover Press, New York.— The motto card is pleasingly gotten up, although we would suggest that where type of a slightly condensed nature is used, the space between words be rather less than where the ordinary roman type is employed. We think that if this card were spaced considerably closer, the effect as a whole would be much more pleasing, without in the least destroying its illegibility.

The Jobson Printing & Manufacturing Company, Louisville, Kentucky, has gotten out a leaflet, entitled "Illustration and Evolution," on one page of which is shown an illustration of the Jobson plant in the days when delivery was made by the push-cart system, while on the other page is shown a picture of the plant of to-day, together with the automobile delivery which the Jobson Company now uses.

H. A. Rogers, Weed, California.— The handbilil is unique in its arrangement and should be very good advertising. We will suggest, however, that you pay a little more attention to the spacing of work of this kind, as where there is an unusual amount of space between words it is at times advisable to letter-space the words a trifle in order that the appearance of the line as a whole may be much more satisfactory. We also think that in setting a piece of work of this kind, casting it up to avoid so many run-overs would give a much more satisfactory appearance to the completed page.

We show herewith a reproduction of the cover of a new catalogue of Steger Player Pianos. The original is a handsome design in colors, and especially appropriate. The inner pages are printed in brown and black on



Cover of a handsome catalogue by The Henry O. Shepard Company, Chicago.

coated paper, the half-tone illustrations being exceptionally good. Typographically the catalogue is very pleasing. The designing is by the Charles A. MacFarlane Advertising Service, and the printing by The Henry O. Shepard Company, both of Chicago.

The Camp Printery, Toledo, Ohio.— The book for the Switchmen's Union of North America is very pleasingly gotten up, and we find little to criticize in its general appearance. If it were possible for you to set the advertisements in fewer type-faces, the effect as a whole would be better. However, we presume that lack of material would prevent this. Where

several different type-faces are shown on the same page, the result is rarely as satisfactory as where the whole page is set in one or two series.

THE Frank T. Riley Publishing Company, Kansas City, Missouri, is issuing a little magazine of short talks to busy business men on the big subject of profitable publicity. It is entitled "Proof Sheets," and is devoted to the creation of a desire for better advertising literature.

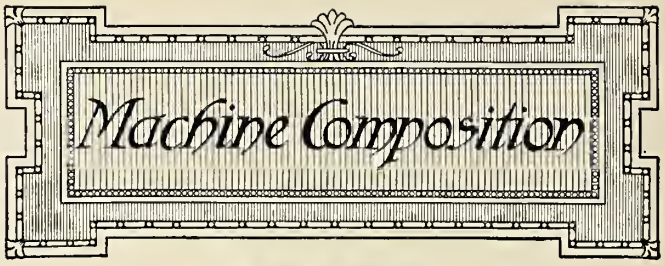
GUY RUMMELL, Brazil, Indiana.— The specimens which you have sent are very satisfactory, although we think that the letter-head for the Eagle's Carnival would have been more pleasing if fewer colors had been used. We would also suggest that the envelope printed in orange is rather flashy, and that the same job printed in a darker color would be more satisfactory.

ALFRED M. ANDERSON, Santa Paula, California.— The copy of the Year-book for the Santa Paula High School is very pleasing in its general arrangement, although we think that you have made the title-page and the headings rather too decorative. The title-page, especially, would have been much more satisfactory if the simple design had been used instead of the elaborate combination of rules and ornament which more or less overshadow the reading matter. We would suggest that where you use text type you space it closely, both between words and between lines, and would call your attention to the letter-head for the Santa Paula *Chronicle* in this connection. The leaflet for the Glen Tavern also shows a marked degree of over-ornamentation, and we feel that the more simple type effects would greatly improve the appearance of your work.

M. E. MILLER, Fairmont, West Virginia.— Of the two large cards, we prefer the one with the blind embossing, as it separates the calendar from the balance of the text matter in a more satisfactory manner. The arrangement and the color combination used on this card are both very satisfactory. Of the two pages for the horse show, we prefer the one set in the italic and roman letters, as the shape of the group on the other page is not at all satisfactory. The use of a group of type which is of a triangular shape, and with the narrow part at the top, is rarely, if ever, pleasing in typographical design, and one should see that, wherever possible, triangular arrangements are of such a nature that the longest and widest line is at, or near, the top of the page, tapering down toward the bottom. The booklet for the Fairmont Confectionery Company is very pleasingly gotten up, as is also the blotter for the Fairmont Printing & Lithographing Company.

ESTIMATING THE QUANTITY OF INK FOR THREE-COLOR WORK.

When estimating for three-color work the most uncertain quantity is usually the amount of ink likely to be required, and, if the run should be a fairly good one, say, 25,000 double-crown sheets containing eight three-color blocks 9 inches by 6 inches, unless a certain basis can be found on which to make the calculation, it is usually very much underestimated. When it is remembered that ink of an average price of 5 shillings per pound is being used, a few extra pounds above the quantity estimated may turn into a very poor bargain what appeared on the estimate-sheet to show a good profit. The class of machine to be used needs to be taken into consideration also. Within the last few weeks the writer had occasion to print 150,000 three-color post-cards on a royal cylinder (twelve up) and within a few weeks to repeat the order, printing four up on platen presses. For future reference the quantity of ink used was carefully kept, and it was found that about four pounds more had been used on the platens than on the cylinder. This, doubtless, was partly explained by the fact that the run for each color on the cylinder was 13,250, about two days' actual running time; while each color on the platens was 40,000, or about five days' run, allowing for overs in each case. Thus, much more ink was wasted in the increased number of times the platens required washing up. Experience has proved, however, that for runs of 10,000 or more the safest method is to find the number of square inches contained in the print and to allow ¼d. per square inch for all three colors per 1,000. To print 10,000 or 25,000 double crown sheets containing eight three-color blocks 9 inches by 6 inches, the quantity of ink required would be worked out thus: 9 by 6 = 54 by 8 = 432 farthings = 9s. per 1,000 sheets; 10,000, £4 10s.; 25,000, £11 5s. This is a much safer method than jumping at figures, for on first thought they may look high, but experience will prove they are not.— *Printers' Register.*



BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

To Repair a Broken Keyboard Belt.

A round belt may be repaired readily with a common pin. Drive the pin through the belt about an eighth of an inch from the end, and then through the second piece in the same manner. Grasp each piece with thumb and forefinger, having the thumbnails against the protruding parts; bend until the belt is horizontal. This operation makes a staple of the pin with the head and point upward. Clip the head and point off the pin, and bend each projecting part inward toward the joint of the belt, and pound with a hammer to clinch.

Portraiture with Slugcasting Machines.

Mr. F. Fuchs, whose work in the production of portraits by means of Typograph slugs has been shown in THE INLAND PRINTER from time to time, has sent a remarkable portrait of Johann Gutenberg, 11¼ by 15½ inches in size, composed of four characters of different tonal value, ranging in size from a small square dot to a solid square of black. These portraits serve to show the ingenuity of the designer and the accuracy of machine-cast slugs, and the work of Mr. Fuchs is used extensively by the Typograph Machine Company, of Berlin, in advertising its machine.

Linotypes Used on Arabic Daily Newspaper.

New York city now boasts, among other things, of a daily newspaper printed in Arabic, the *Al Hoda*, and this paper is now entirely set on the Linotype machine. Arabic matrices are cut in twenty-two point, and cost $100 per font. There are twenty-eight letters in the Arabic alphabet, though there are about four hundred characters commonly used in that language. These have been reduced to one hundred and eighty, to accommodate the language to the Linotype. A double keyboard was substituted for the ordinary one, and the capacity of the machine otherwise enlarged. The result was attained only after years of work and experiment, but it opens a new field to the Linotype and increases the scope of this versatile machine.

Spaceband Shifter Adjustment.

An operator on a Kansas newspaper writes: "I have a little problem, which I would like your views on. Please give me your solution at your earliest convenience. When the turnbuckle is adjusted so that the spacebands are properly returned to the spaceband box, the first elevator hangs on the transfer-slide finger an instant and then drops. When the turnbuckle is adjusted so that the elevator does not hang, and the first-elevator cam roller follows the cam as it should, then the spacebands are not carried far enough to the right to properly fall into the spaceband box. The elevator only hangs as above stated when I am recasting."

Answer.— See that cam 10 is firmly against the shaft-bearing. Set the cam roller on the upper shaft so that the transfer slide comes back to lock. If this machine has an

eccentric pin in the roller and it does not accomplish the result, you should put a patch on the cam just where the roller rests at normal position. This will cause the proper return of the transfer slide. Then it will be an easy matter to adjust the spaceband lever with the turnbuckle.

Clutch Knob Is Worn.

An Indiana operator writes: "Have had considerable trouble with the intermediate clutch. It will not stay in position, but slips out frequently. I find the gripping ends are worn. I have squared them up frequently and put in new spring, but still they give trouble. This is a Model 1 machine. Can you suggest a remedy?"

Answer.— It is quite likely the knob needs renewing. Order new one (C-143). Remove the old one by driving out the pin in the knob. Then drive the knob out of the knurled ring. You will find a locking-ring on the knob, which you can transfer to the new knob. To put the knurled ring on the knob requires help. Fasten the knob in a vise with the small end uppermost; place the locking-ring in position, and have your assistant press inward on the locking-ring from both sides while you drive on the knurled ring.

Dripping of Metal from Pot.

An Iowa publisher writes: "On our Model 1 Linotype, rebuilt and installed last December, we are having trouble with a dripping of metal down onto the gasoline burner, as a result of which the flame is interfered with seriously. I do not see any mention of this matter in your book, so thought you might be able to help us. We dip out the metal below the top of the well, as suggested by the Mergenthaler Company when we close down the machine, but still when we fire up (firing very slowly) we get some drip. We have been told it comes through the pores of the iron. It seems to me we ought to find a way of melting metal in the pot without getting dripped metal on the burner."

Answer.— We are of the opinion that the fault is not due to metal coming through the pores of the metal-pot, but rather due to metal that is between the jacket and crucible. This metal gets in the asbestos from running the pot too full at times, the metal escaping through the seam at the back of the pot near the top. To verify this, remove the pot cover and liner by taking out the four screws on top. If you find metal here you can be certain that the cause is due to the melting of metal retained in the asbestos packing. As a remedy, remove all metal visible and, in the future, do not carry so much metal in the pot. The metal should not be any higher than about one-half inch below top of crucible. Of course metal will continue to drip until all of it is melted out. We do not advise the dipping out of metal, as we believe no great harm attends the melting of metal when it is kept at normal height in the pot. If you would remedy the matter completely, you could remove the pot and then take out the crucible and packing, sift out the metal and repack it. While the crucible is out, examine the outer surface for crevices or openings through which the metal may have escaped. Should one be found, apply a solution of salt water and wood ashes, which will tend to close it.

Worn Distributor Screws and Other Troubles.

A Mississippi operator writes: "(1) I am enclosing you a matrix from a new font we have just installed, showing the outside upper ear is suffering a grinding process. I find that the 'worms,' close to the box end, are worn considerably — little 'cups' worn in them — but I am afraid to use the file, as I have never run across this trouble before, and do not know what damage I might do; but do know that the damage, if any, could not be repaired unless by buying new 'worms,' so I am writing you in regard to the matter, and if you will hurry your reply, you will greatly oblige me. I know that if there is any way of getting around buying new 'worms' you know that way, and it will be a feather in my cap to be able to use the old ones, providing they do not damage the new matrices. The machine is a Model 3. (2) I am also sending you a proof, showing a peculiar 'stunt' performed by the lower-case 'e.' I notice that metal adheres to the letter and consequently does not show up in the proof. It may happen once or twice to each galley. Is it the fault of the metal? (3) Another trouble: If I send a raised line into the first elevator and then press on the elevator-jaw springs, the line will drop, but not enough to allow the bottom ears to go over the lower rail, and, of course, if the line goes through that way, the lower ears are 'chewed.' I do not think the jaw is sprung. In the upper position a matrix fits snugly, but when in the lower, it is quite tight, caused, as I can see, by the upper and low ears 'jamming' the rails so tight that it takes quite a good bit of force to cause them to slide."

Answer.—(1) The grinding of the upper front ear is probably due to box rails rather than to the distributor screws. To test for the cause, remove the box. To do this, turn the handle the full distance before allowing the box to be taken down. When the box is out, place a matrix on the top of the rails and note if the rails bind. If you find they bind, straighten the front rail to allow more freedom. (2) You should have sent a slug having the defective character missing, as this, together with the matrix, would have been a great aid in locating the cause of your trouble. The fault perhaps lies more with the slug than with the matrix, but the matrix is not wholly blameless, as the right wall is slightly deflected inward, which would tend to pull off the face from a poor slug. (3) The first-elevator back jaw may possibly be deflected toward the front jaw. Try a matrix here and note if proper freedom is present. It should permit a free entrance and discharge of the matrices.

Metal Troubles.

A New Jersey operator writes: "I have been having metal troubles of late. Slugs seem to be too hot, seven and eight-point slugs coming out almost red-hot; at the same time, when testing metal with thermometer, I find metal to be only 500° or less — old metal. Slugs are often porous or hollow, yet mouthpiece frequently gets cold, though there seems sufficient blaze there. Can it be that there is dirt or other substance back of the mouthpiece, which prevents me getting enough metal, thus making slugs hollow and apparently porous? Perhaps mouthpiece vents are not deep enough. Slugs frequently stick in the mold. Can not understand why slugs are so hot to the touch when metal by test is not as hot as it should be, and mouthpiece sometimes too cold. Metal was retempered a few weeks ago."

Answer.— Your difficulty is not due to hot metal, but, on the contrary, it is cold metal. The temperature should be above 525° at least. A remedy for your troubles is to clean the burners, if any of them show a yellow flame, and have each burner turned on full as well as the supply cock. Clean plunger daily, also the crossvents of the mouthpiece. Do not deepen these unless you are sure they are too shallow. Test the casting apparatus by sending through several lines. Note the appearance of the bottom of the slug and the sharpness of the face. If you find that metal adheres to the mouthpiece, increase the amount of heat slightly by the machine governor and continue the tests and observe if back squirts occur or if metal still accumu-

lates on the mouthpiece. If either of these conditions prevail, then you should observe the amount of compression the pot-lever spring sustains when the pot locks up to cast. If the compression is much greater than one-eighth of an inch, you may increase the stress by turning back on the front nut on the eyebolt of the pot-lever spring. This operation should give a tighter lock-up of the pot and in a measure prevent squirts if the lock-up is even. A test of the pot mouth may be necessary if the back squirts continue. Proceed as follows: Open vise, draw out disk and scrape back of mold with a sharp piece of brass rule to remove adhering metal. Clean mouthpiece. Ink the back of the mold lightly and evenly with bronze-blue or red ink. Close the vise and allow the cams to make several revolutions. Draw out disk and examine test on mouthpiece. This test will determine the state of lock-up between the mold and mouthpiece. The transfer of ink to the mouthpiece should be evenly distributed over the whole surface. If it is not, it shows imperfect lock-up. This condition may be corrected by use of the pot-leg screws or by truing up the mouthpiece with a file.

Suggestions from a Machinist-Operator.

A New York machinist-operator contributes the following: "Having received much valuable information from your department, allow me to suggest a little improvement that I learned which may prove helpful to some of the readers of this department. From the time our machine was installed in 1907 to about eight months ago I experienced some trouble with the spacebands transferring. Despite any suggestions or help I could get along this line, the trouble continued. Two different Linotype inspectors visited our machine and pronounced adjustments all right, but still it would miss occasionally — altogether too frequently to suit me. In discussing the trouble in a near-by city with a machinist, he said he used a strip of leather about six inches long in the back groove of the spaceband channel, having the leather just thick enough to steady the bottom of the bands as they passed over. I applied the remedy and the results have been very satisfactory. When the leather wears, slip under strips of heavy paper or renew the leather occasionally. In the August INLAND PRINTER I note how a machinist overcame the trouble of the pin in the hinge to the knife-wiper working out. When our machine was new I experienced same trouble. I overcame it by taking a piece of column-rule about two picas square, fitted in new pin, drilled hole in brass just large enough and deep enough to hold pin that I left projecting a trifle, bowed the cap to fit over rod, and then filed out center of each of two sides, leaving the four corners projecting just enough to hold the thread with which I securely fastened brass cap to the latch rod. Results were satisfactory. Now may I ask just a word of advice: Do you advise the continued use of the matrix-spring buffer (D-860) with which machine is equipped when new? I have always kept it on, believing it was made for a purpose and should be kept there. However it makes some trouble at times."

Answer.— The use of a strip of leather in the groove back of the intermediate channel spaceband rail has been practiced by machinists for over ten years, and has been referred to in these columns. Another remedy to prevent the turning of the spaceband as the line is shifted is to insert a pin through the spaceband rail against which the lower end of the bands would bank as they were shifted. Still another is to remove the outside section of the intermediate channel, then take out the rail and raise it sufficiently so that the bands would ride on the upper edge of the rail. This usually will effectually prevent the bands turning as they are shifted. The matrix buffer (D-860) is intended to prevent wear on the under side of the matrix toes by lessening the impact with the matrix buffer pieces in the assembling elevator. It is discarded by some operators who figure that it causes occasional trouble by not always allowing the end matrices to settle fully into the elevator. As the attachment is not applied to late models there would appear to be no harm in removing it from your machine, as its efficiency is doubtful.

Gas Governors.

A letter from a Philadelphia operator says: "I am working in a small newspaper office. The machinist fools with the governor every time the metal gets hot or cold. I kept it four days in good order by turning the gas down under the pot, but he says not to, as he says it plugs the mouthpiece holes, but it shows a good face. When metal gets hot it squirts, and when I regulate the governor beneath the pot by just turning it down it works all right. Who do you think is correct: operator or machinist?"

Answer.— The mercury governor, when adjusted properly, should regulate the heat of the metal. Of course, a pressure governor is also necessary on the gas supply pipe. There may not be enough mercury in the temperature governor, or oxids may have accumulated on the mercury. In this case, it should be removed and cleaned. The gas-cocks beneath the pot should be turned only to give a good blue flame and not to control the temperature.

Another New Linotype: Model Ten.

The Mergenthaler Linotype Company has just placed on sale another new model Linotype, a single magazine, two-letter machine, called Model 10, the price of which is $2,250. It is designed for the smaller newspapers and those that require only a moderate speed and limited range of operation. The magazine is shortened and contains only sixteen matrices in each channel, as against twenty in the standard machine. It is a low-base model, with quick-change magazine and is capable of handling all sizes from five to eleven points and all measures from four to thirty ems.

Recent Patents on Composing Machinery.

Perforated-paper Controlled Mechanism.— W. S. Timmis, Crawford, N. J. Filed March 10, 1902. Issued June 27, 1911. No. 996,300.

Linotype Machine.— J. R. Rogers, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed March 16, 1910. Issued July 25, 1911. No. 998,802.

Typograph.— J. Dorneth, Berlin, Germany, assignor to Typograph G. M. B. H., of Berlin, Germany. Filed January 16, 1909. Issued August 8, 1911. No. 1,000,157.

Adjustable Trimming-knives.— A. W. LeBoeuf, Woonsocket, R. I., assignor to Electric Compositor Company, New York. Filed February 10, 1910. Issued July 25, 1911. No. 998,619.



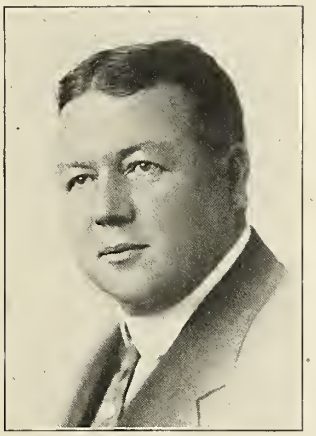
ON THE GRAND CANAL, VENICE.
Photograph by Dr. C. A. Parker, Chicago.

STEEL AND COPPER PLATE ENGRAVERS' CONVENTION.

Over one hundred representatives from all sections of the country were in attendance at the first convention of the National Association of Steel and Copper Plate Engravers, held at the Hotel Sherman, Chicago, July 11-13, and this youngest of the printing-trades associations starts off with promising prospects of becoming one of the most virile and effective among graphic-arts organizations. Enthusiasm and good feeling pervaded every session, and there was plainly noticeable a spirit of aggressiveness and determination in this first meeting which is certain to command the respect and coöperation of every worth-while steel and copper plate engraver in the United States, in the movement for better trade conditions.



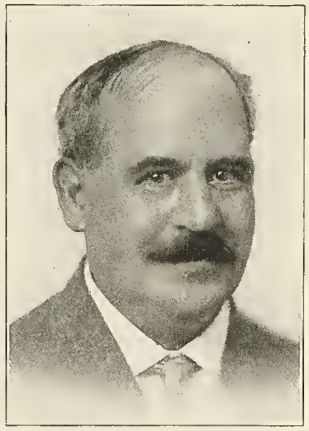
P. T. HOEHN,
President.



CHAS. N. BELLMAN,
Vice-President.



GUY GIBSON,
Secretary.



JAMES J. MOLLOY,
Treasurer.



ASHTON HARCOURT,
Chairman, Executive Committee.



C. E. FREUND,
Chairman, Committee on Price Recommendation.



H. S. DORRIS,
Chairman, Committee on Trade Customs.



ARTHUR D. WIGGINS,
Former Secretary, who rendered efficient service.

OFFICERS OF THE NATIONAL ASSOCIATION OF STEEL AND COPPER PLATE ENGRAVERS.

The first session was called to order at 10 o'clock on the morning of July 11 by President Hoehn, who enthused the members with a speech full of optimism and good cheer. In part he said:

> Gentlemen, members of the National Association of Steel and Copper Plate Engravers: It is hardly necessary for me to express the pleasure and honor I feel in opening this historic and epoch-making convention, the first of its kind in the history of the country — a national association of steel and copper plate engravers. * * * Judging from the very rapid growth of this association, I would say the psychological moment has arrived for the introduction of the modern and more wise method of doing business among engravers, namely, coöperation and friendly feeling versus ruinous competition. * * * In our present enthusiasm, however, let us not expect too much in too short a time. Let us not be discouraged if everything that needs reforming is not immediately reformed. * * * We all seem to have plenty of work, but no profit. So this seems to be the question: What is the matter with the business, with sufficient work and comparatively no profit? Let us attempt to solve this question in a scientific and conservative manner. We can not lawfully bind ourselves by any hard and fast rule, or attempt in any way to penalize a member who fails to abide by this convention's recommendations. What we can do, however, is, by careful study of comparative costs of the different shops, to arrive at a just and equitable charge for different kinds of work, and as honorable gentlemen, with the interest of the engraving business at heart, abide by whatever recommendations are made and adopted by this convention.

In closing he urged the formation of strong and sympathetic local bodies, held together by individual membership in the National Association, with the locals using the national body as a guide. The meeting then got down to business, taking up the reports of the different officers.

Secretary Wiggins' report showed that fifty members had been added to the roll since the organization's meeting at Cincinnati in January, making a total membership of sixty-nine, from which annual dues in the sum of $690 had been collected.

The treasurer's report showed that, with the additional collection of dues since the meeting was called, there was a balance of almost $500 in the treasury.

The Executive Committee reported that it had examined the reports of the secretary and treasurer and found them O. K., after which they were accepted.

At this juncture, William H. Hartman, president of the Chicago Ben Franklin Club and known from coast to coast as a leader in the cost-finding movement among printers, was invited by President Hoehn to address the convention. Mr. Hartman went directly to the question which he has been agitating for years, and which undoubtedly had been a large factor in bringing together the steel and copper plate engravers. In his well-known frank and plain style he forcibly pointed out the pitfalls in the printing trades, declaring that ignorance of costs was the cause of so many printers closing their careers with nothing but a junk pile to their credit. He urged the assembled engravers to study their costs, pledging the aid of the Ben Franklin Club whenever wanted, and invited every one to visit the third annual convention of the International Printers' Cost Congress at Denver this month.

Grant Chandler was the next speaker, his address being devoted largely to showing various forms in connection with the cost system. The convention tendered him a vote of thanks for his able address.

At the afternoon session the president announced the appointment of a nominating committee, composed of Mr. Wiggins, Mr. Buchanan and Mr. Bohlender, after which the Price Recommendation Committee made its report. There was a spirited and interesting discussion on this report, which took up the greater part of the remaining sessions of the convention. A wide difference of opinion seemed to prevail on some sections of the report, Messrs. Laferty, Quayle, Glosbrenner, Lewis and Moon being added to the committee to revise the figures reported on engraving of business dies and steel plates, and on embossing from same. When the enlarged committee made its report it was adopted by the convention. The entire report of the Price Recommendation Committee was adopted, to become effective on October 1.

Chester Jardine, of Chicago, urged that no member should belong to the national who is not a member of the local organization, if a local exists in his city; that the local associations charge, plus their regular local charge, the sum which the National Association charges for membership, and have it paid in one lump sum to the National Association. To carry out Mr. Jardine's ideas, the following was adopted unanimously:

Resolved, That it is the sense of this convention that the course outlined by Mr. Jardine, as to national and local dues, be recommended and applied wherever there is a local.

On motion, the annual dues were raised from $10 to $12.

Among the resolutions adopted on the last day of the convention are the following:

Resolved, That it is the sense of this convention that we eliminate cash discounts, to be left to the discretion of local associations as to their application.

Resolved, That the National Association of Steel and Copper Plate Engravers, in convention assembled in Chicago, respectfully express their appreciation of the splendid entertainment and courteous treatment accorded them by the local organization of the Chicago Plate Engravers' Club, and assure them of their continued respect and appreciation.

THE NEW OFFICERS AND COMMITTEES.

When the Nominating Committee made its report there was a disagreement on the office of secretary. Arthur D. Wiggins, as a member of the committee, opposed the other two members in their selection. Of course they had selected Mr. Wiggins to succeed himself, reporting that while the honored secretary had positively declined to serve another year, there had been such a pressure brought to bear on the committee by the association's membership to have Mr. Wiggins continue the work, it seemed clearly their duty to recommend his reëlection. In fact it was generally believed that the tireless work of Mr. Wiggins, together with the last splendid letter he had sent out, was the chief factor in making the first convention possible. The secretary stated to the convention, however, that his business affairs made it imperative that he decline to accept another term, but assured the convention that he would do everything in his power to assist the new secretary whoever he might be. Guy Gibson was then selected to succeed Mr. Wiggins, this being the only change made in the former list of officers, and the following were unanimously elected, Mr. Wiggins taking the place of Mr. Gibson on the Executive Committee:

President — Peter T. Hoehn, Buffalo, N. Y.

Vice-President — Charles N. Bellman, Toledo, Ohio.

Treasurer — James J. Molloy, Cincinnati, Ohio.

Executive Committee — Ashton Harcourt, Louisville, Ky., chairman; Harry A. Heineman, St. Louis, Mo.; Arthur D. Wiggins, Chicago; R. R. Galloway, St. Paul; George M. Courts, Galveston, Tex.

Committee on Price Recommendation — Charles E. Freund, Chicago, chairman; E. A. Wright, Jr., Philadelphia; Theo. A. Isert, Louisville; A. N. Burke, Kansas City; Charles J. McKenzie, Boston; A. M. Glossbrenner, Indianapolis; Mr. Lewis, of Barnard & Sons, St. Louis.

Committee on Trade Customs — H. S. Dorris, Nashville, chairman; Peter Paul, Buffalo; L. M. Winter, St. Louis; Harry Whedon, Cleveland; H. G. Whedon, Cleveland; H. G. Mitchell, Little Rock; Robert W. Ewing, Birmingham; John Buchanan, Louisville.

The next annual convention will be held in Philadelphia, it being the unanimous choice of the members. The time for holding it was left in the hands of the Executive Committee.

THE BANQUET.

A banquet was held on Tuesday evening, July 13, at the Sherman House, at which M. M. Bear, president of the Plate Engravers' Club of Chicago, made the welcoming address. He informed the banqueters that it was not only with great pleasure that he welcomed them on behalf of his organization, but that he considered it a great honor to be able to entertain the first convention of the National Association. "We might call this convention our first love feast," he said, "as it will open avenues of approach with competitors in other cities, and rectify any abuses that may exist, or at least make an opportunity for friendly discussion of such abuse, because we have met our fellow-workers at the convention and found each and every one of them perfectly sane and reasonable and willing at all times to listen to reason."

William P. Williams, famed as the toastmaster of the Chicago stationers' banquets, was introduced as the toastmaster of the evening, and made a decided hit with the plate engravers. It is not exaggerating to say that it was one of the most pleasant affairs of the kind ever held in the "Windy City."

A BUSINESS TRIP, WE INFER.

W. H. Winslow and T. L. Scott, of the Superior Water, Light & Power Company, are in Madison, Wisconsin, on business pertaining to their business.—*Superior (Wis.) Telegram.*

bronze, or leaf, and how was the embossing done? Can such work be duplicated on a type press?"

Answer.— The work is lithographic and the order of color application is as follows: Yellow, red, green, gold. The embossing probably was done on an embossing press. The work can be duplicated on a type press. Almost any engraver can make Ben Day plates to imitate the grain in the colors. The gold and embossing plates will be readily produced. The pressman by using special inks will have no trouble running his colors first and following with the gold plate. The embossing will be carried on in the same manner as ordinary embossing and will present no difficulties.

Printers' Overlays.

(935.) An invention that relates to the mechanical reproduction of overlays of the kind wherein a proof from the block is dusted over with a powder and fixed with varnish, etc., is patented by Mr. H. Dietz. A proof from the block is dusted over with dextrin and gently heated, the surplus powder being removed by blowing, dusting, etc. The surface is then washed over with varnish and alcohol or ether, and heated gently until dry.—*British and Colonial Printer and Stationer.*

Sheets Sag Between Headings.

(934.) Submits a twenty-four-page section of an oblong booklet, run twelve pages at a time. The two rows of pages with running-heads to the centers of the sheet show an irregular register. The nature of the slur suggests the sagging of the sheet, owing to its weight, while the blank space between page heads is being traversed by the cylinder. The printer writes: "I would deem it a favor if you will inform me the probable cause of the slurring on the enclosed sheet. It was run on a cylinder press, and always slurs between the pages."

Answer.— The cause is due to the sheet making a double print by the sheet sagging into the white space and causing the baggy sheet to touch the edge of the back row of page heads before they press the sheet to the tympan to print. This touching of the type to the sheet slurs it a trifle just before it is printed. The remedy lies in preventing the sheet from having this freedom. This may be done with the sheet guards, by setting them so as to press the sheet with more force to the tympan. Another method may be necessary: Attach one or two pieces of narrow tape to the sheet-guard rod at the top and pass them under the cylinder between two lines of pages. To the underside of the feed-board may be attached two screw eyes, and to each of these a stout rubber band. Fasten each piece of tape to a rubber so the tape will be taut when the cylinder is taking impression. This will insure that the sheet will be held snug to the tympan and will eliminate this kind of slurring. The hanging of a doubled sheet of rough wrapping paper to the top of the sheet-guards and allowing the lower end to extend downward, quite up to the end of the guards, will effect relief also. This sheet should be the full width of the cylinder.

Adhesive to Unite Paper with Metal.

(932.) Platen pressmen frequently find it necessary to attach a piece of stiff manila as a foundation sheet for embossing compound. Ordinary glue is unsuitable for this purpose because it fails to unite with the smooth metallic surface of the platen. The following compound is said to be a strong adhesive for this purpose: Take four parts by weight of gelatin, add to three parts of water, and dissolve over a water bath; add, while stirring, one part of acetic acid and one part of powdered alum; when nearly cool, add one part wood alcohol. Keep in a can with a tight cover, and warm slightly before applying. The surface of the platen should be rubbed with emery or flint paper.



WHAT'S THAT?

To Level a Cylinder Press.

(931.) "Recently the floor of our pressroom was braced, and now it is plain to see that our cylinder press is not level. How will I proceed to level it?"

Answer.—Assuming that the press is properly planked, you may proceed as follows: Procure a dozen new pine or redwood shingles and a hydrostatic level; if this article can not be obtained, use a carpenter's spirit level. Make a few preliminary tests with this latter tool by placing it on the gripper end of the bed when it is under the feed-board. Insert a shingle under the plank on the low corner of the press and drive it until a change is made toward an approximately level position. If the press is very heavy, a jackscrew or a lifting jack may be required to raise the press sufficiently to wedge in the shingles. Run the bed to the opposite end of the press, and place level on the back edge of the bed, or the level may be placed on the upper edge of the bed tracks. Both ends of the press may be adjusted approximately even, sidewise, in this way; then the leveling may be done lengthwise. In this operation the

Pressroom

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Mechanical Overlays for Rotary Presses.

(933.) "Can mechanical overlays be used on rotary presses as well as on flat-bed cylinder presses?"

Answer.— Mechanical overlays are the only kind that should be used on rotary presses, especially for fine work. Practically all of the popular magazines that are printed on rotary presses use mechanical overlays, both in the letter press and advertising sections. These overlays stand up on the longest runs and give perfect results. The two overlays now generally used are the chalk relief and the metallic.

To Prevent Chase Crossbars Rising

(938.) A New York printer of wide experience (whose modesty will not permit the use of his name) suggests the following method of keeping crossbars of chases from rising in plate forms: "I write in reply to question No. 896, in April number, and will respectfully suggest a remedy for chases and crossbars working up. I have followed this method for several years, and it has solved my troubles in that respect, using good, bad and the "other kind" of chases. To begin, when form is received on press, gaged and unlocked, fill in around chase with short furniture only, using no quoins, clamps or furniture in vicinity of crossbar or angles of chase. If twin chases are used, use short, thin piece of strawboard or reglet between them. If the chase will not lay true to the press bed, do not pound; press down and use low reglets, 1½ or 2 picas high, tighten gradually around, using only enough pressure to hold firm; then, after the form is leveled, lock up, bringing pressure around crossbars from the inside of the chase."

We judge the method will be effectual if carried out properly.

Changing from Fly to Sheet Delivery.

(936.) "Will you kindly give directions by diagram or otherwise how a Miehle fly delivery is changed to a face-up delivery?"

Answer.— It is rather a simple operation to make the change, although it involves several steps. We are able to furnish the following details, through the courtesy of Mr. McCann, of the Miehle Printing Press & Manufacturing Company: 1. Lock the fly. 2. Remove a square-headed screw from each end of the fly-rod arm and move the rod laterally so as to remove the fly; place it to the left on two similar lugs on the carriage and fasten it with the screws referred to before. 3. Move the carriage to a position to accommodate the sheet, which is placed on the fly-sticks with the gripper edge forward against the sheet-stop fingers. Move the pusher-fingers to within about one-half inch of the back edge of the sheet and then lock the carriage to the rack by inserting a pin or peg into each side. In this operation see that both ends of the carriage are equal distance from the end of the rack. Attach the connecting-rod eye to the pusher-finger lever, and secure the rod with the screw. 4. Place the fly-stick guard on the same lugs that formerly held the fly-rod arm. 5. Set the delivery connecting rod for the delivery of the sheet. This is set by loosening a split arm on the fly-cam shaft. 6. Place the upper sheet-guard sticks in position in their bracket. The foregoing procedure will not be forgotten if it is performed repeatedly in the same order. It is not essential that all of these steps be taken in the order given.



SCAT!

Embossed Litho Box Cover.

(939.) Submits a candy-box cover on coated litho label stock. The design is in three colors — gold and embossed. The boxmaker, in writing, asks: "Please inform me if the enclosed samples were lithographed or partly printed, and in what order the colors were applied. Is the gold an ink,

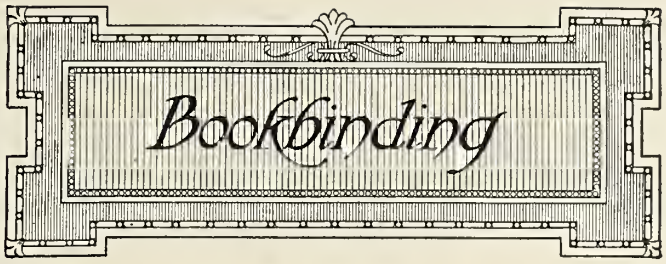
hydrostatic level is valuable. This instrument consists of two standardized vessels connected by rubber hose and filled with water. The bed may be placed under the cylinder so as to leave the tracks clear. Place both vessels in the two outside tracks in a position where no wear has occurred, and observe the level the water assumes in each vessel; raise the low corner as before. Do this on each end, then place the vessels in the same track on opposite ends; the hose connection will be ample in length for this separation. Observe the level the water assumes in each vessel, and raise low end accordingly. Where the planking extends across beneath the ends of the frame of the press, the work of leveling is attended with less trouble. If the floor is not stable, a test should be made with a level several times a year.

Four-color Plates.

(937.) A set of four-color plates has been received from the Public Service Electric Company, Newark, New Jersey. These specimens are from the press of the Quadri-Color Company, New York, and they maintain the high standard of excellence characterizing this concern's work. The plates represent interior views of showrooms, rich in color effect. Every article of furniture and the various gas and electric appliances are represented in natural colors that are a marvel of delicacy and refinement. The photographer and platemaker have done their parts well. However, without the aid of the artistic touch of the pressman their work would be in vain. In this instance the skill and discrimination of the pressman are evident, for the register is perfect, the inking is faultless, the working of the cuts is clean and soft, as they should be. A study of color specimens of this kind will be a help to those who are as yet unable to do the best grade of work. They should observe the lightness of the impression and note how clean the edges of the cuts print as a result. The clean working of the middle tones will be a striking feature, due to carrying the proper amount of color, which should be of a grade and consistency to suit the stock. The hairlike register, so important in all colorwork, can not fail to be observed. This feature will show the care exercised by the pressman in the matter of ripe stock and supervision of feeding apparatus. The brightness of the pure greens and the soft ivory tones will delight the color sense of the observer. Though this effect is due to the platemaker's skill in color separation, it should have an elevating influence on the student, if he has any color perception at all. An examination is not complete without a magnifier. This method will reveal to the pressman how the color etcher gives color gradations of tone by the contrasting and lapping of the various dots. It will also show the effect produced where too much color is carried — the effect of clogging up middle tones and the producing of muddy prints, a feature so noticeable in cheap work. The novice should observe all kinds of colorwork and train his eye to differentiate between litho and typo prints. If possible, procure specimens of offset colorwork and examine the dots thereof, comparing with prints from relief plates. All of this kind of study will be beneficial to the pressman whether a novice or one who " knows it all."

A BEAR STORY.

An author went to the editor somewhat hesitatingly: " May I not submit a bear story to you? " she asked, timidly. The editor replied: " My readers do not care to read bear stories. They like something spicy." " Oh, ah!" she said, brightening up. " This will suit them exactly; for it is a story of a cinnamon bear." The editor reconsidered.



BY A. HUGHMARK.

Under this head inquiries regarding all practical details of bookbinding will be answered as fully as possible. The opinions and experiences of bookbinders are solicited as an aid to making this department of value to the trade.

Stamping and Embossing.

(Continued from August issue.)

There are well-defined limits to machine embellishments in all industries, that can only be overstepped by lack of good taste. It is not pleasing to see a book-cover used as an advertising medium for the binder's stock ornaments. Neither should an effort be made to cover up the material, which in most instances is of a cheap cloth, with gold or other less precious metals. Gold should be confined to titles and, in extreme cases, if nothing else appears on the cover, a narrow fitted-in gold line might be permissible near the edges. As a matter of fact, simplicity is to be commended and can be obtained by using cloth of coarse texture, with a well-set and printed paper label pasted near the top of the backbone. Nothing can be said against the cover-designs in color now so prevalent. As a rule they serve to supplement the title as well as attract the eye by their composition and color-schemes.

Color impressions are made on cloth covers much the same as in printing, except that the inks are made stiff and contain more driers. They are classed as "Book Binders' Inks," and so labeled on the cans. It is best to blind in the impression before applying the ink, and then it may be necessary to run in the color twice in order to make it cover evenly. White can not be run with ink; therefore a foil or color leaf is used. Foils come in sizes of 5 by 18, and are made in all colors. If black or dark-colored cloth is used, it might be difficult to get satisfactory results from inks; hence these foils are more certain. The application of foils is accomplished with sizing and heat, the same as for metal. If the covers have not dried out too hard, sizing will not be necessary.

When ink is to be used in connection with metal or foil, the metal should be stamped first and the ink last. The best result is obtained when stamping twice for ink impressions, distributing the ink sparingly. If much ink is used, it will squeeze out around the edges and destroy the finer details of the design.

When mixing two or more colors it should be remembered that the lightest color of the combination is the base wherein the darker should be mixed. It takes very little of a dark color to change a light one, but it takes a great deal of a light color to change a dark one. As a guide for mixing the following tints, the principal color will be named first and the others will follow in the order in which they should be added, according to their importance in the combination:

Claret — Red, amber, and black.
Copper — Red, yellow, and black.
Chestnut — Red, black, and yellow.
Freestone — Red, black, yellow, and white.
Violet — Red, blue, and white.

Purple — Violet, with more red and white.
Buff — White, yellow, and red.
Drab — White, yellow, red, and black.
Pearl — White, black, and blue.
Olive — Yellow, blue, black, and white.
Orange — Yellow and red.

STAMPING LABELS.

Lawbook titles are usually run from brass stamps, of which there may be one or two in duplicate, or even more if the run justifies the making of extra electrotypes from the original brass. However, there are always an upper and lower title which can be stamped at the same time, even in short runs. These are set into the machine side to side, not one under the other, because the top title usually is on red leather, whereas the lower one is on black. Whether there is one of each stamp or more, the leather to be stamped can be cut twice the length and in strips of a little more than the proper width, in order to allow a machine trimming of the end after being stamped. These strips have to be mounted on strawboards, cut to one size and squared in the cutting machine. The leather strips are pasted across each end and laid on the board, even at the top and right side, each board being wide enough for two strips, one red and one black. When ready to run, the two are sized over in sufficient numbers to keep ahead of the layers. The gold is laid on to cover the two strips all over. The gages in the machine should be set so that the stamps will strike the lower half of the strips. An underlay having a board strip glued across to serve for the top impressions is then fastened to the bed. When feeding, the strawboard, on which the title-strips are mounted, is pushed against the side gage and the auxiliary head gage on the underlay. For the next impression, the board is moved back *over* the auxiliary and pushed against the back gage of the machine. The strips of *title* skiver should be long enough to permit the tipped ends to be cut off when stamped.

EMBOSSING.

This differs from stamping in the making of the dies. To emboss, the design or lettering must be cut in or sunk into the plate, and from this plate a counter must be made. The brass plate should be fastened in the machine in the same manner as for stamping. A piece of tarboard not thicker than a No. 35 and a little larger than the pieces that are to be embossed is cut for an underlay. The counter is then built upon the tarboard, either from thick blotting paper or heavy, rough cover-stock or composition. Sometimes a combination of these methods is necessary, if the die plate is cut in very deep. The first layer of stock is glued on both sides and laid on the board, the succeeding layers working up better if pasted. When layers enough to fill up the die under pressure have been placed, a piece of oiled thin board paper is placed on top and the bed moved up tight against the plate and left to harden, which will not take long, as the heat must be turned on. If the counter is not high enough when a trial impression is taken over it, the oiled paper can be pulled off and a layer of glue in which plaster has been mixed can be spread over the whole and another piece of oiled paper laid over that, and the bed again run up hard against the plate. When this is baked, an impression should be taken as before. This will show where it is necessary to pare down edges of the counter; or, if there are any low spots, these can be brought up by pasting pieces of paper on the back of the underlay; first small ones, then as the impressions even up, larger pieces may be glued on over the small ones until the impression becomes uniform. Sometimes the back of the board may be pared down to lower some particularly high place on the surface. If the plate has any deep, fine lines, it is probable that these lines will be cut in if the stock is thick or hard. Fine sandpaper will sometimes aid when rubbed over the lines of the counter. If this is not sufficient, the back of the underlay must be pared. Several sheets must be struck off and held up in front of strong light to see if any perforations are visible.

After the counter has been made to work satisfactorily, the underlay board should be tipped down on the bed of the machine with fish-glue. It must not be glued all over, because then it will soon warp up off the bed and become useless.

Satisfactory counters for short runs can be made quickly from two or three thicknesses of heavy blotting-paper, glued on both sides, or even from the composition alone.



"I'LL LICK THAT KID YET!"
Photo by R. R. Sallows, Goderich, Ontario, Canada.

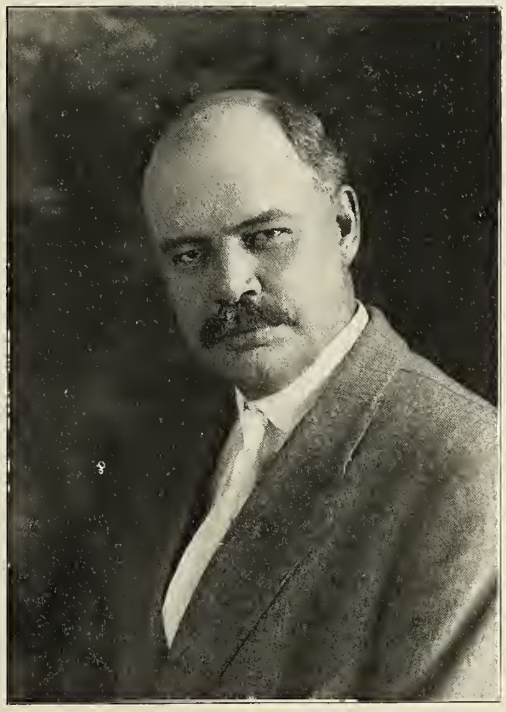
NEW GERMAN MECHANICAL PULP.

It is reported that trials are now being made in Germany for producing a mechanical pulp by a process entirely different from that consisting of the defibration of wood by the action of stones. The wood, after being reduced into small fragments, would be subjected to a sort of crushing, the product being at least equal in quality to ordinary mechanical pulp. The great advantage of the new process would be, it is claimed, to double the present output per twenty-four hours with a given degree of power. It is added that the results of the trials made have been such as to lead to the decision to construct an experiment plant for the purpose of making further tests on a large scale.— *The Paper Mill.*

CHICAGO MASTER BINDERS AND RULERS' CLUB OUTING A GREAT SUCCESS.

The third annual outing of the Master Binders and Rulers' Club was held at Delavan Lake, Wisconsin, covering in all a period of three days, July 21-22-23. The majority of the members were out early the 21st, others followed on the 22d; all, however, enjoyed themselves from start until the last hour of the homeward trip.

Thanks to the Outing Committee. It was agreed that they discovered and secured the most desirable spot for the purpose in the country — a point slightly extending into the lake. The hotel and cottages were surrounded with a spacious green lawn, which again was studded here and



C. J. FARWELL,
President, Chicago Master Binders and Rulers' Club.

there with massive oaks and maples and pretty vine-covered arches near the water's edge.

The view across the silvery lake, with many white sails and other boats gliding across, was perfectly inspiring to the stern business men, who for a few days had left their places of toil and worry to breathe the fresh country air; to join hands with their daily competitors in merriment and out-of-door sport.

It was on the above-described spot that the so-called indoor baseball was played. This game was beyond doubt the greatest success of the outing, for all took part at some time or other, each standing an equal chance of getting at the bat in their turn. The liveliness and hilarity that this game created among these otherwise sober men of business can not here be described.

P. J. Mortell easily captured the honors as the comedian of the day, causing side-splitting laughter with his antics and witty remarks. Agreeable variation in amusement was had by boating, bathing and full-party launch rides. It was a picturesque water party, with President Farwell directing the course at the bow of the boat.

Here Fred Laukert excelled by leading in song. New and old melodies were sung in hearty harmony, which rang clear and far across the water and surrounding country. Long will the inhabitants of Delavan Lake shores remember the day when the Master Binders and Rulers' Club, of Chicago, held its outing there.

Fishing was not a success. No one had any luck, no doubt due to the impatience caused by the good time to be had. The most interesting part of all the fishing was when C. P. Weil was led away by the game warden because he could not at once produce his license. He did not get out of the sight of the crowd, however, before he located it in the deep corner of his trouser pocket. Proudly producing the license and flaring it in the eyes of the warden, he was allowed to return to his companions, who started a general rejoicing over his triumphant return, thus enlivening the merriment, which for a moment had been threatened with a dark cloud of disappointment for one of the members.

The good time continued even on the tally-ho to the station, where " Pony-boy " made the hit, firing up the horses with the hearty " giddy-yap," " giddy-yap," which was sung over and over, until the pleadings of the driver to give his arms a rest changed the tune to " Farewell."

The Master Binders and Rulers of Chicago are not unmindful of their neighbors. Being in Wisconsin, naturally the conversation drifted to their neighbors in Milwaukee. Why could we not hold our outing together?

They did not stop at that, for plans are now on foot to invite the Master Binders and Rulers from all over the country to take their vacation at Delavan Lake, or some other suitable spot, and thus have one grand getting-together of the masters interested in the furtherance of their particular trade. Friends, let us hear from you. Address: The Master Binders and Rulers' Club, 117 North Fifth avenue, Chicago.



TREED!

HELPED TO REMEMBER.

A colored preacher was vehemently denouncing the sins of his congregation. " Bred'ern an' sistern, Ah warns yo' against de heinous sin o' shootin' craps! Ah charges yo' against de brack rascality o' liften pullets! But, above all else, breddern and sistern, Ah demonishes yo' at dis hyer season aginst de crime o' melon stealin'! "

A brother in a back seat made an odd sound with his lips, rose and snapped his fingers. Then he sat down again with an abashed look.

" Whuffo, mah frien'," said the preacher sternly, " does yo' r'ar up an' snap yo' fingahs when Ah speaks o' melon stealin '? "

" Yo' jes reminds me, pahson," the man in the back seat answered meekly, " wha' Ah lef' mah knife." — *San Francisco Argonaut.*

Written for THE INLAND PRINTER.

THE "COMPOSING-ROOM EXPERT."

BY C. A. HARTMAN.

A NEW child has been born to the printing industry in these days of specialization. The child is a "new occupation," and it has been christened "Composing-room Expert." It is a safe prediction that not many similar situations will be created for some time at least; therefore all the little boys and young men in the trade may as well hold their ambitions in check for a while, remembering that every one can not be an Abe Lincoln.

This new "job" is an experiment, as yet, on the part of the Mergenthaler Linotype Company, which has notified users of its machines throughout the East that, if they so desire, an expert from the company will call upon and advise with them as to matters and things in connection with the Linotype — increased product, more economical operation, etc. This expert is not supposed to make sales or to install new machinery, neither does he make repairs. "He toils not, neither does he spin," as one facetious printer in New York city recently remarked.

Much interest would naturally attach to the personality of the individual selected to fill a situation of this sort, and in designating Mr. Hugh C. Curry as the pioneer in this new line of specialists the company has picked a man who is not only well known to printers throughout the United States, but whose record as a foreman leaves nothing further to be said as to his ability to secure for the proprietor of a printing-office the very last penny of profit possible to extract from a plant's mechanical equipment.

Mr. Curry's career of many years in the printing business has been eventful and interesting. When thirteen years of age he was an apprentice on the old *Montour American*, of Danville, Montour county, Pennsylvania. When he was seventeen years old he was foreman of the plant, remaining foreman for one year. He went West, working six months in St. Louis, and then back to Danville, Pennsylvania, where he worked a year at the machinist's trade.

At the age of nineteen years he went to Philadelphia, working for six months on the *Transcript*. His next move was to Cleveland, where he worked for one year on the *Herald*. Moving again, Kalamazoo, Chicago and Sioux City were the scenes of short visits; then St. Paul, where he worked four years. Moving eastward, he spent some time in Philadelphia, working on the *Record* and the *Public Ledger*.

Twenty-seven years ago Mr. Curry came to New York, working for two years on the *World*. Transferring the scene of his activities to Brooklyn, he started in on the Brooklyn *Citizen* in the earlier days of its existence. Here he held the positions of ringman, copycutter, make-up and foreman. Always progressive, and anxious to have the most up-to-date equipment of labor-saving machinery in the market, he fought hard for the installation of the linotype machines in the *Citizen* office. The business management bitterly opposed the move, and finally, in desperation, he made a proposition to the effect that if the machines did not save at least $250 per week on the pay-roll for four weeks he would forfeit a month's salary. A counter suggestion was made him by the management, that if he did save $250 per week for four weeks, the office would make him a present of $250. The machines were installed and at the end of the fourth week the pay-roll showed a decrease of $350 weekly instead of $250. The management paid Curry the $250!

After three years as foreman of the *Citizen*, Mr. Curry was made foreman of the Brooklyn *Daily Eagle*, which position he resigned May 19, last. Upon assuming charge of the *Eagle's* composing-room, his genius for organization and reorganization at once asserted itself. Twenty-three linotype machines were then in use, and in addition a large force of hand compositors was employed, but within three days after the new foreman's advent, every line of copy was being set on the machines and the composing-room expense materially reduced.

Acting upon Mr. Curry's recommendations, the management of the *Eagle* has, from time to time, installed the very latest composing-room material and machinery, with every labor-saving attachment. To-day, practically all of the advertising matter, as well as the ordinary reading matter in the paper, is set on the machines, the entire output, amounting to from twenty-six to thirty pages daily and a Sunday edition of sixty-four pages, being produced by a force of about eighty men — men, however, whose mental equipment is far above the average of the craft.

The composing-room of the *Eagle* represents an investment of about $250,000 and it is one of the show places of New York newspaperdom. It is visited almost daily by newspaper men and printers from all parts of the United States and foreign countries.

This sketch would hardly be complete without some mention being made of the social side of Mr. Curry. He is a member of New York Typographical Union, No. 6 (Big Six); Covenant Lodge No. 758, F. & A. M.; Nassau R. A. Chapter No. 109; Damascus Commandery No. 58, Knights Templar, and Kismet Temple, Ancient Arabic Order Nobles of the Mystic Shrine. He is also a member of the Hanson Place Methodist Episcopal Church, of Brooklyn. Before the consolidation of Brooklyn Typographical Union, No. 98, with Big Six, of New York city, Mr. Curry had been very active in the affairs of No. 98, filling the offices of president, secretary, member of the executive board, delegate to the Central Labor Union, and delegate to the Boston convention of the International Typographical Union.

For relaxation, Curry goes fishing, and fresh-water fishing is his hobby. He is not only an authority on the sport, but is the author of several articles, most of them in a humorous vein, that deal with the finny tribe. One of the latest from his pen carries the euphonious title of "Bugs Is Bugs."

It is safe to predict that Mr. Curry will always "make good" in the printing business, whether it be as expert, foreman or superintendent, for he possesses that indescribable something that gets results at a minimum cost, a faculty that always finds a ready market and sells at a good figure.

VOICES FROM THE RANKS.

"What ails the bosses, anyhow?"
Says Michael J. M'Quade.
"What do they want at all, at all,
In makin' this parade?"
"Sure they're busy organizin'
In a manner most surprisin'.
Don't you see them advertisin'?"
Says Patrick T. McDade.
"Then why don't they go to it?"
Says Michael J. M'Quade.
"They take a rag and chew it
While they're losin' all their suet
Because they are afraid."

— *Old Comp.*

Process Engraving

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Transferring Prints to Wood.

J. W. Smith, New York, writes: "About fifteen years ago you printed a way of transferring old wood-engraving prints to wood so that they could be recut. I have used it many times since. It was to wet the back of the print with strong soapy water containing a little turps, and while damp burnish it onto the wood block that has been prepared with a little gelatin and whiting. Recently having to recut a whole catalogue, the cuts of which had been lost in a fire, I used this method. Brush over the whitened block a little thin transparent shellac in grain alcohol. Bring the print in contact with the shellac immediately, and with blotter next to the print put it under heavy pressure. In about five minutes you can wet the back of the paper print and rub all the damp paper away with a soft rubber, or your finger, leaving the ink of the old print stuck to the shellac, which does not interfere with the graver."

Eyes Injured by Ultra-violet Light.

"Night Worker," Chicago, writes: "Since I have been working on the night shift, I find my eyes are going back on me. I write to know if you hear of others working with arc lights having the same trouble? If so, I am going to give up my job."

Answer.— The writer injured his own eyes irreparably by working for four years at night in a room with enclosed arc lights. These lamps were the first of the enclosed arc type introduced and were a great improvement, on account of the ultra-violet rays they produced, but it was not known at that time that they were so injurious to eyesight. Prof. F. Terrien, of the University of Paris, says that these injurious ultra-violet rays can be completely shut out by adding a solution of esculin to a five per cent gelatin solution; coat glass with it, and when it is dry cover it with another glass. An optician could easily make this esculin-coated glass into goggles and thus protect one of the greatest blessings in this world — good eyesight.

Answers to a Few Correspondents.

"Publisher," New York: The only newspapers using rotary photogravure, that we know of, are in Germany. They are, *Freiburger Zeitung*, *Hamburger Fredenblatt* and the *Frankfurter Zeitung*. How they do it has been described in this department within the last three years. "Inventor," Utica, New York: As to the number of photo-engraving plants in the United States the writer has the addresses of 542 plants, which may be said to include all of them. One hundred and twenty-six of these plants are on newspapers. In Great Britain there are about three hundred engraving plants, so you should protect your invention there. "Querist," Chicago: If there is a book advertised as "A Simplified Process for Half-tone Work" we do not know of it. "Etcher," New York: The deposit of oxid of copper which you remove from the tank of the Axel Holstrom etching machine each month can be sold to a refiner for the copper it contains. S. Van C., Boston: Yes, there are many colloid substances besides glue, albumen, gelatin and gum arabic that you can use in enamel. Norgine, a new gelatin made from seaweed in Norway, is one of the latest colloids so used.

Hydrometer for Testing Silver Bath.

The writer recently was called in to a darkroom, in Pittsburgh, to determine if possible what was the matter with a photographer's chemicals; as he could not get as dense negatives as the other photographers, though he was using the same collodion, bath and developer as they were. The cause of the trouble was found accidentally, and stating it here may save others much worry and loss of time.

Each photographer in this shop made up his own collodion, but when one had trouble he interchanged collodion to



THE PIPE LINE.

see if it were at fault. The same procedure was followed with developer, and other solutions. I had tested the silver bath and found it about 38°, when, in washing out the hydrometer, I tested the water with which the glass holder was filled. I found the water registered over 12°, when it should have been 0. Each photographer had his own hydrometer, or argentometer, as it is called. The one in trouble had never questioned the reading of his argentometer, so that when he made up a bath to register 40° it was really only 28°, and consequently he had weak negatives. The paper scale in the argentometer tube had evidently slipped out of its original place. To find the precise number of grains of silver in a solution the following is the better method: Take 35 grains of dry table salt and dissolve in 1 ounce of water. With a solution dropper, like a fountain-pen filler, drop 100 drops of silver solution into a glass and then drop into this some of the salt solution, slowly, counting the drops until it reaches the point where no more chlorid of silver precipitate is formed. The number of drops of salt solution which have been added to the silver solution at this point are exactly equal to the num-

ber of grains of silver nitrate in each ounce of the solution. By adding 40 grains of nitrate of silver to each ounce of distilled water a new argentometer can be tested for accuracy.

Every Processworker Should Know.

Mr. William Gamble has gathered in *Process Work* some things worth knowing. Among them are condensed the following:

A piece of rag wound around the nozzle of a water-tap, so as to lengthen it a few inches, will prevent splashing.

Black spots on negatives are sometimes traceable to metallic particles in the water. A bag made of two or three thicknesses of flannel over the nozzle of the tap will prevent this.

Though photoengravers' chemicals are not all sensitive to light, they keep much better in the dark. A cupboard in the darkroom is the best protection.

To prevent the drip which runs down a bottle from damaging the label, wind a strip of blotter around the neck and hold it there with a rubber band.

Fabrics may be made inflammable by soaking in a solution of one-quarter pound ammonium phosphate and one-half pound ammonium chlorid in three pints of water. Dry the material.

A solution of ten grains of potassium permanganate in a pint of water, with a dram of strong sulphuric acid added, will remove silver stains from the hands if applied promptly. The result is better if the hands are first well washed with hot water and soap.

On no account should an oil painting be fastened upside



SUPPRESSED!

down in front of the camera for copying, as the lighting of the picture will be different from that intended by the artist. The light generally falls on the canvas from the left and always more or less above.

Half-tone from a Wood Engraver's Viewpoint.

Henry Wolf, one of the last of the great American wood engravers, has been noticed frequently in this department. His portrait, a splendid example of his work, together with an appreciation of it, was printed in THE INLAND PRINTER for February, 1906, pages 723-726. It is interesting to read what he thinks of our work. In a recent publication he writes:

"A half-tone reproduction is monotonous, dead and flat. It is the product of the machine and chemicals. There is no technic. Everything looks alike. The texture of the sky is the same as that of the trees, rocks, water, cloth, metal, flesh. The half-tone has to be printed on a chemically prepared paper, highly glazed, that will not stand the test of time. A wood engraving can be made to print on any kind of paper."

And then Mr. Wolf proceeds to show off the delicacy of his own engravings, that accompany the article, by having them printed on the highest-glazed, chemically prepared, enamel stock to be found. For Mr. Wolf's information it might be said here that half-tones are printed on "any old paper." Hennegan & Co., of Cincinnati, and others have for years been printing theatrical posters from half-tone plates in place of the crude old poster printed from wood blocks. When Mr. Wolf reads his daily paper he finds half-tones stereotyped and printed at incredible speed on paper-stock unfit for any woodcut, and with excellent group portraits of people that no wood engraver could equal no matter how skilful he might be. There is plenty of well-deserved laudation printed about the skilled wood engraver, but equal praise should be given to the artist-photoengraver, all the art critics of the country to the contrary notwithstanding.

Zinc-etching Bath Containing Potash.

J. O. Beirne asks for a clean, sharp etching bath for zinc, which etches straight down without undercutting or raggedness. He has heard there is such a bath, containing potash, for fine work, where quality is the chief consideration. His query is in *Process Work*, and the following is the valuable portion of the replies:

For fine work of the best quality there is no need to depart from the old nitric-acid bath, and work etched in a bath commencing at 1 in 30, and never made stronger than 1 in 20, will work as clean and sharp as any complicated formula ever invented. There is a method of introducing potash into an etching bath, and here are some considerations concerning its use. A good formula is as follows:

Pure hydrochloric acid	10 parts
Water	100 parts
Potassium chlorate	2 parts

These quantities need not be strictly adhered to, as this bath works very slowly; a plate would take several hours to etch what one would call a fair depth. The chlorate of potash acts as a restrainer to the acid and the plates etched by this method are certainly very sharp and smooth, but remember that the acid acting on the zinc is giving off hydrogen gas, and it is well not to inhale this if possible to avoid it. The introduction of chlorate of potash to a nitric-acid bath should never be attempted, as it forms a most explosive compound.

I believe the best thing to do is to work with one acid only, and that nitric acid; find out what it is capable of doing under different conditions by etching a few pieces of zinc in baths of varying strengths.

Rotary Photogravure and Its Inventor.

So many patents are being issued in different countries for improvements in rotary photogravure that it is evident inventors foresee a future for this most valuable method of producing most beautiful illustrations. The work of Mr. Saalsburg and Doctor Mertens has been told here, but who really is the pioneer in this method of photomechanical printing is worth knowing at this time.

On May 31 last, Karl Klic celebrated his seventieth birthday, and *Process Work*, in relating some of his achievements, says: Klic was one of the first to etch direct on metal cylinders, and so made the rotary intaglio printing-process practicable. Klic was born at Arnau, in Bohemia, and studied at the Prague Academy of Painting. His father, a chemist, established him in a photographic studio at Brunn. In 1867 he went to Pesth as a designer, and later to Vienna,

where he practiced a process of intaglio etching on zinc. About 1873 he experimented with zinc intaglio printing, and about 1875 he undertook photogravure. He used an aquatint grain with a carbon image. He described his method in 1879. Victor Angerer secured the process from him and practiced it on a large scale in Vienna. Blechinger, Angerer's son-in-law, a painter and copper etcher, improved the process, and in 1893 introduced photogravures in color into Austria. Klic went to England late in the nineties and worked in great secrecy the rotary-photogravure process, which has become so successful under the name of the Rembrandt process. And it was the results thus shown that stimulated others to the rotary photogravure accomplishments of to-day.

Developing Wet-plate Negatives Properly.

James Breslin, a half-tone operator, is one of the experts the American Press Association has gathered into its engraving department in New York. He is one of the genuine "old-timers" who worked with Moss, over a quarter of a century ago. He is mentioned here because he can develop a negative more nearly perfect than any operator the writer has seen in late years. This is a most important matter, and the modest Mr. Breslin will pardon the use of his name in this connection.

We old-timers, like Breslin, who began as ferrotypers, or "tintypers," were trained, when flowing the developer on the ferrotype, to see that we did not allow a drop, if possible, of the developer to run off the plate. This was necessary to get strong ferrotypes. It is equally necessary in making line and half-tone negatives, and yet how few practice it.

If a photographer will, after taking a wet plate from the silver bath, wash off the free silver solution that remains on its surface, by holding it under the tap for a moment, and then expose it in the camera and try to develop it, he will find but a faint image. This is just what happens when the developer is dashed over the plate and allowed to run off on the opposite edge. It washes away the free silver solution that is necessary to the development of a strong image. The best wet-plate photographer is the one who can flow the developer over the sensitized plate without allowing a drop to be lost, and Mr. Breslin is one of the few who can do it. Practice it, reader, and save money, besides securing stronger negatives.

Written for THE INLAND PRINTER.

THE GREAT PRINTING-HOUSE FEUD.

BY H. A. WATERHOUSE.

"WANTED—A superintendent, who must be able to keep down the feud between the composing-room and the pressroom." When a certain Roycrofter took his pen in hand and wrote the above want advertisement for the April INLAND PRINTER, he wrote more than a want advertisement. He wrote himself down a judge of printing-house bosses. In a dozen words he pointed out the grit which is wearing every print-shop's cogs and at the same time he formulated the one permanent and effective means of removing it — capable management.

Slug Six was telling, the other night, about drifting into a one-man shop out in the mountains of Montana, where the publishing of mining claims at $1 a line in a pocket-handkerchief weekly was the sole excuse for a printing-plant being there at all. When he entered the shack, the hand-pressman was communing with himself violently.

"What's up, partner?" asked Slug Six.

"Hell's up! That's what!" growled the pressman. "Here is a whole form off its feet. Not a line justified. Every piece of furniture in the chase is binding and not a single quoin has a bearing on any letter. If some of those putty-fingered comps. had to do the presswork they would at least learn to set a stick as wide as the leads."

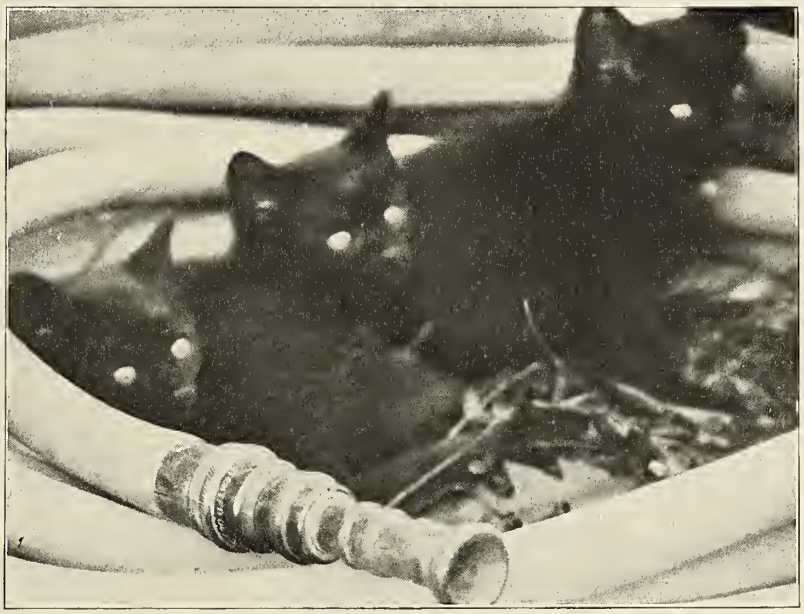
"Where is he?"

"Who?"

"The putty-fingered comp."

"How many hands do you think we run in this one-horse joint? I am the comp. But what I said goes, all the same. I never yet saw one who could lock a form straighter than a fish-worm."

The language was not unique. Its fellow is to be met



GOO-GOO EYES.

with in every printing-place from Medicine Hat to Tchoupitoulas street, excepting in those few places where a Roycrofter paragon is installed, jollying the stone-man and impressing upon the pressman by example the truth of the old adage that "a soft answer turneth away rats."

The total depravity of inanimate things which causes sorts to hide at the busiest moment, which pulls the wrong slug-line in making a correction, which causes spaces to work up, stock to buckle, and ink to offset, makes the average printing-office at the best a breeder of friction. The man who can cool the bearings at critical moments and convince the compositor that the pressman is not altogether at fault, as the form was not quite keyed up to concert pitch, or show the pressman that faulty underlays caused a cut to rock, and, hence, spaces to rise, without losing his temper in the operation, is almost a negligible quantity. When he is located, however, he is a Manager with a cap M.

System alone is the buffer which can bring the press and comp. wheels to move smoothly together. Wherever the layman looker-on sees evidence of rush in a printing house, the expert knows that there is friction and spoilage. I have seen a proprietor walk into his workroom, where every man was sprinting about on invisible roller-skates, where the foreman was answering four different questions while he inspected a job proof at the same time; where there was as much indiscriminate racing and chasing as Canoby Lea ever saw, and have heard his pleased comment: "Fine! Fine! Every man hard at it, hammer and tongs." There was a fat feud between the two clans in that office. When a form of slugs worked off its feet the pressman made no attempt to remedy the trouble. "Let the blame comp. fix it," was his comment. When color-forms were locked the stone-man locked them without troubling himself to place the marginal spaces so that the plates could be moved with little effort. Confusion had frayed the edges of every man's temper.

The quiet place where the foreman has time to smile and to look about him, where every motion of every man spells confidence, is the feud-killer and the money-maker. The celerity of the man who takes time to study each motion is the winner. Mercury's winged heels are out of place in the printing-office. They are certain to kick something over and to make more pi than profit for the boss. A series of job-tickets telling its story so completely that not a question need be asked from the time the copy leaves the front office until the finished work is shipped may be reckoned a necessity.

Mechanical friction usually implies fault; but in the present state of human fallibility fault does not necessarily mean that the obvious culprit is to be blamed. Sometimes tools and materials are not calculated properly to do the work for which they are designed. A loose-fitting cross-bar often disturbs the serenity of a whole pressroom and calls down maledictions upon the head of the stone-man who locked the form, when it is quite possible that short-sighted economy on the manager's part compelled the use of that particular chase. A loose bar will inevitably cause spaces and quads to work up, and the only resource is to remove it after the form is on press and substitute a temporary bar of wood furniture, or to lap the bar with nonpareil reglet and nail it down. Curses never yet held a space in place.

On the other hand, the compositor who is called to the press four times in as many half hours to register a ruled job which persists in running in and out, is pretty sure to return a faulty diagnosis when he blames the feeder or metaphorically kicks the pressman's shins. The probability is that the ruler's lifts have become disarranged in the cutting-room and the stock has been cut to different guides.

Watching these various points, anticipating snarls and smoothing them out before they occur, is one of the ways in which the competent manager keeps down the feud. Another way is in studying his men's qualifications to the end of busying each man on the class of work best suited to his education and temperament. One man is at his best on making ready fine-screen half-tones; another in judging the value of tints in colorwork; another has a mathematical mind and can follow a long run of numbering-machine changes without errors or jumps. Where conditions permit, the placidity of these men's minds will be conserved by giving them the class of work on which they make the best progress.

A manager soon becomes known at his true value in the workshop, and the men will heed suggestions from one who has been tried which they would scorn to notice had his caliber not been proven.

"It looks like rain, to-night, Charley," a competent superintendent remarked at quitting time one day after a long dry spell; "better date all the lifts on that yellow run and keep them dated right through to the end of the job. It won't cost anything, and, as I am doubtful about the seasoning of that stock anyhow, it is pretty sure to save trouble."

And it did save trouble. The work was a long run of three-color plates on 25 by 38 enameled stock, and when the second color was put on it was found that the shrinkage varied with each day's run. Had the lifts been bulked, keeping a register would have also kept the pressman constantly "in the air." As it was, each new date furnished the guide for an adjustment of register.

The fact is, neither the compositor nor the pressman is unduly fractious. Neither means to carry a chip on his shoulder, and the manager who holds out a sensible olive branch will find it accepted for all it is worth. I have seen a notoriously intractable man, whose bristles were always ready to rise, tamed so that he would eat out of the hand of the diplomatic manager when that functionary cured the slug and column-rule evil, known in every pressroom, by buying a set of modern column rules slightly tapering from base to crown, so that they firmly gripped the tapering edges of the slugs. In another case a roll of rubber tape accomplished the same office. The matter was execrably spaced, and the rubber leads, placed along the length of the page, upon being locked, swelled and "gave," accommodating the inequalities of the justification, to the end that the run was finished without trouble.

FIELDING AND HIS PUBLISHER.

In the Huth collection of autograph letters being prepared for sale by auction in the middle of the month is the original agreement between Fielding and Andrew Miller for the publication of "Tom Jones." It bears date March 25, 1749, and in consideration of payment of the sum of £600 absolutely makes over the copyright to the publisher.

The work is described as "a certain book printed in six volumes, known and called by the name and title of the 'History of Tom Jones — a Foundling,' written by me, the said Henry Fielding." An autograph receipt for the money shows that it was paid on June 11, 1748, nine months before legal transfer was made. The novelist's need of cash is indicated in a letter bearing his picturesque but illegible signature, dated July 9, 1738.— *Westminster Gazette.*

Written for THE INLAND PRINTER.

SCIENTIFIC COLOR IN PRACTICAL PRINTING.

NO. XVI.— BY E. C. ANDREWS.

Color Matching.

IN the July, 1910, issue of THE INLAND PRINTER I described the equipment necessary to do accurate color-mixing in the average pressroom, but did not take up the question of how many colors it is advisable to carry in stock. Many printers buy a pound or so of every color shown by the inkman without regard as to how and when they may use them. The result is that the ink shelf shows more variety than usefulness. Each printer must lay in a supply according to his own needs, and it is impossible to outline one list to fit many cases. If your work is of high grade on enamel and bond paper, it follows that you must have a heavy, high-grade half-tone black for enamel paper and also a softer half-tone black to use in reducing, if the heavier one picks the stock. Then, too, a brilliant light red is necessary to use for decoration or initial letters on enamel papers. This red should be in middle value. Such a red is known on the market as flaming scarlet. For the bond paper you should have a heavy job or bond-black and a light or yellow red of the same color as the enamel-red, but heavier body — a job flaming scarlet. The kind of half-tone work done by the printer, or, in other words, his ability to fit the ink to the stock after the job is properly made ready, and the proper use of the right red, often makes the reputation of the printer. In these two inks at least it is advisable to carry two bodies in stock. Other colors may be made heavier by adding a heavy varnish, and soften by reducing-varnish or compound, and the customer will not discriminate so carefully. A few pounds of the high-chroma lake inks should also be kept in stock, as well as bronze-red, bronze-blue, and vermilion, but in matching colors the most important ten pigments are the fundamentals at their highest chromas, shown in Plate II, January number of THE INLAND PRINTER, and these same five colors — red, yellow, green, blue, and purple — reduced in chroma until nearing neutralization, and lowered in value, colors similar to those shown in the second line from the bottom of Fig. B, Plate I, June, 1910, issue of THE INLAND PRINTER. With these ten colors, and white and black, a very large proportion of all colors may be obtained quickly and accurately. The exceptions are the high-chroma and lake colors, some of which are mentioned above, and the high-chroma colors lying between the five fundamentals in Plate II. Mixing two colors in order to produce a third always lowers the chroma of the mixed color below the average chroma of its components. This is due, as explained before, to the fact that no pigment reflects the rays of its own hue alone, but many others, and when these "stray" rays are mixed with the "stray" rays of the second color, some neutral gray is the result.

In locating the five fundamentals mentioned, among the unclassified and unstandardized colors on the market a comparison of the old twelve-step sequence with the decimal circuit will be instructive. If we start with red, yellow, and blue, and by subdividing get red, orange, yellow, green, blue, and purple, and then add the intermediates, the twelve steps will compare with the colors of the decimal circuit as indicated in Fig. 43. Only a glance is necessary to show that the twelve-step sequence not only gives the wrong complementaries, as explained previously, but that there are gaps and inequalities of spacing necessary in order to make a given color-name, such as yellow, occur over the color it represents, using the decimal circuit as a standard.

Those who doubt may verify the standard for themselves by placing the five hues indicated in Plate II around a sphere, and if each color be brought to the same value and chroma they produce a neutral gray when the sphere is rotated. If we select the five colors at a chroma of 50 and a value of 50, the neutral gray will have a value of 50; if the colors are selected at a value of 70, the neutral gray will have a value of 70, proving without a doubt that the hues of the five fundamentals are equidistant from each other, or a colored gray would be the result of rotation. Such spheres have been put on the market by Mr. A. H. Munsell for use in schools where, owing to lack of apparatus, it would be difficult for the teacher to standardize her own colors for class demonstration.

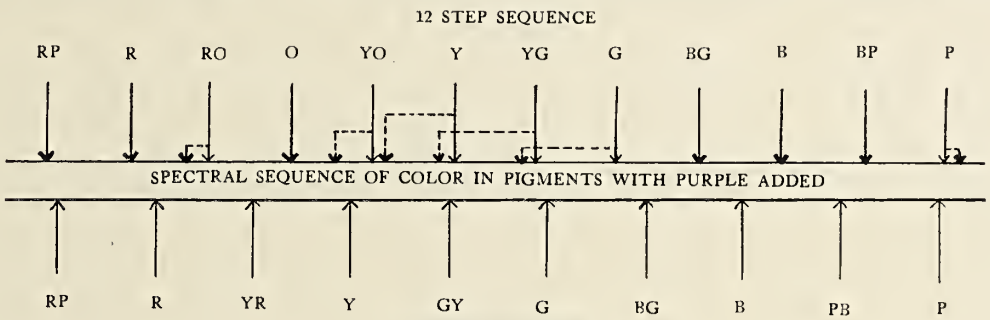


FIG. 43.

The same experiment may be tried with the twelve-step sequence, and the result verifies the inequalities shown in Fig. 43; for, instead of a neutral gray, rotation shows an excess of yellow-red.

You will notice that the red in the twelve-step sequence is not so near yellow as in the decimal circuit, the yellow is a little nearer green. (The yellow of the twelve-step sequence actually occurs as indicated by the black arrowhead which is connected by dotted lines with the position where yellow should fall were the twelve-step circuit correct. This same method of indicating the actual position, as opposed to the theoretical position, is followed in the other colors); the green is yellower than in the decimal circuit, the blue more purplish and the purple a trifle nearer red. The most marked difference is in the blue, and those who have always thought of blue as having a hue approximating ultramarine experience a distinct shock when shown the blue of the decimal circuit. "It's blue-green and not blue," is a common remark; but if a true

blue-green is placed on one side of it, and blue-purple on the other, the correctness of its hue is evident. Moreover, the decimal blue, besides fulfilling the requirements for a blue exactly midway between green and purple, has the greatest possibilities as an artistic color. It is found in Oriental rugs, Japanese prints, and other works of art. At a recent test made by a large class of art students at the University of Chicago, a blue of this hue was almost unanimously selected as being the most satisfying of all blues.

With these ten pigments at our command, color-matching becomes a matter of judging the predominating hue of the color we wish to imitate, matching the hue and then adjusting the chroma and value of our mixture. To judge the predominating hue we must forget such terms as brown, russet, buff, citron, sage, slate, plum, etc., and substitute for brown, red-gray, yellow-red, gray or yellow-gray, as the case may be; buff becomes a yellow-red-gray, having a higher value than the red-gray we formerly called brown, while sage, slate, and plum become green, blue, and purple grays. It is obvious that the color to be matched may not fall exactly on one of the five colors we are using as a basis, nor yet exactly half-way between any two, but if the general hue, for example, is red inclining toward yellow rather than purple, by adding yellow to red in small proportions we may stop at any point we desire. Let us suppose the hue of the unknown to be a hue half-way between red and yellow-red, and the strong chroma colors we have used in mixing have produced the correct hue but have given it too high a chroma. What then? Either we must add a small proportion of the complement of this color, or mix together a little of the neutralized red and yellow (in the same proportion as we used of the high-chroma colors), and add this to our formula. The proper complement is shown by a glance at the color solid: the complement of red is blue-green, that of yellow, blue; so that if we are to add the complementary color to our formula it consists in a mixture of blue and blue-green. But to get just the right amount of each color! There lies the difficulty. A trifle too much blue, and we have changed the hue of the ink, when it was our intention to lower the chroma only. The usefulness of a neutralized color for each of the high-chroma fundamentals is evident, for no matter how much red-gray we add to red the hue is not altered, but proceeds in a straight line toward the neutral axis of the color solid. In matching full-strength colors the question of value may be left to the last, as the five fundamentals are natural in their respective values and by mixture will produce natural values. By natural values I mean that the decimal red is what we describe as a full-strength red without any admixture of gray. It occurs (Plate II) at 40, yellow at 80, green 50, and blue and purple at 30.

Where the unknown is a tint, value should be considered first, and the white should be weighed out first. Starting the other way often means that by the time you have added enough white to get the correct value, you have twice as much ink as is necessary for the job. A word about chroma, when it comes to mixing: Red and yellow in the five fundamentals have chromas of 100 and 90 respectively, so that in weighing equal parts you may be confident that the hue of the mixture will be about midway between the two colors. Green has a chroma of 60, blue 50, and purple 60; these also may be mixed with each other without allowance for inequality of chroma. But when yellow and green are used to produce green-yellow, a greater weight of green must be used than yellow, in order to offset the higher chroma of yellow. The same rule applies in mixing red, with a chroma of 100, with purple of 60 chroma; purple must be used in the larger quantity if we wish to produce a red-purple midway between the two colors in hue.

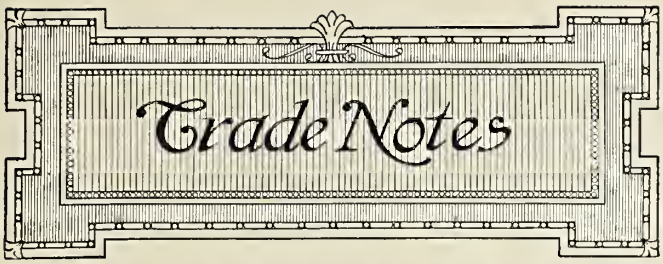
The color-matcher must learn to see the presence of a high-chroma color, or much time will be wasted before he finds that he is on the wrong track. Yellow-lake or indian-yellow can not be imitated by the fundamental yellow, neither will the fundamental red and yellow produce persian-orange. Emerald and velvet greens, royal and ultramarine blues, royal purples and magenta lakes are other examples of colors that can not be imitated by mixing. You must have each and every one of these colors in stock if you are to accurately match a color in which they have been used.

A word about accurate color-matching. This is always exceedingly difficult, owing to the difference between the stock used for the job and that submitted by the engraver. If you are dealing with the engraver direct, insist that he pull proofs on the identical stock you have bought for the job. Matching an artist's water-color proof is in many cases absolutely impossible, owing to the fact that the artist may carry on his color much heavier than you can lay it on with a press. In the use of high-chroma colors, too, the artist and engraver seem to conspire against the printer, often to no purpose, as far as the beauty of the design is concerned. What the printer should educate his customer to look for in the finished work is not the arbitrary following of an unstandardized and sometimes undesirable color-scheme, but the beauty of balanced-color relations. When you prove the job, show it to the customer with an enthusiasm as to your interpretation of the right color-scheme, rather than with an apology for not quite matching the artist's or engraver's proof. Remember that the artist and engraver, if asked to duplicate the color-scheme without the proof to go by, would produce only an approximation of what they formerly considered desirable, if they did not substitute a new color-scheme altogether. The case is similar to colored etchings. After the plate is finished the artist pulls many proofs in different color-schemes, and it is hard for him or any one else to say which is better. The most he can say is that "Personally, I like this one best of all." Try then and educate your customer to the fact that it is possible for the poor printer to produce something better than the proof submitted. The only question you should permit him to discuss is whether or not your proofs please him, and in producing pleasing color-schemes standardized colors such as those I have indicated are greatly to be desired as opposed to the unstandardized relations of miscellaneous high-chroma pigments.

(To be continued.)

PRAGMATISM.

Pragmatism originally meant a consideration of events, not philosophically but practically with reference to cause and effect. To-day the term is used as the name of a system of philosophy, one of the most widely known advocates of which was Professor James, of Harvard. The fundamental principle of the philosophy, and the one which justifies its name, is that what appears to be truth should be judged by its consequences rather than by any dogmatic standard or philosophic theory, and that the important thing is to recognize truth, not to dissect and analyze it. There are many teachers of the philosophy, and they do not all agree, either in their methods or conclusions, but the definition we have formulated is probably broad enough to apply to the philosophy in all its forms.— *The Sing-Sing (N. Y.) Star of Hope.*



Brief mention of men and events associated with the printing and allied industries will he puhlished under this heading. Items for this department should he sent before the tenth day of the month.

Gardner Teall in New Editorship.

Gardner Teall, according to recent announcement, has assumed the editorship of *American Homes and Gardens*, published by Munn & Co., 361 Broadway, New York.

"Heaven's My Home," Says Printer.

"Al" Finley, ex-Confederate soldier, printer, journalist and typical tourist of the old school, was haled before the police court in Dayton, Ohio, recently on the charge of over-"smiling." Replying to a question as to where he resided, Finley said: "I'm only a temporary sojourner here; Heaven's my home."

New Printing Plant at Moline.

Byron G. Skidmore and A. Hugo Ehlers, the former an experienced printer and the latter an expert bookbinder, have established a printing plant at Moline, Illinois, under the name Standard Printing Company. Both gentlemen are favorably known to the business men of the tri-cities, and it is predicted that their new venture will prove successful.

Charles Francis Press Increases Capacity.

The big New York printing-house of the Charles Francis Press has made another large addition to its equipment. Recently it purchased from the Phelps Publishing Company two large Cottrell Webb perfecting presses, one a ninety-six and the other a sixty-four page. A number of new Miehles also have been added. This new addition puts the Charles Francis concern in the first rank as magazine printers.

Establishes Pension System for Employees.

The Chicago *Tribune* has established a pension system for its employees. It provides that all who have reached sixty years and have been twenty years in the service may, at the discretion of the pension board, be retired from active service and become eligible to a pension. At the age of sixty-five years, employees who have been in the service twenty years or more may be retired at their own request. No pension is to exceed $100 a month or be less than $18. Employees holding executive positions are exempt from the maximum age limit.

Looking up Progressive Methods.

Having determined to make its printing establishment one of the best in the country, and to install the best business methods obtainable, the U. B. Publishing House, of Dayton, Ohio, recently sent the superintendents of its fourteen different departments into the largest cities for study and investigation. Early in August, J. L. Senseney, general superintendent, with S. B. Maeder, cashier and purchasing agent; Frank W. Blum, superintendent of the press department; Henry Sauer, superintendent of the bindery, and William F. Langefeld, superintendent of the job composing-room, visited the leading printing-houses of Chicago. H. G. Heuman, chief estimator, has visited several cities for the purpose of studying methods of estimating, to the end that his house may be able practically to eliminate guesswork in making contracts. Doctor Funk, head of the U. B. concern, has made an extended tour, visiting more than a hundred different high-class printeries in quest of information that will enable him to improve the plant.

Doom of the "Printers' Towel."

On August 14, the historic "printers' towel," about which so much has been written, passed out of existence, so far as Illinois is concerned. So did a number of other kinds of towels, for the new law is no respecter of institutions, placing a ban on the roller towel wherever used in public places, factories or offices. As with the passing of the tramp printer, no one will be affected with any lasting regret on account of the departure of the "printers' towel." It is simply the victim of sanitary progress. Yet it served well the jesting writer in the old days, and deserves at least the parting blessing, "May it rest in peace!"

Looking Back to the Old Days.

Augustus L. Roberts, of Washington, D. C., who is employed in the Government Printing Office as proofreader, is visiting his former home [Rutland]. Mr. Roberts learned the typesetter's trade when a young man, and in the days before the advent of the Linotype, when all composition was by hand, he was one of the fastest setters in this part of the country. He was employed for about thirty years in the printing establishment of George A. Tuttle Company, of this city, predecessors of the Tuttle Company. At one time George A. Tuttle offered a prize of $500 to any person in the State who would put up more type than Mr. Roberts in a given time, but the offer was never taken.—*Rutland (Vt.) News.*

Progress Company in Bankruptcy.

The Progress Company, Chicago, book publishers and publishers of the *Progress Magazine*, went into the hands of a receiver on July 25, with liabilities of $300,000. The Central Trust Company took charge of the company and its plants following the filing of a petition of involuntary bankruptcy by creditors in the United States District Court, and has temporarily closed down the plant and suspended the publication of the magazine. Attorney T. W. Bull, representing the creditors, stated that the plants of the company were subjected to a mortgage of $100,000, and he believed the unincumbered assets would amount to $100,000. The officers of the Progress Company are Christian D. Larson, president, and Henry B. Wolrath, secretary.

Hoe Strike Settled.

The big press manufacturers — R. Hoe & Co., of New York — have resumed full operations in their manufacturing departments, the strike of machinists having been terminated by the acceptance on the part of the men of the company's plan to inaugurate the eight-hour day gradually, so that contracts made under the nine-hour day would not be affected. While there are persistent reports that the company is to move its plant to another city, there is no authority for this statement. With the immense business of the Hoe concern, it is possible that the present plant is inadequate in one or two particulars. It is said that the greatest lack is a spur track of some railroad extending right to the door. However, even if the company found a more suitable location it would take two or three years in which to construct new shops.

Sanitary Paper Towels.

On the first day that the new Illinois State law abolishing the roller towel went into effect, the Hogan Envelope Company, Chicago, distributed a blotter and folder advertising "Heco" sanitary paper towels, together with a sample of the material used. It is claimed that these paper towels are made from pure pulp, creped by a special process, automatically wound into rolls, each roll corked with a paper protector, and that "no hand ever touches a Heco sanitary towel until it is used." The paper is soft and pleasant to use and perfectly absorbent. The company is making a special offer on the towel and a flat sanitary drinking-cup.

Imperial Chinese Printing-office.

The Chinese government has started the erection of a modern printing-office in Peking for making paper money. The cost will be in the neighborhood of $2,000,000. American architects will put up the building and equip the printing plant. The erection of this printing-office will revolutionize the entire monetary system of China, as it will result in a uniform medium of exchange as against the numerous currencies in vogue at present, owing to the fact that each provincial government issues its own paper money. The Printing-office in Washington will serve as a model for this new Chinese institution, which is expected to be finished in 1913.— *Paper Trade Journal.*

Stanley-Taylor Company, San Francisco.

The well-known San Francisco printing-house — the Stanley-Taylor Company — has moved its big plant into a brand-new home at the corner of Mission and Fremont streets. The new building is three stories high, constructed and arranged especially for an up-to-date printing establishment, with plenty of light and good ventilation, and absolutely fireproof. An illustrated card in colors, showing the old and the new homes, with a cartooned moving-procession, and carrying the notice, "Moving day for the Stanley-Taylor Company, Big Printers," was sent out to patrons and prospective buyers of printing just prior to removal. It should have been effective in calling attention not only to the change of location, but to the wonderful progress this big printing-house is making.

A Bipartizan Alliance.

There are two editors out in Kansas who seem to have a wholesome respect for the benefits which may be derived from "getting together." While issuing weekly papers in the same town, striving to outdo each other in "circulation," and fighting for different political principles — one being Democratic and the other Republican — they are nevertheless working hand in hand so far as the work of getting out their papers is concerned. Each owns an equal share in a linotype machine, and contributes an equal amount toward the salary of the operator. The papers referred to are the Eureka *Herald* and the Eureka *Messenger*, H. C. Corbett, being the "bipartizan operator," who draws "inspiration" each pay-day from a Demo-Republican combination. We would warn Mr. Corbett, however, against carelessness in the placing of his guide-lines. A little "pi" on a rush day might result disastrously to this bipartizan alliance.

Gompers Against Postal Raise.

Samuel Gompers, president of the American Federation of Labor, who recently appeared before the commission which is holding hearings on the subject of second-class postal rates, declared that there were "hundreds of thousands of subscribers to the many organs of the trade unions," and that "these journals are uplifting in their character and an incentive to education." If the postage rate should be increased, he said, "the effect would be to drive many of these publications out of existence." In concluding, he stated it as his belief that "if these publications, which are so beneficial in their character, should cease, the loss would not be so much individual as it would be national." Matthew Woll, president of the International Photoengravers' Union, and editor of the *American Photoengraver*, said that in his opinion second-class matter should be carried even at a loss, for the purpose of furthering education. He believed that an increase in rates must eventually fall upon the public rather than upon the publishers. Professor F. R. Hutton, of the Society of Mechanical Engineers; Professor Charles L. Parsons, of the American Chemists' Society; Prof. J. McK. Gattell, of Columbia; Dr. J. F. Siler, of the Association of Military Surgeons, and Ralph W. Pope, of the American Institute of Electrical Engineers, all appeared before the commission and explained how the postal laws hampered their journals.

A New Printing Plant at New York.

Another high-class printery has been established at New York city, styled the Read Printing Company and located at 106 Seventh avenue. The concern has for its officers some of New York's best-known printers. Mr. Hiram Sherwood, the president of the company, was for a number of years superintendent of the Bartlett-Orr Press and the Chasmar-Winchell Press, during which time he supervised a large number of fine catalogues, booklets and general advertising literature. H. V. Read and J. B. Mack, Jr., treasurer and secretary respectively, are known to many through their connection with the above-named companies in the capacity of directing the mechanical departments. F. H. Doelle, Jr., is general sales manager. A competent force of designers, engravers and binders has been secured, and it is expected that the company will become an important factor in the production of high-class work in the East.

Pressroom in Bowels of Earth.

The new pressroom of the Boston *Post*, the construction work of which has been finished, runs five stories, or sixty-six feet, below the level of the street, and in a number of features is the most wonderful pressroom in the world. This newspaper, unable to secure sufficient space on either side of its own buildings, concluded to reach down into the bowels of the earth for room in which to accommodate its growing business. The novel feature — and one which violates all former precedent — is that the massive newspaper presses will be suspended one above the other on concrete floors. Heretofore it has been held that the very heavy newspaper presses running at great speed must be placed on solid earth on account of their weight and intensive vibration, and the complete success of the *Post's* radical innovation, which at best was a hazardous experiment, will attract the attention of newspaper publishers and printing-press manufacturers in all parts of the world.

Combine among Printers Is Charged.

The Multnomah County Court, at Portland, Oregon, according to recent newspaper dispatches, has charged the local printers and bookbinders, who recently submitted bids for the county printing, with being in collusion on the bids, declaring that it had the evidence at hand to prove such a combination. A committee from the printers and bookbinders called upon the court and made a strong plea that

the work be kept in Portland. It is said that a combination was admitted, so far as cost prices were concerned, but collusion in the bidding was denied. The trouble between the local printers and the county court arose when bids were called for on large record books. The lowest bid, by a Portland firm, was $14.40 a book. A San Francisco company has offered to do the same work for $9.50 a book, and the county court has indicated its intention of giving the work to this concern. Portland printers claim that the low bid of the San Francisco house was made for the purpose of " knifing " Portland products.

Gathering the Summer's Joy.

The accompanying illustration shows the staff of the *Journal-Transcript*, of Franklin, New Hampshire, on its annual outing. The little fellow shown in the photograph is the son of City Editor G. B. Sawyer. The picture was taken in front of the postoffice at Meredith, where a landing had been made from the Water Witch, a steamer chartered for the occasion by Judge O. A. Towne, editor and publisher of the *Journal-Transcript*. In fact the members of the party were the guests of the Judge, who annually



STAFF OF THE " JOURNAL-TRANSCRIPT," FRANKLIN, NEW HAMPSHIRE.

takes his entire force of employees on a little excursion and outing.

While at Meredith a visit was made to the office of the *News*, and Editor Lance, of that enterprising little paper, gave the party a hearty reception, although it was with difficulty that standing-room was found for the whole party. In the following issue of the *News* the editor said: " The visitors filled every inch of room in the place, and the writer was glad of one thing, that he hasn't got to hand out pay-envelopes to such a bunch every Saturday."

After leaving Meredith stops were made at Rocky Point, the summer home of Judge Towne — where the visitors were received most graciously by Mrs. Towne and Miss Towne — and at Center Harbor, after which the Water Witch steamed into The Weirs. At this point train was taken for Franklin, closing what was unanimously agreed to be a red-letter day for every one who participated.

Imrie Fills New Office.

John M. Imrie, editor and manager of the *Printer and Publisher*, of Toronto, Ontario, and whose name has become familiar to printers and publishers all over the Dominion through his indefatigable efforts to have more business-like methods established in newspaper and job offices, has been appointed secretary of the Canadian Press Association. The office of secretary is a new one, provided in recent amendments to the Association's by-laws. Mr. Imrie assumed the duties on August 15, with offices in Toronto. The new secretary will extend the cost-finding campaign in which the association has been engaged for a year or more, and it is expected that his work will lend a new impetus to the movement.

Publishers Fight Tax on Royalties.

The book-publishing interests have become aroused over the possibility that authors' royalty accounts may be made a part of the dutiable value of books imported for sale in this country. The question has been raised by the appraiser as to whether authors' royalties were to be considered a part of the cost of books, and upon the protest of the publishers that they could not be so considered, the case has been referred to Washington for final decision. It is expected that the question will come up before the General Board of Appraisers within a few weeks, when the publishers will make their fight. Joseph H. Sears, president of D. Appleton & Co., has made the following statement bearing on the matter:

" The essential point in the discussion involves the exact placing of royalty on a book. If the royalty to the author is a part of the cost of the book, then the United States Government should charge duty on that royalty. If the author's royalty is a share of the profits of the book, then the Government should not charge duty on that royalty.

" My contention is that if the royalty is not paid until the book has been sold, that royalty is a part of the profits, and not a part of the cost. Therefore the Government should not charge duty upon it. Books, in sheets or in bound copies, are imported under two different agreements, either being at the option of the publishers, as may be eventually agreed upon. Either the importation price includes the royalty to the author or it does not. If it does, then, in my opinion, the publisher should pay a duty on that royalty. If it does not, then, in my opinion, the Government should not charge duty on the royalty."

A Handsome Dedication and Souvenir Book.

The International Printing Pressmen and Assistants' Union issued a handsomely printed book to commemorate two notable events — the dedication of the Sanitarium and Home at Rogersville, Tennessee, and the holding of the twenty-third annual convention, June 19, 1911.

The book, of 120 pages, is uniform in size to THE INLAND PRINTER pages and is printed on fine enamel stock, the cover attractively decorated with a tricolor cut of the home, surrounded with an intricate border embossed in white. The lettering is in gold in relief. The advertisements are well displayed, and the half-tone cut work is excellently printed. A full-size plate showing the succes-

sive stages of a three-color print, from the first impression in yellow to the finished print having the three colors combined, is a part of an eight-page insert produced in the International Printing Pressmen and Assistants' National Technical Trade School at Rogersville, and is interesting in its scope and treatment. The composition and presswork, excepting the foregoing insert, are executed by the Woodward & Tiernan Printing Company, St. Louis, Missouri. Numerous illustrations appear, together with articles written by prominent members of the union and the craft at large. The advertising pages are well patronized by the manufacturers of printing material and supplies, as well as by local unions. Altogether it is a very creditable souvenir.



CHICAGO TYPOGRAPHICAL UNION SPECIAL TO THE I. T. U. CONVENTION, SAN FRANCISCO,
At the Chicago & North Western Railway Depot, Chicago. The men are mostly out of sight in the smoker.

THE I. T. U. CONVENTION.

The fifty-seventh annual convention of the International Typographical Union, held in San Francisco on August 14-19, in several features was one of the most remarkable in the history of the printers' union. There were 230 delegates in attendance, and fully two thousand visitors — the number breaking all records — paid their respects to the big organization. Special trains were run from different sections of the country, those from the East and Middle West starting about a week previous to the opening of the convention, so that all of the interesting points along the way could be visited. From Chicago the special train — a picture of which is shown herewith, taken about three minutes before its departure — carried almost two hundred delegates and visitors, and is said to have been the best train ever sent out of the " Windy City " bound for a typographical convention.

At San Francisco the delegates and visitors were royally welcomed by Mayor McCarthy; C. W. Hornick, of the local publishers; Charles A. Murdock, of the commercial employing printers, and several labor leaders, including officers of the local typographical union.

Reports of the International officers showed that the organization has a membership of approximately 56,000. During the year the membership earned $49,770,668, or an average of $973 per member, an increase of $20 a year per member over the average of last year. Scales of wages were raised in many towns and cities throughout the jurisdiction, and harmonious relations with employers were never more general than at the present.

The secretary-treasurer's report showed that the receipts during the year were $561,177, while the expenditures were about $139,000 less than that sum, or $422,112. Adding the balance in the regular funds of $81,553, and the pension fund balance of $277,596, there is now in the hands of the secretary-treasurer approximately a half-million dollars.

There was a battle over a proposition to increase the membership of the executive council from three to five, the anti-administration men making the claim that a larger executive council would be more in keeping with the democratic tendency of trade-unionism. Their opponents contended that two more members on the council would not add to its wisdom, might delay action, and would certainly increase expenses.

By a recent referendum vote piece work and the bonus system were practically prohibited, but, on consideration of the situation confronting the union's representatives on the national board of arbitration, the proposition was construed as being declaratory rather than mandatory, and the members will have another opportunity to express themselves on the subject. Meantime the international officers will endeavor to have scales made on an all-time basis, but will be free to compromise if they find it necessary to do so.

The delegates were unanimously of the opinion that $2,400 a year is too small a salary for the president and secretary-treasurer. In this the San Francisco convention followed the lead of the Minneapolis meeting last year. At that time, however, the members refused to approve a recommendation of the convention to raise the salary of the officers $1,000 a year. To guard against a repetition of this action the delegates at San Francisco pledged themselves to follow the lead of a special committee in carrying on a propaganda, educating the members to the necessity of paying the chief executive officers something more than foremen's wages.

The walk-out on the Hearst papers at Chicago — popularly known as the Chicago situation — was before the convention. Delegate Koop, who is chairman of one of the

chapels involved in the strike, made a rather perfunctory statement regarding the matter, but former President O'Brien fought nobly against great odds, defending his course with considerable vigor. Then President Lynch, Secretary Hays and former President Tole, of New York Typographical Union, took the floor, the latter to corroborate certain statements of the former. Mr. Lynch made a scathing denunciation of the whole proceedings and the principal actors involved; the convention unanimously endorsed the acts of the executive council, denouncing the strike, not even Delegate Koop's usual stentorian tones being heard when the negative vote was called.

The membership will vote on increasing the old-age pension to $5 a week.

A proposal to establish a graduated burial benefit will also be approved or rejected by the members.

Probably the most important act of the convention was the endorsement of the tentative agreement arranged between the executive council and a committee of the American Newspaper Publishers' Association, the purpose of which is to continue the policy of mediation which has prevailed between the two big organizations during the past five years.

San Francisco publishers entertained the International officers at Santa Cruz for two days.

Cleveland was selected as the next meeting-place, and San Francisco put in a bid for the convention in 1915, as this will be its exposition year.

HARVARD'S COURSE IN PRINTING.

The success attending the course in the Technic of Printing offered by the Harvard Graduate School of Business Administration has been so great that it has been decided to expand the course considerably this year. The course gives two years' training for men who are preparing for administrative positions in the printing and publishing business. In a circular dealing with the outlook the university authorities say:

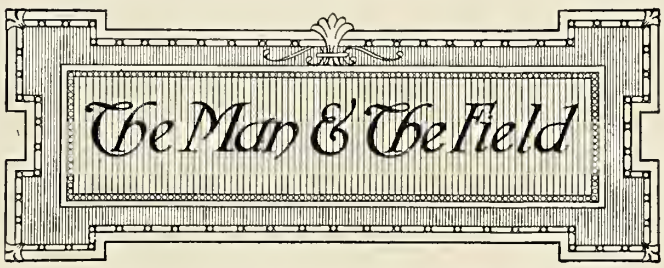
"Instead of occupying one-eighth of the student's time, as at first, it will be enlarged so that it will form one-fourth of the first year's work. The original plan of choosing instructors who are specialists in the different phases of the industry has been continued, the list of teachers for the year including among others Mr. D. B. Updike, Mr. A. W. Elson, Mr. J. Horace McFarland, Mr. Henry L. Bullen, Mr. Herbert L. Baker, and Mr. Walter S. Timmis. In addition to this course in technic, the curriculum includes a course in the history of printing, and courses in accounting, industrial organization, commercial resources, and commercial law.

"The four months following the first year in the school are spent in actual work in the shop. The student then comes back for his last year of instruction.

"The work of the second year consists of an advanced course in the Technic of Printing, in which a number of practical problems are worked out under close supervision. The instruction is largely of the nature of laboratory work. The student is given practice in preparing copy for the printer, and through various experiments has a chance to work out for himself some of the underlying principles of design and harmony in type-forms. He is then required to follow several jobs through the press, determining the format, planning the work in the composing-room, preparing the specifications for paper and ink, estimating on the cost of various kinds of illustrations, and making a thorough study of all the manufacturing problems involved. Later in the year he is asked to lay out the work for a specific plant, after being supplied with the necessary information as to the number of employees, the number of machines, and the amount of work to be handled. Special attention is devoted to printing-office organization, and to cost accounting as applied to the printing-office.

"Various experts will be called upon from time to time to take part in the instruction. Among these may be mentioned Mr. Bruce Rogers, formerly of the Riverside Press, who has agreed to take charge of the work in design.

"Advanced courses in cost accounting, industrial organization and commercial policy complete the work of the second year."



This department of service is designed to bring men of capacity in touch with opportunities which are seeking them and which they are seeking. There is no charge attached to the service whatever. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their application will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly those who command opportunities which they are seeking men to fill will be accorded the same privilege under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

Ad. and Job Compositor.

(154.) Is an I. T. U. Technical School graduate. Has earned the diploma. Wants a position where he can work in the International Typographical Union.

Superintendent of Printing.

(153.) Is a young man who has worked through all the departments of printing. Is now engaged as superintendent (150 hands), but wants to enlarge his field. Familiar with cost systems, buying and general clerical work. Has studied advertising and prepared and instituted successful selling schemes.

Wanted—Position as Engraving and Art Manager.

(152.) Has a record of twenty-four years in photo-engraving and kindred trades. Now employed, but desires a change. Is an expert in color and fine black catalogue illustration and engraving. A good artist who understands all kinds of artwork and color-printing. Has had charge of some of the best shops in the United States and Europe.

Foreman Country Weekly and Job Office.

(155.) Wants to get out of New York city. Is married. Young man. Fourteen years' experience in printing-offices. Advertisement and job man and foreman of daily and weekly papers. Has original ideas, and is familiar with paper-stock and estimating. Knows how to secure confidence of patrons and is successful in handling men and establishing fairness and efficiency. Small city or town in New York State, Connecticut or Massachusetts preferred. Desires mostly to take charge of a country weekly and job office in some good locality for one who has not the time to look after the business himself.

Cost and Method

Virginia Cost Congress, October 5-7.

It has been definitely decided that the Virginia Printers' Cost Congress will be held in Richmond on Thursday, Friday and Saturday, October 5, 6 and 7.

Chicago Firm Shows Dignity and Good Sense.

Recently the printing-house of Ryan & Hart, Chicago, madé an effort to secure some printing contracts from a large packing concern, the general offices of which were moved to Chicago some little time ago. As with many other big companies, this one expected the printers to come in crawling on their knees, and sit around for a day or so making figures for the purchasing agent to scan at his leisure. But the following letter informed the newcomer that there was at least one printing-house not doing business in that way:

" Our representative called at your office to-day and you outlined a plan which your company intends to take in regard to figures on printing. Under the circumstances it would be impossible for our firm to compete in this way, against fifteen competitors, who, we understand, figure in your office, each one individually. This is a case where the man that makes the mistake will secure the order. We thank you very much for the courtesy shown us in our initial dealings with your company, and at some future day, if you change your plan of figuring, we will be more than pleased to give you our best efforts in the way of figures."

It will be a happy day for printerdom when the course pursued by the Ryan & Hart Company shall be the rule rather than the exception.

The Office.

Legitimate profit in competitive industries represents the value of the service rendered the public. It is the only foundation upon which consistent, lasting profits can be built. In the printing industry, where the total annual product so nearly represents the investment in machinery, there is a possible great improvement. This improvement is rapidly taking place everywhere by the awakening of the man in the office, or the man who should be in the office, but who is often so close to his case he forgets he has an office. And it is daily becoming more a matter of history that the employing printer is a dissatisfied man.

For those who are still dissatisfied there is the same way open for improvement the others have found. Let each such one first search his own mind for his troubles. He will find every one of them right there where he can correct it if he is honest with himself. No man is entitled to more profit than he is getting when once he realizes this, for it lies within his power to improve that service that spells profit. The mere turning out of a completed product does not complete the service. The work may be far above the average in quality and art, but there is another point to service that the modern man of business considers. This is office service. So often is this most important department overlooked that it is difficult to reëstablish its prestige. This department must determine the cost of the work that has been done in the mechanical departments, and, adding its own pro rata of cost, see that the charge also includes the proper profit.

There must be a directing head to a successful undertaking, be it business or war, and the working forces naturally look to this head for support and successful direction. In some printing-offices this responsibility ceases when the weekly pay-roll is met, failing to add that distinction of service that reaps profits.

For plants of all sizes the knowledge of the business centers in the office, whether that office be carried around in the mind of the man who is his own workman and office man or whether it be in a complete office force and regular system. The profits on a dollar for one are as important as the profits on a dollar for the other. A dollar lost by each has its proportionate importance, and means a dollar's limitation to-morrow, the limitation producing its effect in ever-widening circles of time till it increases far beyond its original importance to the man. A dollar gain has or could have an equally beneficial effect if the average employer had not already lost so many dollars that he has become a pessimist. However, dollars gained will have an increasingly beneficial effect till all memory of loss is effaced.

The equipment of a plant should determine the class of work sought and accomplished by it and each class can be done with equal service, yielding therefore the same profit on the dollar. It is true there are some kinds of work that seem not to be so valued by the purchaser that he will permit the charge of equal profit as on other work, but this is largely up to the business as a whole to adjust, and it is being done automatically by the man ignorant of his costs taking the cheap work and poor-pay customers, and just so long as this class of printers exists so long will this work be floating around.

Good service means accurate knowledge of costs and an efficiency that will reduce all unnecessary cost to a minimum. Through proper office organization all this can be accomplished in the mechanical departments. Then let the office department look to its own expense. Let it compare its proportion of expense to the cost of the finished product. Sometimes offices are so systematized this percentage alone will bankrupt the concern, and the managers are often the last ones to acknowledge wrong in themselves. We assume, however, every manager is honest with himself and wants to ask no greater efficiency from his men than he is willing to develop in himself and his department. So a cost system is not all blanks and velvet for the office. It means work and high efficiency there as well as elsewhere. In fact the office efficiency must from the nature of object sought come first in importance.

Good service means also a more rigid collection of accounts or a charging of interest on all overdue accounts. Many shops permit accounts to run equal to more than the month's business, and this is constantly growing. It all means loss for the printer, for no customer will long stand for this charge being made against his work. A very good way to keep this amount in mind is to charge the interest these accounts would bring, if well invested, against the profit and loss account at the end of each month.

It is therefore for the officers of the printing plants as in any other industry so to train their own departments and the departments dependent upon them that each yield the highest type of efficiency, and the service will be accomplished and the dollars will be taken care of.—*Robert A. De Con.*

Benedict's New Type Scale.

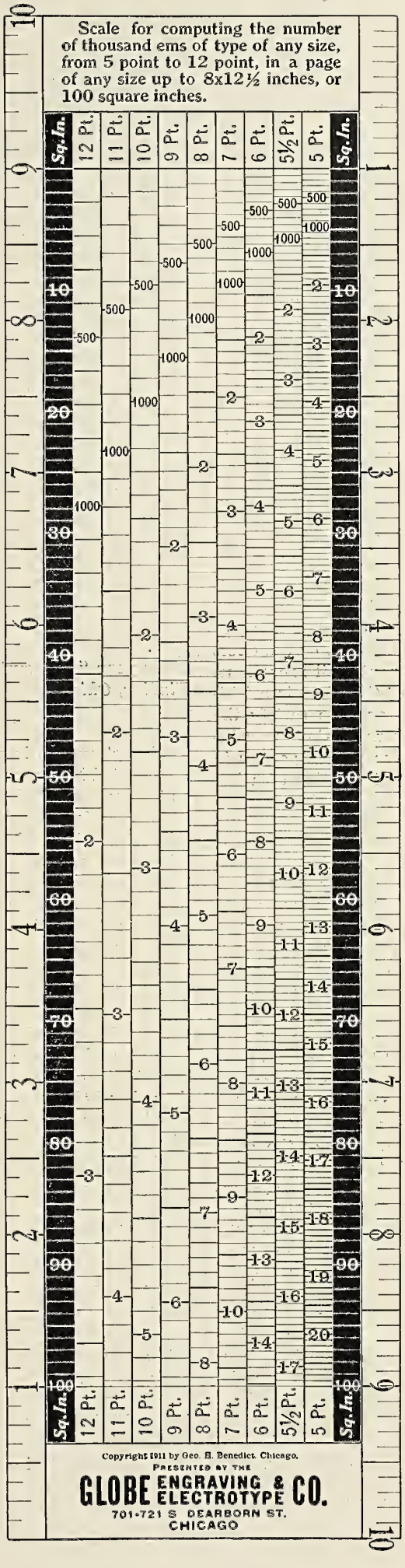
Mr. George H. Benedict, of the Globe Engraving and Electrotype Company, 701 to 721 Dearborn street, Chicago, is notable for many good qualities, and one of the most notable is a positive genius for devising computation scales and tables, charts, etc. His latest contribution toward simplifying the work of calculating costs is a type-scale, which is illustrated here. This type-scale permits type-matter to be measured in inches and then gives the number of ems in the various sizes of type in comparative array.

To apply the scale, measure the height and breadth of the page or galley with a foot-rule or with the rules at the sides of the scale to obtain the number of square inches. The inch rules on each side of the scale are the same, except that the rule on the left has each inch divided into eighths and that on the right has the inches divided into tenths.

The decimal system is more readily computed, but both rules are put in so that the user may adopt either style as he sees fit in measuring a page to get the number of square inches. This is all the figuring that is necessary with this scale.

Two black scales are shown on each side of the diagram. They are both the same. Two are used so that, as hereafter described, a straight line may be led directly from the one to the other. These black scales are square-inch indexes and are marked off in tenths.

Suppose we measure a page of type set in six-point. It is 5 inches wide by 7 inches long. That is 35 square inches. From the figures 30 in white letters on the black scale we count down five spaces as marked in white thereunder. That is then the index for the thirty-five square inches. We lay a card edge close to the fifth line from 30 from one side to the other of the black scales. In the various columns between the two, reading at the heads, 5, 5½, 6, 7, 8, 9, 10, 11, and 12 point, we find the number of ems contained in the 35 square inches in these various sizes of type. The figures in the columns indicate thousands and the spaces between hundreds. So in the example we have named, 35 square inches of six-point would show in the scale 5,000 ems.



Mr. Benedict explains his scale and its use clearly, and we print his explanation hereunder. The scale is bound to be a great convenience and simplifier in calculation, and it will well repay any printer to study it and become perfectly familiar with its use.

The scale herewith is intended to save the estimator some of the mental drudgery as well as the possibility of mistakes in computing the number of thousand ems of type, of any size, in a page of any size, up to 8 by 12½, or 100 square inches.

Explanation: The outside scales are standard-inch rules for measuring the page. In the one on the left side, each inch is divided into eighths; in the one on the right side, each inch is divided into tenths. The tenth rule will be most convenient, as calculations made decimally are easier and more accurate than if made in fractions.

The black scales are "indexes" of square inches, and are divided into 100 parts. Each line represents one square inch, and every tenth line is numbered.

In the remaining columns each division represents 100 ems of type of the size indicated at the top and bottom of the columns. The lines representing the first 500 and 1,000 ems are properly numbered. Every other tenth line has a single number, which indicates that the line covered by it represents that number of thousand ems. Each intervening line adds 100 ems to the thousand above.

By placing a card on the scale so that the edge exactly lines with "50" on both square-inch "indexes" it will be seen how accurate the scales are, when, by calculation, it is known that 50 square inches contain —

1,813 ems of	12 point type.
2,158 ems of	11 point type.
2,611 ems of	10 point type.
3,224 ems of	9 point type.
4,080 ems of	8 point type.
5,329 ems of	7 point type.
7,254 ems of	6 point type.
8,633 ems of	5½ point type.
10,446 ems of	5 point type.

In the same way the number of ems of any size type from 5 to 12 point, in any number of square inches up to 100, can be found without the necessity of figuring, or a possibility of making a mistake.

An Actual Occurrence.

Customer — " What will five hundred envelopes [handing sample with three lines of composition] of this size and copy cost? "

Printer — "Ahem! Guess I'll have to charge you $1.75 for that job."

Customer — " Go ahead! "

There was a colloquy about business and kindred subjects, when the trend of conversation was abruptly interrupted ——

Printer — " Oh, say! I made a mistake about those cards — they'll cost $1.50. I am very sorry —— "

Customer — " Go ahead and send a bill for $2. I know a little about the printing business, and don't want to rob you."

And yet we wonder at some things.

The Lowest Hour Cost.

Recently there came to our desk a letter from the Staples-Howe Printing Company, of Manila, P. I., stating " our costs are as follows: Composition, 51½ cents an hour; presswork, 50 cents; bindery, 18½ cents; engraving, 33 cents." These figures were said to include insurance, depreciation, wages of superintendence, etc. Happening to know something of the businesslike way of this firm, and having reason to believe it was making real money, its statement of costs surprised us. Was this the result of scientific management, an open-shop elysium, or the effect of having a force of " swifts." The next mail brought us the explanation — " every employee of this shop is a Filipino." These are low costs — low enough to satisfy the most ardent apostle of " Keep 'em down " — but unfortunately there is not a great demand for printing-offices in Filipino land, and perhaps low prices, indicative of a low standard of living, have something to do with that.

Union to Co-operate with Composition Club.

At a recent luncheon of the Chicago Composition Club, composed of the owners of Chicago's Linotype houses, Walter C. Barrett and John C. Harding, president and organizer respectively of the local typographical union, were invited guests. The union officers had been urged to attend for the purpose of effecting closer relations, so that helpful coöperation might be established between the two organizations. Both gentlemen addressed the members of the club, saying they were favorable to any plan that promised the desired result, and would be pleased to meet with representatives from the club for the purpose of formulating a plan that would be mutually beneficial. Before adjournment a committee was appointed to confer with a like committee from the union. One of the chief purposes of the proposed coöperation is to wage a campaign in the interests of home products, so far as printing is concerned. The printers believe that the large Chicago concerns that depend almost absolutely upon the trade of the city's residents should have enough interest in the welfare of other local institutions to patronize home industries.

Is Your "Cost System" Reliable?

I have a friend who is a printer, and, being of a restless disposition, he gets around the country some. As I have been reading with a great deal of interest the many discourses on " cost systems," I asked him the other day about " time-tickets " and their operation.

He explained several systems that he had become acquainted with, and they all looked good — in theory. But he came near blasting my respect for them when he proceeded to " show me " their fallacies. He said he was working in St. Joseph, and a dull day came along, and the foreman instructed him to go and help a bunch of men on such-and-such a job. The " straw boss " (whatever that is) told him to loaf around an hour or two, and put the time on the ticket for that particular job. The idea was this: rather than lay off a man or two, they would kill time and charge the time on some likely job. The time was handed in at the office and estimates made accordingly.

Now, what gets me is how an employer can expect to establish a reliable " cost system " and be ignorant of such practices as the one cited above.

The man who gave me this information said that, so far as his observations went, the practice was general, especially in the larger shops.

Again: He said that he had had instructions on some jobs to charge up " distribution " when the " time " for composition seemed too great.

Now, to me it seems that the workman who thus " doctors " the time-sheets and hands in at the office a misleading record of the time he is supposed to have consumed on any job is cheating himself as well as the employer.

The proprietor is depending upon the " time-sheets " to establish his " cost system." If the workman does not see in this that his own interests and the employer's interests are identical, he has something to learn to his advantage. They must each depend upon the other for success. Upon the degree of this success will depend the prosperity of both.

Is your " cost system " reliable? — *La Fayette Doerty, Findlay, Ohio.*

What a Cost System Is.

A cost system is not a set of blanks; it is a carefully constructed business policy aided by such forms and blanks as to give accurate knowledge of every operation of a business. The forms and blanks of themselves will not save a man from failure. His business will not improve, no profits will accrue, until the manager of the factory or mercantile house first so enlarges his mental outlook as to see his business comprehensively and practically.

The only practical growth, then, comes through two lines of development — a knowledge of his own business and of business in general. It is necessary to get far enough away from the turning wheels or the clothing or groceries to see that one is in business as well as making or selling goods. In the printing business the majority of owners and men about the plant are already practical in one department of the work or other and have always declared they already know all about their own business. They probably know so much about the practical side that their vision of the business as a factory is narrow. The knowledge needs be less, then, of the practical and more of the business or office side.

To this end, then, comes first, after knowledge of costs, economy of production. Both can and should be obtained from the same detail of careful, accurate keeping of all items of cost entering the finished product. The cost on the individual job is obtained directly, and the economy of production will come from studying the records and making such changes in plant management and arrangement as this study shows will bring the highest efficiency of man and machine.

Time or labor and paper enter largely into the cost of a job, and it is the cause of so little profit in the business generally that the printer thinks this is practically the entire cost. His familiarity with the business leads him to make assumptions he has never proven, and it is this attitude that overlooks an important point in manufacturing-cost.

The larger the percentage of labor in a completed article the greater chance for waste and leaks. The material is a tangible expense, easily charged, while labor is anything but tangible and is often guessed at to save the trouble of recording the expenditure of the hours of the working day.

No man, practical or theoretical, can tell how much labor has gone into the making of a finished job without keeping a record, and all shops have the same general problems to meet in keeping this time record, small as well as large. Much labor that an employer pays for he can not rightfully charge to definite jobs because of its nature, yet he must be reimbursed for it. He must know, therefore, how much of such time there is and see that the time he does charge bears in its cost to the customer the amount of this lost or waste time.

There is another very elusive expense that is often handled only in a general way, and that is department direct expense and general overhead or office expense. The paper and the hours sold must each bear the proper proportion of this expense, as well, and it must be uniform for all customers; therefore there must necessarily be a regular, systematic method of caring for all these items. This calls for forms and blanks as absolutely necessary.

These forms should be so adjusted to the business as to give the manager an accurate and simply comprehensive map of the business each day, week or month, according to the size and requirements of the business. In no other way can he intelligently direct the work in the shop or plan for the future. It also broadens his view of his business to such a point he can see the harmony or discord that may be there. If discord, he sees at once where it is before it has caused him loss of time or material, and all these things exist in every shop and must sooner or later be worked out by every owner.

As in a press each part bears a definite size and operative relation to every other part to produce greatest harmony of action, so in the plant the departmental equipment must be of proper size and so managed as to yield greatest harmony. In this respect men as well as mechanical equipment must be considered. A machine will produce no faster than the operator or feeder, and it is not alone the number of sold hours, but equally important is the output of these sold hours.

From this, one may see that the blanks used are no machine that will automatically grind out the price of a job or cost of an hour, nor will they make the men work to better purpose, nor will they install themselves. He who adapts the blanks to the shop must know his business as well as the machine expert who sets up your press, and he has a much greater demand on his intelligence to properly regulate the working of all producers in a plant to get the greatest output at least friction and cost to employee and employer.

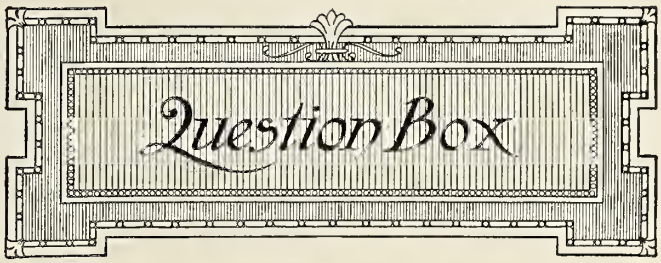
The employer's knowledge of his business must be correct. Any other than correct knowledge is ignorance, and ignorance means limitation and small profits, or none at all. — *Robert A. De Con.*

TO A PHONOGRAPH.

O singer of cold-storage songs!
Thy voice oft gives me pain
When through the night it floats to me
Again and yet again.

Thy voice is like the voice of one
With bunions in his throat.
Perhaps thou hast a stomachache,
But why make me the goat?

— *Milwaukee Sentinel.*



This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

Corrugated Board.

(914.) "Will you kindly advise us the names of two or three Western makers of corrugated board?"

Answer.— J. W. Sefton Manufacturing Company, 1301 West Thirty-fifth street, Chicago; Hinde & Bauch Paper Company, Sandusky, Ohio.

Dedrich Engraving Machine.

(919.) "If you know the address of the makers of the Dietrich engraving machine, would you please send it to us?"

Answer.— Nicholas Dedrich, Manitowoc, Wisconsin, makes an engraving machine for metal. Possibly this is the one you refer to.

Paraffining Machines.

(916.) "I would be much obliged if you would supply me with the names of firms who make a machine for putting paraffin on paper."

Answer.— M. D. Knowlton Company, Rochester, New York; F. C. Osborne, 67 Larned street, West, Detroit, Michigan; Charles Beck Paper Company, Limited, Philadelphia, Pennsylvania.

Wants to Study Cost of Printing.

(928.) "I would like to make a study of the cost of printing, estimating, etc., on books as well as small jobs. What course shall I pursue?"

Answer.— We have forwarded copy of our catalogue of books, on pages 10, 11 and 12 of which you will find listed a number of works bearing on cost finding. A careful reading of these should give you a thorough understanding of cost-finding methods. We have asked Secretary Wray, of the Chicago Ben Franklin Club, to send you copies of blanks used in the Standard Cost-finding System for Printers.

Automatic Beveling Machinery.

(925.) "Can you give us any information as to the manufacturers of automatic beveling machinery — that is, machinery for beveling cardboard, blanks, etc.?"

Answer.— The following is a list of manufacturers of automatic beveling machines for cardboard, blanks, etc.: Hobbs Manufacturing Company, Worcester, Massachusetts; Charles Beck Paper Company, Philadelphia, Pennsylvania; H. Hinze, Tribune building, New York city; Dunning Brothers, 54 Fulton street, New York city.

Costmeter Invented by Quigley.

(922.) "You published about a year ago a description of a time-recorder invented, I think, by a man named Quigley, who lived on the Pacific coast. The machine gave 'money values' instead of time, on a graduated paper tape.

If this description is sufficient to recall the device to your recollection, will you favor me with the correct name and address of the manufacturer, or the inventor? "

Answer.—A. T. Quigley, 423 Hayes street, San Francisco, California. The description referred to appeared in the March (1909) issue of THE INLAND PRINTER, in which the inventor's costmeter was illustrated.

McKellar, Smiths & Jordan.

(923.) " Will you kindly advise if the firm of McKellar, Smiths & Jordan still exists, and give its location? If succeeded by other typefounders, please advise where a letter will reach them."

Answer.— This old-time firm of typefounders was taken over by the American Type Founders Company in the spring of 1893. The latter concern has branches in all of the larger cities, with headquarters at Jersey City, New Jersey.

Responsibility for Typographical Errors.

(930.) " Will you kindly answer the following question, thereby settling a much-raked-over discussion: If a man has a job or advertisement printed and he gets a proof and reads and O. K.'s same, and after ad. or job is printed an error is discovered (typographical), who is responsible — the printer or the man who reads and O. K.'s proof? "

Answer.— The printer is responsible for all typographical errors, even when job is O. K.'d by customer. It is generally understood that a customer's O. K. has reference only to style and general appearance.

Imported Fabrics for Labels.

(912.) " We wish to print labels like the one inclosed, and would like to get the address of a firm that handles blank goods in rolls or flats."

Answer.— The sample submitted is an imported fabric, used principally by draftsmen, and is seldom carried in stock by paper houses. James D. White, the gummed-paper manufacturer, 127 White street, New York city, is an importer of fabrics of this character, and if you can not purchase it from him direct, he undoubtedly will inform you as to where it can be had. Any large paper house will handle the order.

" Newspaper Ad.-estimating."

(941.) " Will you kindly inform me if you have a book on newspaper ad.-estimating, and, if so, the price of same? Or you may be able to advise me where to obtain such a book."

Answer.— You should have been more specific. We are not sure whether you want to know how to estimate the cost of setting an advertisement, or to estimate the cost of securing advertisements. Possibly it is neither of these. A catalogue of our books, listing a number of works on the subject of advertising, has been forwarded. Further advice will be given if wanted.

Operating a Cutting Machine.

(913.) "Am writing for your list of books for sale in regard to the different trades in the printing business. I want a book that gives information about a cutting machine and how to cut printed stock, etc."

Answer.— There are no books published treating on the operation of paper-cutting machines. The mechanism of cutters is so simple that any one of ordinary intelligence will understand how it is worked. No particular skill is required. If, however, you wish to be informed on some particular question relating to the method of cutting up printed stock, we will be pleased to render you assistance.

Wants Printing Plant in Arkansas, Missouri or Oklahoma.

(915.) " Please send me a list of printing plants that are for sale in Washington, Benton, Marion and Boone counties, of Arkansas; also of the adjoining counties in Missouri and Oklahoma."

Answer.— We are not in possession of a list of printing plants for sale in any part of the country, except those advertised from time to time in THE INLAND PRINTER. The information desired might be secured by writing the American Type Founders Company, St. Louis, Missouri; the American Press Association, 557 West Jackson boulevard, Chicago, or the Western Newspaper Union, Clinton and Adams streets, Chicago.

Standard Automatic Press.

(920.) " We notice a query concerning ' Standard Automatic Press Company,' in August issue, and enclose page of circular recently received as giving the probable answer. We know of the Kavmor and the Autopress, but would like to know the address of the Cartright, which is a new one to us."

Answer.— We thank you for the information concerning the Standard Automatic Press. The name and address of the company of which you have no knowledge are " The Cartright Automatic Press Company, World building, New York city." We have heard nothing of this concern, however, for more than a year, and are not sure that it is still in existence.

[The circular forwarded by our correspondent was issued by the Wood & Nathan Company, 1 Madison avenue, New York city, which shows that that company is the sole selling agent for the " Standard High-speed Job Press." We have also received a letter from the Wood & Nathan Company, giving us the same information. The folder enclosed in the letter advertising the Standard describes the press as printing from type on flat plates at a maximum speed of 3,500 impressions per hour.— EDITOR.]

The Linograph and Typograph.

(917.) "As a reader of your valuable journal, I desire to make inquiry of you as to the name of a new typesetting machine manufactured in Minneapolis. It is my understanding that this machine has recently been placed on the market, and is especially designed for country-newspaper work. Also I would thank you for the address of what is termed the ' Canadian Machine.' "

Answer.— The new typesetting machine to be manufactured in Minneapolis is the Linograph, and the address is 733 Plymouth building, Minneapolis, Minnesota. The Canadian machine you refer to is perhaps the Typograph, manufactured by the American Typograph Company, at Detroit, Michigan.

" I " and " J."

(918.) " I am enclosing the capitals ' I ' and ' J ' of our Old English font, and have marked them as the type sample-books give them. You will notice that the tail of the ' J ' curls downward, while that of the ' I ' curls upward, and most printers urge from that little curl that the type sample-book and those who follow it are wrong. They point to the upward curve and say that anybody should know that that is the ' J ' or that it stands to reason it's a ' J.' I have had it explained to me by the contenders for the other way that the ' J ' turns downward and the ' I ' upward because they are an evolution from the script letters; that is, that the script letters are the ' granddaddies ' of all letters, and the Old English can trace their ancestry

back next to the script. As they would put it in the horse papers, ' Old English, sired by script, out of script.' I am ashamed to say that I don't know whether that pedigree will bear investigation or not. I suppose it is registered some place, but it is not down on my style sheet."

Answer.— We have been unable to find any definite authority regarding the forms of the letters "I" and "J" of the text, or gothic, alphabets. Some alphabets show the tail of the "J" curled up and the tail of the "I" flowing downward, while in other alphabets they are just the reverse. This seems to have been a matter of choice with the designers. Evidence of the widespread uncertainty regarding this point is shown in the fact that typefounders' catalogues differ to the extent that we have seen both forms used for the same letter on the same page of a specimen book.

Mailing and Addressing Machines.

(927.) "Enclosed find address clipped from the wrapper of the *Congressional Record*. Will you kindly tell me what kind of a machine it is printed with? Also can you inform me as to what is the fastest type of mailer? I have an idea that I can build a better mailer than any I have ever seen, but realizing that I have grown up a long ways from where mailing is done in a rush I know that it is just possible that some one may have gotten in a hurry before I did."

Answer.— The slip bearing name and address enclosed in your letter was printed from a stencil on an addressing machine. The stencil was made on a stencil-making machine manufactured by the Rapid Addressing Machine Company, 610 Federal street, Chicago, printed on this company's addresser. The stencil-making machine is similar to a typewriter, and carries pin-point perforating letters, producing a stencil which, when run through the addressing machine, gives a dotted effect to the letters. The patent on this stencil ran out about fifteen years ago, and several other parties are manufacturing pin-point stencils, although the Rapid Addressing concern at Chicago is the principal manufacturer of this style of stencil-making machine. Companies making stencil machines as a rule also manufacture addressing machines on which their stencils are used. Envelopes, wrappers and cards are addressed at the rate of about five thousand an hour. Regarding your inquiry as to which is the fastest type of mailer and how many copies it will handle an hour, we are not sure whether you have reference to the hand or power mailer. On Chicago and other large daily newspapers power machines are used, the old hand mailers having been replaced a year or so ago by the Cox Multi-Mailer, made by the Cox Multi-Mailer Company, 443 South Dearborn street, Chicago. This is a remarkable machine. The linotype slugs bearing the addresses are fed into the machine automatically and simultaneously with the papers just as they come from the press, the papers being delivered folded, wrapped and addressed, and the slugs returning to the operator to be put in their proper place in the cabinet. For packages the machine can be adjusted so that the papers are only addressed and not wrapped, the machine indicating with a red mark when a list for a town is finished. Two red marks are shown when a route is concluded. Addresses are never printed on the wrapper, but on the top margin of the paper itself. The capacity is twelve thousand an hour. The Cox Company is now manufacturing a new model, which, it is claimed, carries marked improvements over the present machine. A mailer suitable for magazines is also being made by this company, but has not as yet been placed on the market.

Metal Backs for Loose-leaf Ledgers.

(924.) "Can you advise us where we may buy metal backs for a loose-leaf ledger? There is a back made which we have heard called the Demy back, which we would very much like to get."

Answer.— The following are makers of loose-leaf metal parts: J. B. Crawford Manufacturing Company, 638 Federal street, Chicago; Barrett Bindery Company, 169 West Monroe street, Chicago; the Nelson Corporation, 442 Wells street, Chicago; C. E. Sheppard Company, 157 West Randolph street, Chicago; Tangwell Company of Illinois, 2959 Sheffield avenue, Chicago. "Demy" indicates size only, and is not the name of a particular kind of back. A demy back is one 16½ inches in length.

Books for Beginner.

(929.) "I would thank you for the names of books on printing, such as would be useful for a beginner at the trade. Also kindly let me know the address of the *Bookseller*."

Answer.—Among our list of books — a catalogue of which is being forwarded — the following are of especial value to the beginner: "Correct Composition," "Title Pages," and "Modern Book Composition," all by Theodore Low De Vinne; "Design and Color Printing," by F. J. Trezise, and "Vest Pocket Manual of Printing." You should also take the I. T. U. Course of Instruction, conducted by The Inland Printer Technical School. The *Bookseller, Newsdealer and Stationer* is published from 156 Fifth avenue, New York city.

Zinc for Etching.

(940.) "Please inform me where I can get zinc for etching and making cuts, and cost of same?"

Answer.— The Endes Manufacturing Company, Plymouth, Massachusetts; Photoengravers Supply House, 212 East Second street, Cincinnati, Ohio; Ostrander-Seymour Company, Chicago and New York; James M. Pittman Company, 440 South Dearborn street, Chicago; American Steel & Copper Plate Company, 610 Federal street, Chicago; Williams-Lloyd Machinery Company, 124 Federal street, Chicago; National Steel & Copper Plate Company, 1123 West Lake street, Chicago; The F. Wesel Manufacturing Company, Chicago. Zinc etching is now sold by the square inch, the price running from ¼ to ½ cent, depending on the amount purchased.

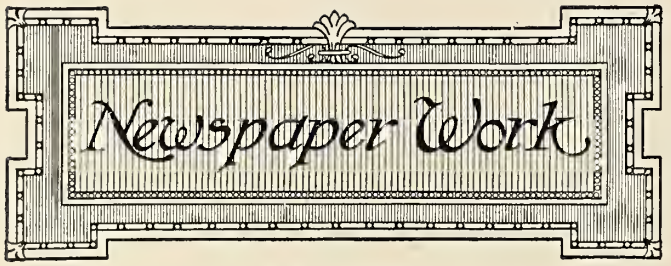
THE SECRET OF SUCCESS.

The secret of success is not a secret. Nor is it something hard to secure. To become more successful, become more efficient.

Do what you can do, and what you should do for the institution for which you are working; and do it in the right way, and the size of your income will take care of itself. Let your aim ever be to better the work you are doing. But remember, always, that you can not better the work you are doing without bettering yourself.

The thoughts that you think, the books and magazines you read, the words that you speak and the deeds you perform are making you either better or worse. Realize that "you are the master of your own fate, and the captain of your own soul." You can be what you will to be.

Keep watch of the men and women who are doing quality work. "Example is always more efficacious than precept"; and if you analyze the work and methods of those who are doing quality work you will receive inspiration that will increase your efficiency.— *Thomas Dreier.*



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Ad.-setting Contest No. 32.

THE INLAND PRINTER'S Ad.-setting Contest No. 32 was announced last month. Judging from the way the specimens are coming in it will be one of the most successful and interesting yet conducted. The ad. used for copy is a small one, but there are great possibilities for the demonstration of talent in the display, and there is sure to be a large number of excellent arrangements. As every contestant who enters the contest receives a full set of the specimens submitted, and there are liable to be somewhere between one and two hundred different arrangements of the copy, those who take part will have an opportunity to gain many new ideas. Look up THE INLAND PRINTER for August and read the rules, then take your stick and rule and "get busy." There is still plenty of time, as the contest does not close until September 15. The return to the plan of allowing the compositors themselves to act as judges seems to meet with popular approval. J. B. Miller, publisher of the Bucklin (Kan.) *Banner*, writes: "The system of letting the printers judge suits me much better than a few individuals, as there is less liability of being prejudiced by a favorite type-face or border when the result is close, as in the last contest. However, I am not kicking, as there would have been but little difference had I made the selections." In this contest we will not only have the compositors act as judges, but we will have expert opinions also, and we will see how closely they agree. The plan of deciding the contest on a system of points, based on the selections of the compositors who set the ads., is fully described in the August issue. This system usually results in a consensus of opinion that demonstrates to the satisfaction of all which are the best ads.

They Are Dead Ones.

A Missouri editor refuses to publish obituary notices of people who while living failed to subscribe for his paper. He says, "People who do not take their home paper are dead, anyway, and their mere passing away is of no news value."

Progress Edition of the Steamboat Pilot.

Steamboat Springs, Colorado, has a population of only two thousand people, but it is not too small to produce one of the finest-appearing special issues received for many months — the "Progress Edition" of the *Steamboat Pilot*. There were thirty-six four-column pages — each column fifteen ems wide, each page enclosed in a border of one-point rule — and a three-color cover. The headings were boxed with one-point rule and the type used for these and for all of the ads. was of the Cheltenham family. The ads. were uniform in style, the one-point rule being used throughout for border and panels. The issue was nicely illustrated and the advertising carried would indicate that it was a very profitable venture. Interested editors should send a dime to the publishers, Leckenby & Gee, for a copy of this issue.

Another "Progress Edition."

The "Progress Edition" of the Marshall (Tex.) *Messenger* consisted of sixteen seven-column pages, divided into four sections of four pages each. There was no display advertising, but there was an abundance of illustrated write-ups. The arrangement of cuts and headings, and the presswork throughout deserve particular mention.

Editorial Bouquets.

The Tampa (Fla.) *Tribune* some time ago "took a shot" at the Brooksville (Fla.) *News*, in the following words:

The Brooksville *News* is a little paper that comes to the *Tribune's* exchange table and which we regard as something of a curiosity. The announcement appears at its masthead that it is issued monthly by the Brooksville Board of Trade and that it is printed at Chicago by a printing establishment of that city. The *Tribune* is inclined to think that this is setting a very bad example and also throwing away good money on the part of the Brooksville Board of Trade. How can the board appeal with sincerity for home industries when it has its publicity work done at Chicago, ignoring the two papers printed in its own city. It can not be claimed that the idea is to obtain a high class of work than the home papers can do, because the *Star* and the *Argus* each "lay it all over" the Chicago-printed sheet in appearance and contents. The *News* is far from typographical beauty and has "cheap" written all over it. It spells cypress "cyprus" in a headline, which isn't a good showing for the accuracy of its long-distance editorship. Less money spent with the home papers would bring Brooksville much more benefit than this doubtful experiment. Besides, it is anything but a good advertisement for a town to note, that it has its "boost" organ printed elsewhere. The home papers are the institutions that carry the burden of "boosting" the town and they certainly deserve the patronage of the people they are doing their level best to benefit. The Board of Trade of Brooksville must be dominated by a very peculiar set of men, with very peculiarly constituted ideas of advertising their town when they spend the money of the organization in such undesirable ventures as the Chicago-printed Brooksville *News*.

As a "come back" the editor of the *News*, after explaining why it was necessary to have the paper printed in a large plant where a thirty-thousand circulation could be handled expeditiously, has this to say on the matter of typographical errors:

The *News* is inclined to be grateful to the *Tribune* for calling attention to a lone typographical error, which is found in a *News* headline. As one swallow does not make spring, so one typographical error does not make a "cheap" paper, especially when it can be stated, truthfully, that the headlines of the News are supplied in Chicago after the balance of the paper is made up, and on very short notice.

If one typographical error in the *News* constitutes "cheapness," what must be said of the *Tribune* which, in criticizing the error of the *News*, itself commits both a typographical and a "grammatical" error on the same word, when it says: "It can not be claimed that the idea is to obtain a 'high' class of work than the home papers," etc.

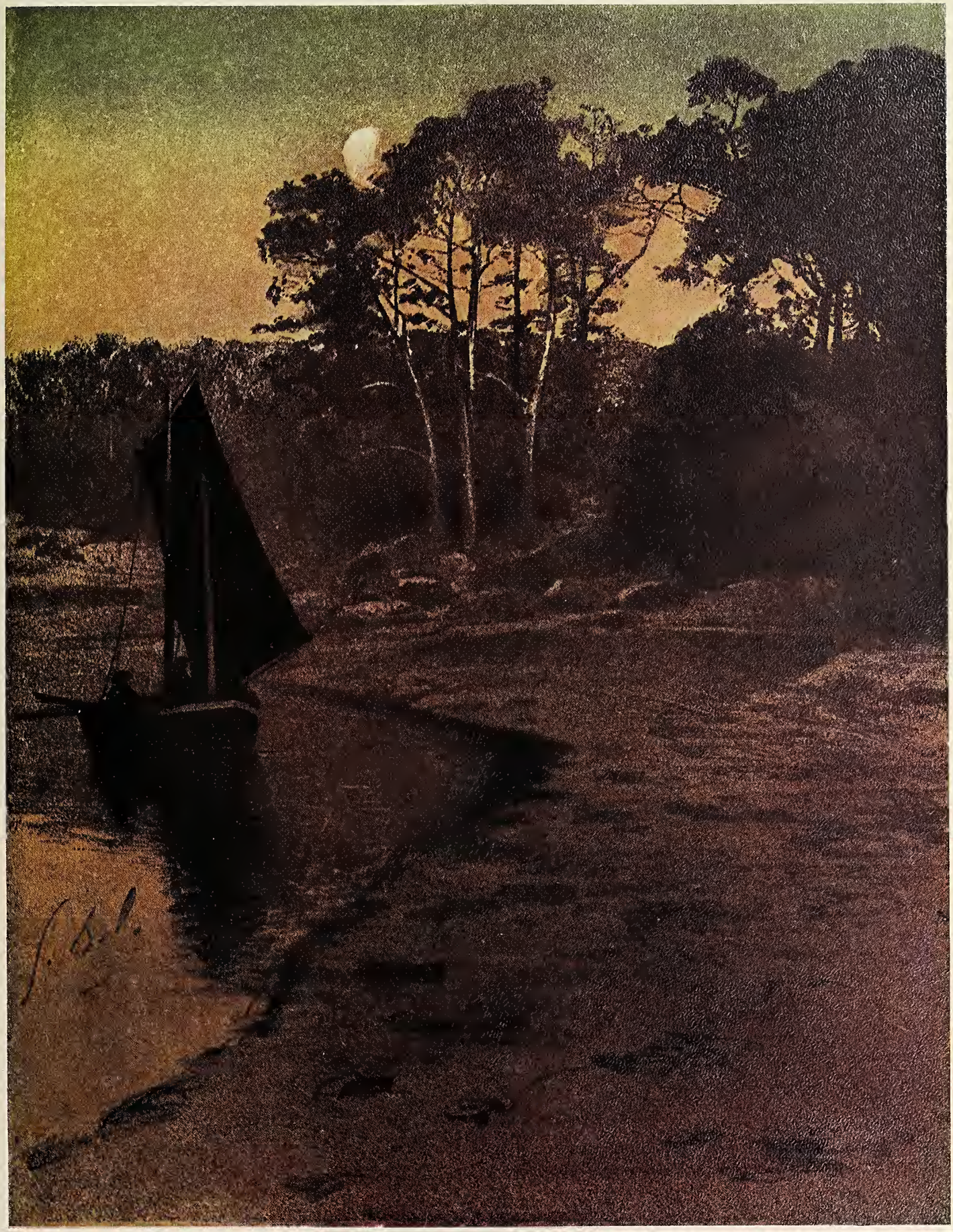
The *Tribune* was, on Sunday, June 18, a still greater offender when it printed, upside down, on its first page, a cut representing Madero, Jr., and his cohorts entering the city of Mexico. The slip-up on the part of the make-up man was excusable, however, as he probably took it for a cut which should represent the havoc caused by the earthquake which preceded Madero.

Typographical errors, however, are so common in almost all newspapers that those mentioned herein will not in the least militate against the usefulness of the splendid Tampa *Tribune* or curtail the circulation of the *News*.

One newspaper *(Star)*, which attempted to enlarge on the *Tribune's* criticism of the *News* fell down awfully, for in a half-column article it made eight typographical errors, including the orthography of cypress, which it spelled "sypress."

The same paper misquoted the *News* when it said "isolated from civilization," whereas the News had it "isolated from the balance of civilization."

The juggling with the spelling of a proper name, indulged in by the writer of the errorful article, is an ancient pastime, and, as criticism, is considered irrelevant, incompetent, and altogether vain and evanescent.



THE WORK OF G. DOLA, PARIS.

Three-color half-tone from a lithographic print, by permission of the artist.
Engraved and printed by The Henry O. Shepard Company, Chicago.

Rate-cards for a Daily and a Weekly.

Two requests for rate-cards were received this month, one for a daily and the other for a weekly. The first comes from the Alpena (Mich.) *News*, Thomas J. Ferguson, the vice-president of the Alpena News Publishing Company, writing as follows:

"We are rearranging our advertising rates, basing the new rates on actual circulation. What, in your opinion, is the average rate per 1,000 circulation for country dailies of from 2,000 to 4,000? Any information you can give us on this line will be greatly appreciated."

Answer.— It is not feasible to make a rate per 1,000 circulation, as a paper with 1,000 circulation can command a much higher rate proportionately than a paper with 2,000 to 4,000, particularly if the 1,000 circulation means that a paper is covering its field, or nearly so. A rate might be figured out for 1,000 circulation, with a certain percentage of advance for each additional 1,000, but local conditions, prices of labor, etc., vary so widely that even such a rate would be found to apply to only a limited number of cases. A daily with from 2,000 to 3,000 circulation should command in the neighborhood of 75 cents per inch for one inch one time, gradually grading this down to about 10 cents per inch for a column daily per year. On this basis the card for a seven-column paper, when carefully graded, would read as follows:

	1 time	2 times	3 times	1 week	2 weeks	1 month	3 months	6 months	1 year
1 inch.....	$0.75	$ 1.35	$ 1.95	$ 3.65	$ 6.30	$ 11.50	$ 26.00	$ 43.00	$ 71.00
2 inches...	1.35	2.55	3.65	6.30	10.75	19.50	43.00	71.00	120.00
3 inches...	1.95	2.65	5.10	8.60	14.75	26.00	58.00	96.00	160.00
4 inches...	2.55	4.60	6.30	10.75	18.50	32.00	71.00	120.00	190.00
5 inches...	3.15	5.55	7.45	12.75	21.50	38.00	84.00	140.00	225.00
6 inches..	3.65	6.30	8.60	14.75	24.50	43 00	96.00	160.00	255.00
8 inches..	4.60	7.85	10.75	18.50	31.00	53.00	120.00	190.00	315.00
10 inches...	5.55	9.35	12.75	21.50	35.50	63.00	140.00	225.00	365.00
10¾ inches...	5.85	9.90	13.50	22.75	37.00	66.00	145.00	235.00	385.00
21½ inches...	9.90	16.75	22.75	37.00	63.00	110.00	235.00	385.00	630.00

Many advertisers demand open-space contracts, which allow them to use a certain number of inches within a year at such times and in such quantities as they desire. In such cases the price per inch should be slightly higher, and there should be no difficulty in securing the following:

50 inches and less than 100 inches	$0.38
100 inches and less than 250 inches	.32
250 inches and less than 500 inches	.25
500 inches and less than 1,000 inches	.20
1,000 inches and over	.17

For a daily of 3,000 to 5,000 circulation this card would apply:

	1 time	2 times	3 times	1 week	2 weeks	1 month	3 months	6 months	1 year
1 inch.....	$ 1.00	$ 1.80	$ 2.60	$ 4.85	$ 8.40	$ 15.50	$ 35.00	$ 56.00	$ 93.00
2 inches...	1.80	3.40	4.85	8.40	14.50	26.00	56.00	93.00	145.00
3 inches...	2.60	4.85	6.75	11.50	19.50	35.00	77.00	120.00	195.00
4 inches...	3.40	6.10	8.40	14.50	24.50	43.00	93.00	145.00	235.00
5 inches...	4.20	7.40	9.95	17.00	29.00	50.00	105.00	170.00	270.00
6 inches...	4.85	8.40	11.50	19.50	33.00	56.00	120.00	195.00	310.00
8 inches...	6.10	10.50	14.50	24.50	40.00	70.00	145.00	235.00	385.00
10 inches...	7.40	12.50	17.00	29.00	47.00	83.00	170.00	270.00	445.00
10¾ inches...	7.80	13.25	18.00	30.00	49.00	86.00	180.00	285.00	465.00
21½ inches...	13.25	22.50	30.00	49.00	82.00	135.00	285.00	465.00	760.00

Open-space contracts:

50 inches and less tban 100 inches	$0.50
100 inches and less tban 250 inches	.42
250 inches and less than 500 inches	.32
500 inches and less than 1,000 inches	.25
1,000 inches and over	.20

The second request comes from the *Delaware County Advocate*, Chester, Pennsylvania:

"We have seen mention of rate-cards several times in your department of THE INLAND PRINTER, and should like to know if you can furnish us with one suitable to our needs. We publish a weekly paper with a circulation of a little less than a thousand, in a good rural community, and should like to get an idea of just what a fair rate ought to be for advertising."

Answer.— You state that your circulation is a little less than 1,000. If you can get it over the 1,000 mark you will be entitled to a better rate than if it is a little under. A great many "foreign" advertisers do not use papers of less than 1,000, and in order to be considered at all by these you should get into the "thousand class." Perhaps by a little extra effort you can get over the mark, and this would be a good excuse to increase rates on local advertising. For a seven-column weekly of from 1,000 to 1,200 circulation the rate should be about as follows:

	1 week	2 weeks	3 weeks	1 month	3 months	6 months	1 year
1 inch.....	$0.30	$0.55	$0.80	$1.00	$ 2.65	$ 4.60	$ 7.65
2 inches.....	.55	1.00	1.45	1.85	4.60	7.65	12.75
3 inches.....	.80	1.45	2.00	2.50	6.15	10.25	17.00
4 inches.....	1.00	1.85	2.50	3.10	7.65	12.75	21.00
5 inches.....	1.25	2.20	2.95	3.70	8.95	14.75	25.00
6 inches.....	1.45	2.50	3.40	4.30	10.25	17.00	28.00
8 inches.....	1.85	3.10	4.30	5.30	12.75	21.00	35.00
10 inches.....	2.20	3.70	5.05	6.25	14.75	25.00	41.00
10¾ inches.....	2.30	3.95	5.35	6.60	15.75	26.00	43.00
21½ inches.....	3.95	6.60	8.90	11.00	26.00	43.00	70.00

For open-space contracts the following prices should be used:

50 inches and less than 100 inches	$0.15
100 inches and less than 250 inches	.12½
250 inches and less than 500 inches	.10
500 inches and less than 1,000 inches	.08
1,000 inches and over	.06½

Halo "Slantin' Down Over His Ear."

Arthur Stringer, at one time engaged in editorial work in New York city, but who is a native of Canada, and now residing there, has written a volume of "Irish Poems," which is sure to be well received by the public. Mr. Stringer has written a number of books of poems, and is the author of several novels. In his new book, which is issued by Mitchell Kennerley, there are many charming character sketches of sons of the "ould sod," among which is the following:

OULD DOCTO' MA'GINN.

The ould doctor bad only wan failin',
It stayed witb him, faith, till he died;
And that was the habit av wearin'
His darby a thrifle wan side!

And twenty times daily 'twas straightened,
But, try as he would, for a year,
Not tbinkin', he'd give it a teether
A thrifle down over wan ear!

It sat him lopsided and aisy;
It throubled his kith and bis kin —
But, och! 'twas the only thing crooked
About our ould Doctor Ma'Ginn!

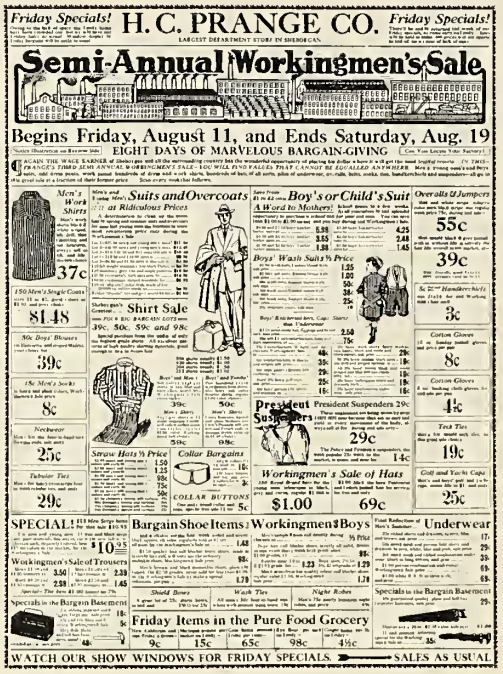
And now tbat he's gone to his glory —
Excuse me, a bit av a tear —
Here's twenty to wan that his halo
Is slantin' down over bis ear!

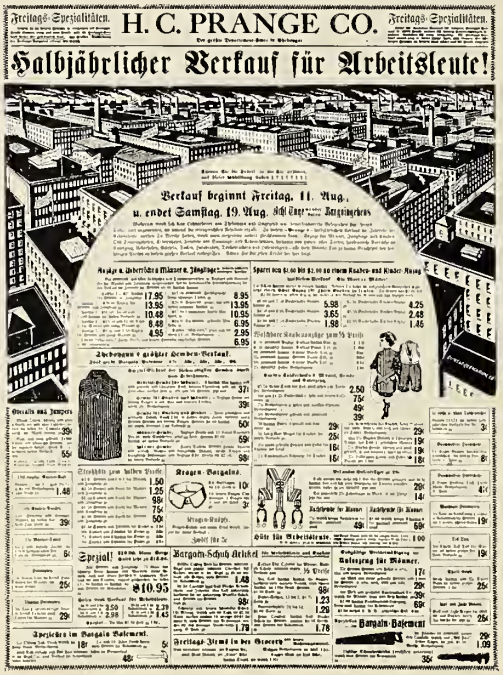
"Greater Winona Edition."

Local pride is a large factor in making a special edition a success, and this was used to good advantage by the Winona (Minn.) *Republican-Herald* in publishing its "Greater Winona Edition." The *Republican-Herald* is a seven-column, eight-page paper, and the regular paper was issued as usual with the special as a supplement. The supplement consisted of fifty-six four-column pages and cover,

and contained some of the very best letter-press printing and half-tones. Many of the half-tones were most artistically grouped, and the whole formed an issue of which the publishers may be justly proud.

should be reversed, so that the most important articles will be at the top. This arrangement does not apply to short items of two to six lines without heads, as frequently the two-line item is just as important as the longer one. Aside from this, the first page, as well as the balance of the paper, is commendable.





PAGE ADS. IN THE "DEMOCRAT," SHEBOYGAN, WISCONSIN.

Suggestion for Papers in German Communities.

One of the advertisers in the Sheboygan (Wis.) *Democrat* — the H. C. Prange Company — has hit upon a novel and practical idea to insure the reading of its advertising. It uses two full pages opposite each other, the two ads. being duplicates except that one is printed in German and the other in English. Two of these pages from a recent issue are reproduced. Sheboygan has a large German population, many of whom can not read English, but who are anxious to learn. These men sit on their doorsteps every evening and study these ads. from start to finish. Interest is added to this particular ad. by the suggestion, "Pick out your factory." The Prange company also has these ads. printed as circulars and distributes them where the newspaper does not reach. Papers in German communities should try this plan on some of their big advertisers.

Filling a First-page Gap.

In the southeast corner of the first page of a country weekly, under the heading, "Important Item," appears this: "Mr. Darby lacked just this much of filling front page this week, so we're doing it for him.— THE OFFICE DEVIL."

Norfolk Weeklies Merged.

At Norfolk, Virginia, the Princess Anne *News* has been taken over by and merged with the Virginia Beach and Princess Anne *Review*. The two papers had been covering the same field. The *Review* is published by Jesse R. Gillmore and ably edited by W. H. Frenger.

Newspaper Criticisms.

The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

Winchester (Ky.) *Democrat*.— The grading of local headed articles on the first page, putting the shortest first, is not a good arrangement. The order

Cass County Democrat, Harrisonville, Missouri.— Considered from a news standpoint there are very few papers that even equal the *Democrat* — it is literally packed full of local news and correspondence. When the *Democrat* was last criticized, in April, attention was directed to the fact that uniform



EFFECT OF UNIFORM HEADINGS.

headings on the correspondence would be an improvement, and the change was promptly made. One of the correspondence pages is shown herewith. Another commendable feature about the *Democrat* is its editorial page,

made up of interesting comment on local and state happenings. The ads., particularly the larger ones, are set in good taste. More prominent headings should be used over the most important articles on the first page.

Hamburg (Iowa) *Republican.*— Your first page is a good one and is one of the best arrangements of a ten-point page that I have seen. Ad. display is good and make-up is commendable, aside from the mixing of eight-point plate matter with ten-point type; this should be avoided as much as possible.

Jeffersonville (Ind.) *Reflector.*— Your Flag Day issue was, as usual, very neatly arranged, and there is only one criticism necessary — the second part of your double-column heading should have been set in caps. and lower-case. The arrangement of flags and shields, printed in red and blue, was very cleverly done and the register is perfect.

Robinson (Ill.) *Argus.*— Your paper shows commendable care all through in its make-up. The ad. display is good and the careful placing of headings and justification of columns is particularly noticeable. There is a slight variation in color which should be overcome. There is no question of the superiority of your specimen of jobwork over that of the other sample enclosed.

Criticism of Ad. Display.

Among the ads. received last month are the following upon which criticism is requested:

W. K. Whiteside, Schaller (Iowa) *Herald.*— Your double-page ad. is well balanced, and, as you say, is a good piece of work for an office in a town of seven hundred. In laying out an ad. of this kind, you should arrange to have equal space all around inside the border rule. "Lemkes" was a little large; it should not have been any more prominent than "Great July Clearing Sale."

H. F. Miles, Wray (Colo.) *Gazette.*— Both of your full-page ads. are commendable. In that of the Sisson Clothing Company the monotony would have been relieved if you had put the matter in the center column in a panel. The display at the top of the ad. of Otto Fliesbach's Department Store was hardly large enough for the body type. In E. W. Eatinger's ad. the initial was slightly too ornamental to be artistic. The *Gazette's* first-page arrangement is good.

SOME JOQUE.

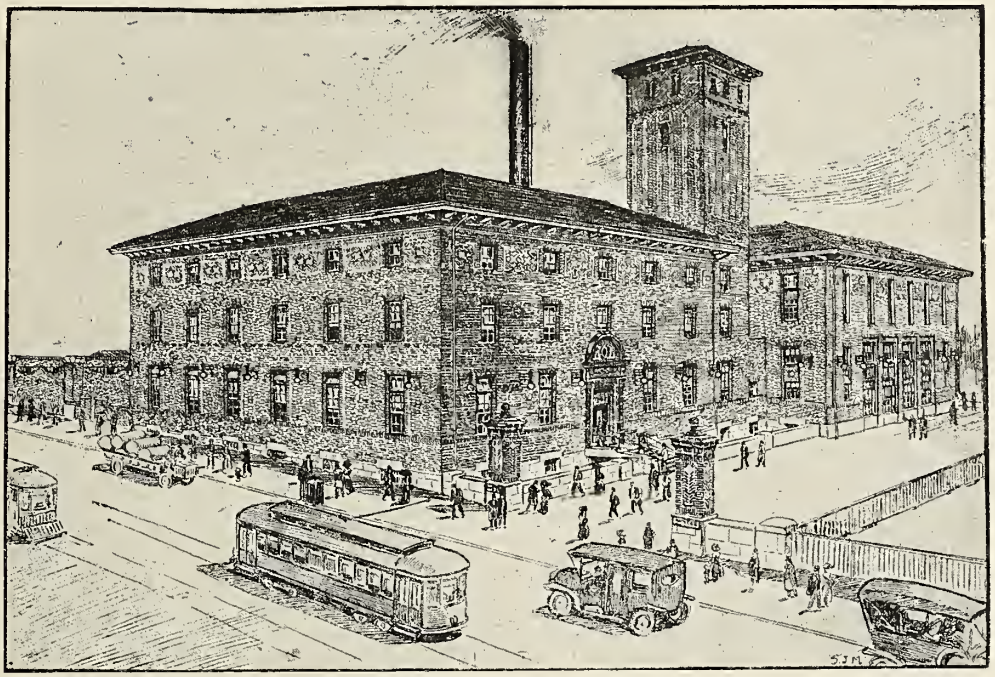
Last week the local postoffice received a letter from a Northern lady asking for copies of the town papers, as she desired to get in communication with a bank of the town, and also with a real-estate firm.

The office forwarded copies of the current issues as requested, but neither one contained a bank notice nor the advertisement of a single real-estate firm.— *Pecos Valley News.*

REMARKABLE HOME OF A GREAT NEWSPAPER.

The new building in which the Kansas City *Star* is edited and printed was designed and built with a view of having it the most complete and worthy print-shop ever set up. For this reason THE INLAND PRINTER is pleased to be able to present to its readers a short sketch of some of the principal features of this great newspaper office.

The lot upon which the building stands is 250 feet square in the center of a block. One end of the lot is on McGee street and the other on Grand avenue. It is really two buildings divided by spacious hallways, the west building, with a frontage of 112 feet on Grand avenue, containing the business offices, editorial rooms and library, and the east building, with a frontage of 121½ feet on McGee street, containing the print-shop.



THE KANSAS CITY "STAR" BUILDING.

The whole building fronts south on a paved courtyard 60 feet wide that runs through the block from Grand avenue to McGee street. North of the building is another paved yard running through the block, 36 feet wide, and beyond that yard is a low building containing a garage and machine-shop.

There is a basement and a subbasement under the whole building, and the total floor-space amounts to almost three acres.

Jarvis Hunt, of Chicago, designed the building. The style is Italian Renaissance, three stories high, with broad eaves and a red-tiled roof; a square water-tower rises from the middle to the height of one hundred feet. The construction is the strongest possible — steel and concrete, faced with tapestry brick.

All the work of the business office is done in one large room 108 feet square, which is entered directly from the south courtyard. Inside the door is a wide lobby with a counter at its north side, which extends across the room from east to west, and behind this counter are the desks of the advertising manager, solicitors, circulator and the army of clerks employed by them.

Above this room, on the second floor, is the editorial room, also 108 feet square, without a partition wall in it. In this

large room are the desks of the owner, business manager, and all the editors and news writers. In this large room are grouped all the workers who get out the news and editorial end of the paper.

There is not a private office in the whole building. Any person is free to walk in from the street and talk with any one on the paper from its owner to the office-boy. The city editor and his assistants sit in the center of this room, the telegraph editor and his assistants are at his right; in a group close by are the desks of the reporters; at a right angle of desks outside of this group sit the editorial writers and the market men; at another right angle of desks partly enclosing the central group of news men are the sport writers; close by is the "morgue" with its thousands of clippings in envelopes covering every imaginable subject of news or general interest and with its corps of readers who scan the principal periodicals of the world and save that which may be wanted later; at another corner of the central group are the exchange editors and the Sunday editors, and in another corner are the artists. This arrangement has resulted in an interchange of ideas and an *esprit de corps* that have proven invaluable.

This large room is lighted with a row of windows around its four sides, and, in addition, there is a large skylight in the center of the room directly above the city editor and reporters. On the darkest day it is never necessary to light an electric lamp. The worker in the majority of newspaper offices will appreciate this.

Above this room is another of the same size, except for the space in the center taken by the skylight. This room is used exclusively as a reference library for the editorial workers. It contains thousands of books of reference and statistics upon all subjects which have been gathered in the thirty years of the *Star's* life.

The fashion and society editors are the only ones who "herd" by themselves. Having to deal mainly with ladyfolk they are in a room on the first floor, easy of access from the street.

The pressroom is in the east building. It is 117 feet one way and 115 the other, and two stories high. In it are the engines and dynamos and the six huge sextuple Goss perfecting presses which they run. This press plant could be doubled and yet there would be plenty of room. Over the pressroom, between it and the composing-room, is the mailing and distribution room, where the circulation of the *Star*, 350,000 daily and 275,000 weekly, is attended to.

Above this are the composing and stereotyping rooms. It is thirty-two feet from the floor to the roof of these rooms, with ventilating and lighting skylights in the roof and windows all around. Plenty of room, plenty of natural light and plenty of fresh air were the things planned for in the building of these rooms. The floors, walls and roof are of concrete, and in the hottest day the composing-room with its thirty-two Linotypes is as cool as any other room. Special flues suck the heat from the melting-pots of the stereotyping-room.

The basements and subbasements are used for the storage of paper as it is delivered from the *Star's* own paper mill, a little more than a mile away in the factory and railway-switch district on the low river lands. For eight years the *Star* has manufactured nearly all of its own paper at a profit. It uses now sixty-five tons of paper each day — eighteen hundred tons a month. The capacity of the mill is fifteen hundred tons; the remainder is bought from outside mills.

Room, light, air and safety were the four principal things aimed at in the planning of the new building of the *Star*. The departments could be doubled without crowding the available space.

Here are some facts of interest about the *Star* and its new home:

Fifty-four motors and ten hydraulic lifts are in operation.

The ink bill is $30,000 a year.

Six hundred and fifty persons are employed in the building and another hundred in the paper mill.

The paper mill uses one-half million gallons of water each twenty-four hours; the machines run continuously throughout the six days of the week, stopping only on Sunday for rest and repairs.

The paper is made from spruce pulp, imported from Canada, Sweden and Germany.

The *Star* prints a morning and evening edition, with a separate corps of editors, reporters and mechanics for each. Thirteen copies of the paper — a morning, evening and Sunday edition — are delivered to subscribers for 10 cents a week.

The *Star* has more regular subscribers within the city than there are houses in Kansas City.



SEE THAT HUMP?

"THROW AWAY YOUR LEAD AND RULE CUTTER."

So remarked an old and successful printer to a beginner. He argued that labor-saving outfits of rules, leads and slugs render these cutters unnecessary and prevent much waste of time and material caused by all the hands in the shop chopping up material, no two, as a general rule, measuring exactly alike. And the veteran was right.

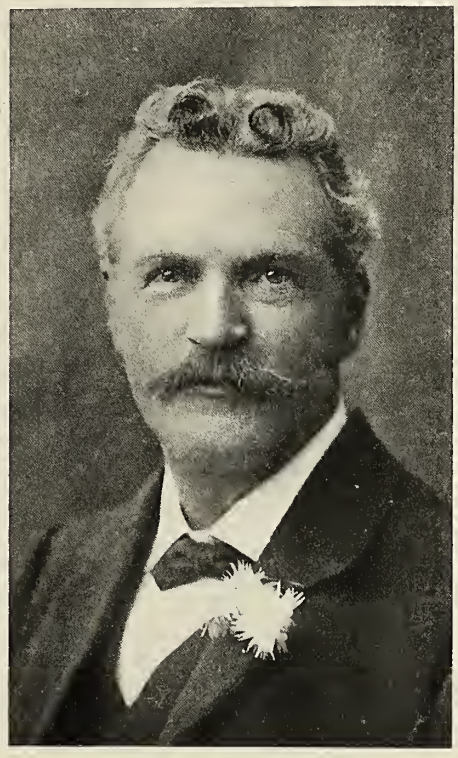
There may be offices, especially newspaper offices, where bastard measures will occur. In such offices one, and only one man, should use the lead and rule cutter and he a careful man, who should be held responsible for unnecessary waste of time and material.— *Eugene St. John.*

Obituary

Hamburg, Germany — Dr. Hugh Pitcairn, president of the Altoona (Pa.) Tribune Company. He had been the American consul-general at Hamburg for eleven years, his last term closing in 1908.

W. A. Waugh.

At Broken Hill, Australia, on February 11, 1911, W. A. Waugh, general and commercial printer. Mr. Waugh was born in Jedburgh, Roxburgshire, Scotland, where he served his apprenticeship as a printer. He worked successively in Edinburgh and Glasgow, later managing a newspaper at Interleithen. In 1881 he emigrated to Australia with one of his brothers. He was employed for a number of years with Carey & Page, in Adelaide, then one of the leading job-offices. In 1886 Mr. Waugh went to Broken Hill. He was the first foreman of the *Silver Age* newspaper, and left that position to go into business for himself. Mr. Waugh was an enthusiastic Caledonian, and loved the customs and traditions of his native land as true sons of Scotia always do. He took a deep interest in the volunteer

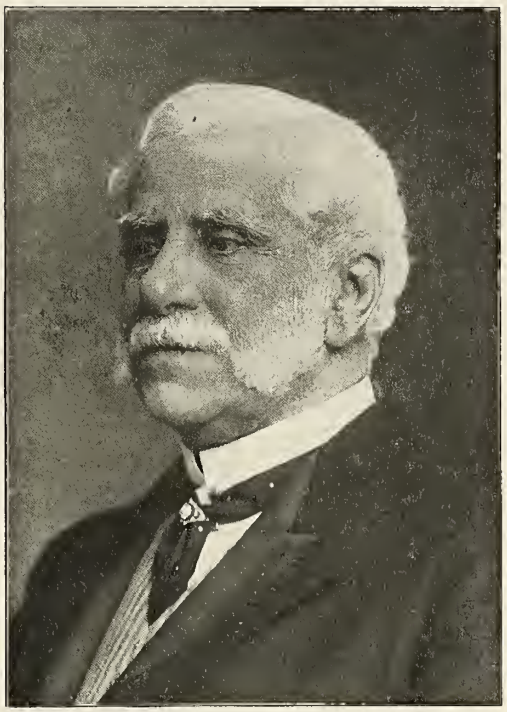


THE LATE W. A. WAUGH,
Broken Hill, Australia.

movement and in literary societies in Scotland, and in Australia he associated himself with kindred pursuits. He was captain and secretary of the Broken Hill Rifle Club for a number of years and one of the founders of the Broken Hill Caledonian Society, of which organization he was the second chief. Mr. Waugh was an active worker in the interests of the labor party, and for three years was alderman in the municipal council in that interest. He was fifty-five years old, and leaves a widow and five children. Mr. Charles Laycock, manager of the Waugh estate, writes that Mr. Waugh was an ardent admirer and supporter of THE INLAND PRINTER, and strongly urged every printer with whom he came in contact to become a subscriber. He thoroughly believed in the journal as an educational factor, while the appointments of his office spoke volumes as to the efficiency of the magazine from an advertising point.

Sir Henry Bemrose.

The death of Sir Henry Bemrose, of Bemrose & Sons, Derby, England, on May 11, 1911, removed one of the best known figures in the printing industries of Great Britain. He was the eldest son of the late Mr. William Bemrose, the



SIR HENRY BEMROSE.
Photo by W. W. Winter, Derby, England.

founder of the great house of Bemrose at Derby. He and his younger brother, the late Mr. William Henry Bemrose, came into the business on the retirement of his father in 1858, assuming the present title of Bemrose & Sons. That the business thus established in a small way has grown to be one of the most extensive of the day is a matter of general knowledge. Some years ago the firm was incorporated as a limited company, with Sir Henry Bemrose as chairman of directors.

As the head of the Bemrose business, Sir Henry was a powerful factor in trade movements. He was connected with other businesses, being also a director of Linotype & Machinery, Limited, and chairman of the Printing Machinery Company, Limited.

The pursuit of good literature was with him at once a hobby and a passion, and he accumulated a library of the greatest value and interest.

The town of Derby found in him one of its most active workers; he was for long a member of the council and twice acted as mayor.

Only recently Sir Henry was awarded the freedom of the city of Derby at the hands of his son, Dr. Arnold Bemrose, the mayor of Derby.

Frank Miles Walker.

Frank Miles Walker, who died Sunday, July 17, at Dallas, was a well-known Texas printer, having held executive positions with various large printing establishments in that State. At the time of his death he was in the employ of the Dorsey Printing Company. He was a resident of Galveston during the flood, and appeared on the streets the following morning dressed in a borrowed suit of clothes. It is related that on meeting a bareheaded friend, who was looking for the body of his wife, Mr. Walker gave him his hat. The deceased was a member of the Ben Franklin Club of Dallas and of the Dallas Advertising League. He was fifty-four years old.

C. V. White.

C. V. White, head of the White Advertising Bureau, and one of Seattle's brilliant young business men, died on July 27 at the General Hospital in that city, at the age of thirty-four. Before the last moments came, he called in all of his employees and bade them a cheerful farewell. Then



C. V. WHITE.

reciting to his parents his favorite poetic work, the beautiful "Thanatopsis," with a smile on his lips he passed into the great beyond.

Mr. White was one of the leading spirits in the organization of the Seattle Master Printers' Association and served as president of that body for two years. He was an active and highly effective member of the industrial bureau of the Chamber of Commerce, and also held membership in the Commercial Club and Manufacturers' Association. He was a member of the Pacific Coast Printers' Cost Commission, and one of the fifteen members of the International Commission, being a pioneer in the cost-finding movement. As the founder of the White Advertising Bureau, he had gained for himself and for his company an enviable reputation for enterprise, integrity and honorable business dealing. In social and fraternal organizations he was a leader, and had had many honors conferred upon him. He was a charter member of the Seattle Press Club, and of the Seattle Publicity Club; a Thirty-second Degree Mason, first lieutenant-commander of Washington Council of Kadosh No. 1, Scottish Rite Masons; a member of the Shrine, holding the chair of alchemist in Nile Temple, and had held the office of orator in Washington Lodge of Perfection No. 1, Scottish Rite Masons. He was also a member of the Seattle Lodge of Elks, and of several other fraternal organizations.

In tribute to Mr. White's memory, the printing establishments of Seattle closed on the Saturday afternoon preceding the funeral.

A. J. Izzard, former sales manager, who has been with the firm for several years, has been made general manager of the White Advertising Bureau, Incorporated, the position formerly occupied by Mr. White.

James Harper.

James Harper, son of Philip Harper, one of the Harper brothers who took control of the publishing business founded by their father at New York, died at Montclair, New Jersey, on July 26. He retired from active connection with the well-known publishing house several years ago, but continued to reside in New York. He had been spending a few weeks with his family at Montclair, and was suddenly attacked with heart failure. The deceased was the grandson of James Harper, a former mayor of New York city. He was sixty-five years old.

Mark W. Moore.

At Washington, D. C., on Monday, July 24, Mark W. Moore, Jr., assistant manager of the Law Reporter Printing Company, died suddenly from internal hemorrhage. Mr. Moore had achieved considerable prominence among the younger business men of the city and had a most promising future. He was a member of the Chamber of Commerce, the Commerce Club, Printers' Art League, Knights of Pythias, was treasurer of the Chancellors' Club of the Knights of Pythias, and president of the Commercial Duckpin League. Mr. Moore was only thirty years old and had spent all of his life in Washington. He leaves a wife — Mrs. Hattie H. Moore — and two young children.

Col. Adam Clark.

Col. Adam Clark, the oldest newspaper man in Arkansas and a veteran of the Civil War, died recently at Arkadelphia at the age of seventy-seven. In 1868, with J. W. Gaulding, he founded the *Southern Standard* at Arkadelphia, and was at its head until the time of his death. He purchased the Ouachita (Ark.) *Herald* in 1856, which he conducted until the outbreak of the Civil War, when he joined the Memphis Appeal Battery under command of Captain Scott, and served during the entire conflict. Colonel Clark also was the oldest Odd Fellow in the State, being past grand master of the Independent Order of Odd Fellows of Arkansas.

Edwin A. Abbey.

Edwin A. Abbey, illustrator and great mural decorator, died at his home in London, August 1. The body was cremated August 3, and the ashes buried at Kingsbury Old Church, near Willesden, England. American Ambassador Reid and a number of other Americans were present. Mr. Reid sent a wreath on behalf of the artist's native land. Mr. Abbey was born in Philadelphia in 1852. He had made his home in England since 1878. Some of his most notable works are a series of large decorative panels in the Boston public library, entitled "The Quest of the Holy Grail."

These mural paintings have great historical illustrative value, and are of extraordinary brilliance and impressiveness as works of art. Mr. Abbey was unexcelled by any living painter in rendering medieval subjects.

John Rosicky.

A memorial volume containing articles from various newspapers regarding his life and work, letters, telegrams, and resolutions of sympathy, as well as tributes from his friends, has been published in honor of the late John Rosicky, who died on April 2, 1910, at Omaha, Nebraska.

Mr. Rosicky was president of the National Printing Company, Omaha, which concern also conducts the Bohemian-American Newspaper Union. No other man of Bohemian nationality in the Western States, possibly with the exception of Edward Rosewater, was better known or more beloved than Mr. Rosicky. He was one of Nebraska's most progressive citizens, and the handsome memorial volume gives a glimpse of the great loss sustained in his death.



JOHN ROSICKY.

James Monroe Kreiter.

James Monroe Kreiter, the first Public Printer of the Canal Zone, died at his home in Washington, D. C., on August 6. Mr. Kreiter was born in Harrisburg, Pennsylvania. He learned the printing trade at the *Patriot* office, in that city. Afterward he became foreman of the Harrisburg *Independent*, later going back to the *Patriot* as superintendent of the composing-room. For several years he was foreman of the *Legislative Record*, and at times had held positions in all of the Harrisburg offices. Mr. Kreiter had also become well known as a writer for newspapers and was a contributor to the columns of THE INLAND PRINTER. A most interesting article on "The Panama Canal, and Life in the Canal Zone," written by Mr. Kreiter, appears in the official souvenir of the fifty-seventh annual convention of the International Typographical Union, just held at San Francisco. At one time he was publisher and editor of the Harrisburg *Sunday News*. He was an exceptionally fine printer, having a thorough knowledge of all branches of the art, and when the Government decided to establish a printing plant in Panama, he was selected to take charge of it, he being at that time an employee of the Government Printing Office. He was called home a short time ago on account of the illness of his wife, who died in Washington. His own health had been declining, and he decided to remain in Washington in the hope that his usual vigor might be regained, after which his purpose was to return to the Isthmus. Mr. Kreiter was fifty-five years old.

AN IMPROVED SYSTEM OF MANUFACTURING PAPER.

If the patent applied for upon an invention made by Superintendent L. N. McIntyre, of the Island Paper Company, of Carthage, New York, is granted, the process of making paper may be revolutionized. The invention consists of a new method of introducing pulp stock into the machine, and does away with the pulp screens now in regular use in all paper mills. In answer to his application for a patent Superintendent McIntyre has received word from the Patent Office that no patent has ever been granted upon a similar idea. It is claimed that the new process eliminates seventy per cent of the breaks on the paper machine, and that the new system will run paper within the regulation weight at all times. Lumps and foreign particles are done away with, eliminating delays from shutdowns because of breaking on the rolls; in fact, the machine will not have to be shut down at all unless the machine breaks.

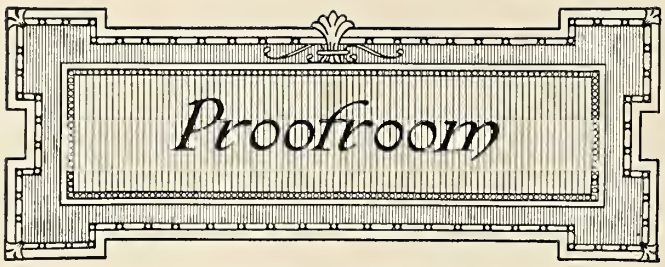
Superintendent McIntyre has been perfecting his method for a year and a half, and calls it "An Improved System of the Manufacture of Paper." The inventor is a practical paper manufacturer and has worked in mills for many years.— *The Paper Mill.*

ANOTHER PRINTERLESS "PEN."

There was some time ago an article printed in the papers to the effect that there was not a printer in the Virginia penitentiary. Mr. E. J. Proctor, foreman of the *Commonwealth*, of Scotland Neck, seeing the article was curious to know if there were any of the craft in the North Carolina State prison, and he addressed a letter to T. W. Fenner, chief clerk of the prison, and asked him to investigate and inform him if any of the boys had gone to the bad and landed there. A few days ago Mr. Proctor received the following reply from Mr. Fenner:

"Yours of the 15th received. I am glad to write you that there is not a printer in the State prison. I know one, however, that ought to be in there."

Mr. Proctor says he is at a loss to know who Mr. Fenner refers to unless it is himself, the chief clerk being well acquainted with him, but he says if he "ought to be in there" he has so far escaped the punishment. Any way, the records show that the North Carolina printers are good, as well as those of Virginia, and another thing, there are lots of North Carolina printers in the Old Dominion.— *Raleigh (N. C.) Times.*



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A Disputed Plural.

H. E. G., Wichita, Kansas, sends a marked clipping, and says: "With reference to enclosed excerpt from a magazine, I contend that in the two instances indicated the singular verb should have been used."

Answer.— The excerpt is evidently from an article describing the provisions for feeding a large number of people, and in the marked instances it is said that "Gravy is served three times a day, and for each meal forty-five gallons are made," and "Sixty-five pounds of butter are required for one meal. It is served, however, at breakfast only." Our correspondent's argument is summed up in marginal remarks, "Gravy is made, is served," and "Butter is required." Such is the logic of the case, but some people imagine that grammar demands a plural verb to agree with gallons and pounds. I am not one of these people. I consider the grammatical nominatives to be gravy and butter, not gallons and pounds, and the logical nominatives to be gallons of gravy and pounds of butter. Such a quantity of gravy and of butter, not a number of individual gallons and pounds. In other words, I find no ground of contention, but only of agreement. What our correspondent contends is right, and what is printed in the clipping is wrong.

Dates.

H. S., Cairo, Egypt, sends us this interesting letter: "A question recently arose as to the printing of dates, and it has struck me that the question might be of sufficient interest for discussion in your proofreaders' forum, wherein I have in the past gleaned many useful facts. Ever since I can remember — probably owing to an early newspaper training — I have been accustomed to writing dates thus: June 12, 1911. Recently in reading a proof I came across a date written '18th April, 1911,' and, in accordance with custom, I changed it as above, that is, the month, day, and year. The row which supervened gave me to think somewhat, and I went into the matter, with the result that I am still wondering which is right. Probably ninety-nine out of every hundred newspapers print the date thus: June 12, 1911, but this is illogical, if we are allowed to judge by the fact that, should we wish to further economize either time in writing or space in printing, we do not observe this order of the month, day, and year, but write 12, 6, 1911, which is more logical in giving the day, month, and year. Probably '12 June, 1911,' is logically correct, though one rarely sees it. Some people go to the trouble of writing 'the 12th of June, 1911,' but, as life is short, many reduced it to '12th June, 1911.' This is all right if we remember that certain words are understood; otherwise we find ourselves saying 'twelfth June,' when in reality it is the 1911th — since the beginning of the Gregorian calendar at any rate. Can you tell me if there is any special reason why so many newspapers print the dates as they do? One would think that, especially on daily papers, where the day is of first importance, it should be printed first, particularly as logic would all appear to dictate such a course. I watch eagerly month by month for your articles, and would add a word of appreciation for the untiring efforts you are making to introduce some sort of uniformity into the present chaos. It is a great pity there is no means of codifying the best typographical practices; but even then there is always the danger that the best-laid schemes would be ruined by the unreasoning obstinacy in using the wrong forms which every proofreader meets, and deplores, but can not alter."

Answer.— I should like to be able to confirm the logic of a friend who writes from a place so far away, but can not do so, for the simple reason that all my own experience and thought leads to an opposite conclusion. Not only is it true that so many newspapers print June 12, 1911, but I have seen such forms and used them so much that no other form seems so logical to me. "The twelfth day of June, 1911," is certainly the full meaning expressed logically and grammatically, but it is too long for use, and the form giving month, day, and year is almost universally used. Demonstration of illogicality in that form would probably not avail to reform usage, were it demonstrable, which I do not think it is. This form is so prevalent in use that, in reducing dates to numbers only, the same order is preserved. Ninety-nine out of every hundred, or more, according to my observation, write 6, 12, 1911, instead of 12, 6, 1911, and the date as chosen by our corespondent would mean to most people December 6, not June 12. Such dates are printed in various ways, and there is no choice among them as being more logical than any other, except that there is one that is almost sure to be misunderstood. Strangely, the one selected as most logical by our correspondent is the one least used and the only ambiguous one, although the ambiguity would disappear from any date later than the twelfth day. I happened to see a quotation yesterday which applies here, though of course it was written for a different and broader application. It was from a book on "Modern Philosophy," and was as follows: "It is not so easy to cancel all our preconceived beliefs as it is to burn one's own house down." Of course, it is not easy for any one to discard a form of expression that one has always used and adopt another in its place. Many occasions for this will arise for almost every one, and for one person who makes a change with ease there are innumerable others who simply can not change. This is especially true of mispronunciations. Notwithstanding the fact that the words inquiry and address are each spoken properly only with accent on the second syllable, many people persistently accent the first syllable, and similar mistakes are frequent. I have long known of differences in writing dates, but have never doubted the correctness of the commonest form, June 12, 1911. I have had the impression that the "Encyclopædia Britannica" gave all dates in a way that seems absurd to me, but find now that not all of them are so printed therein. The volume I happened to open says that the French painter Decamps was born in Paris on the 3d March 1803, and that the botanist De Candolle was born February 4, 1778, and died on the 9th September 1841 at Turin. "On the 28th of August 1609 Henry Hudson sailed into the Delaware Bay," is another form noted, and another man is said to have been born "at Geneva on the 9th October 1801." The form with the day first and without commas is most frequent in the book, but the one in most general use elsewhere is found much oftener than I had thought it would be. Why they said "in Paris," but "at Turin" and "at Geneva," is beyond telling, and the use of "on" before some dates and its omission before

others can not be explained by me. De Vinne's "Correct Composition," page 81, says: "It is a fault to have April 17, 1762, on one page, and 23d August, 1764, on another." Nothing is said of dates without commas, probably because they are so far away from common practice that Mr. De Vinne did not think of them. Now a great deal is said here about dates, but it is principally because similar differences are noticeable in many other matters, and the same difficulty is present in each case in the fact that people will persist in the practice that is most familiar to them. Many efforts at codification have been made, but all that I have ever seen were more successful as failures than as anything else. A codification that is good enough to be entitled to success would involve so much work that no one but a very wealthy person could afford to make it.



A LESSON IN PRAGMATISM.

A hunter circled about the tree trying to shoot these squirrels. As the hunter moved, the squirrels moved away from him and kept on the opposite side of the tree from him. Did the hunter go around the squirrels as well as around the tree?

Photo by R. R. Sallows, Goderich, Ontario, Canada.

PRINTERS' CONVENTION SOUVENIR.

The official souvenir of the fifty-seventh annual convention of the International Typographical Union is a handsome specimen of the printer's art, well illustrated and printed on fine book-paper which was afterward pebbled, each page carrying a flat tint border. It is an excellent piece of printing from every standpoint, and reflects credit on the Williams Printing Company and the Independent Pressroom, the San Francisco concerns which executed the work, as well as upon the committee having the souvenir in charge.

Among the contributors to its pages are James M. Lynch, Samuel B. Donnelly, Will T. French, Herbert Heywood, Thomas F. Crowley, James Monroe Kreiter, Daniel D. Moore, A. H. McQuilkin, Prof. Willis L. Moore, Mrs. Charles Hertenstein, Wells Drury, Charles Francis, Rufus Steel, Ira B. Cross, Ph.D., and Charles S. Cock. Taking it by and large, the souvenir is probably the best ever issued by the organization.

Business Notices

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests with the advertiser solely.

ECONOMY IN RAGS.

Printers and engravers, in common with other users of rags for cleaning purposes, have an idea that any sort of a rag will do to clean material that is more or less liable to damage from grit or other foreign substances in the wiping material. Damage is always imminent from this mistaken economy of thought. A little consideration will show that at no additional cost it is the part of wisdom to purchase wiping material that is free from all foreign substances — that is, clean — and specially prepared for the purposes intended. The Ideal Sanitary Supply Company, 1930-34 Warren avenue, Chicago, make a specialty of supplying in bales rags thoroughly sterilized, with all pins, buttons, hooks, and foreign substances removed, and with the rags cut into generous lengths for wiping purposes of all kinds. The rags are washed and sterilized, and supplied in any sized bale to suit the convenience of the user. Send a trial order — you will become a steady customer, for the sake of convenience and health and economy.

MONOTYPE PUBLICITY.

During the recent convention of the National Advertisers' Association in Boston, the Lanston Monotype Machine Company conducted a unique advertising campaign in the daily papers of the "Hub" for the four days during the convention. These advertisements were not addressed to printers or to persons who were likely to be interested in the purchase of Monotypes, but were mainly addressed to advertising men and purchasers of printed matter, emphasizing the quality of Monotype composition on high-grade work and the success of the Monotype in handling department-store advertisements.

The advertisements were each one-half page in size and were very attractively displayed in Monotype faces and borders. In this campaign the Monotype Company once more demonstrated its policy of assisting its customers to get the most out of their investment by advertising Monotype quality among purchasers of printed matter.

There was considerable of a "surprise element" in this brief campaign, and many are asking, "What does it mean?"

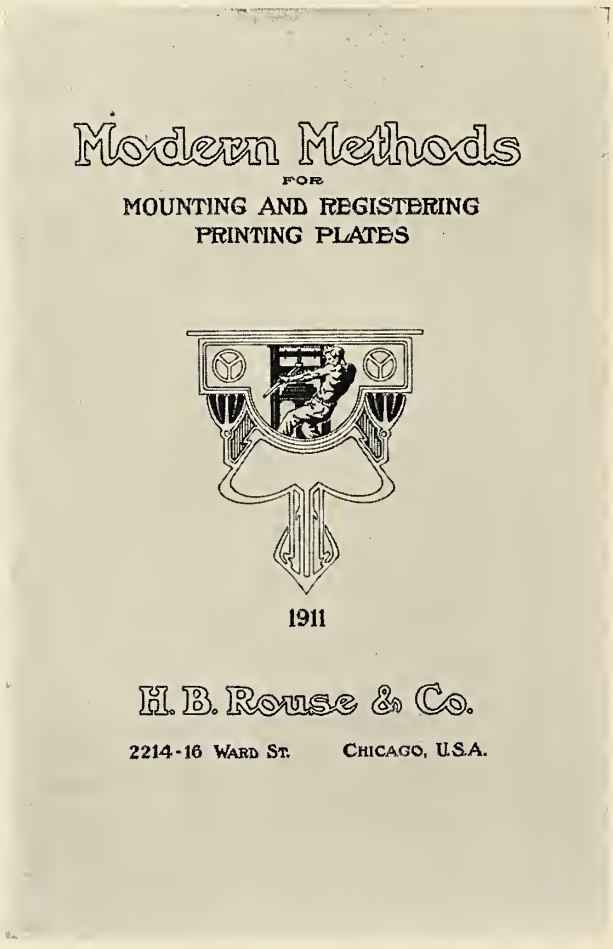
TURN WASTE INTO PROFIT.

Printers are inclined to give but little consideration to the conservation of waste material, and regard the disposal of waste paper as a means only of procuring wipers by trading off with paper-stock dealers. Why not divert waste paper from a loss into a larger item of gain. A means is provided by the use of a paper macerator. Paper of various grades may be kept separated, and with a paper-macerating machine it can be converted into a con-

dition for baling and may be sold to dealers in crockery, glassware and bric-a-brac as a packing substitute for straw and excelsior. Blomfeldt and Rapp, 108-128 North Jefferson street, Chicago, have devised paper macerators for both hand and power. These machines may be adapted by the printer for his requirements, or by those wishing to use it to destroy tickets, manuscript or private papers. The machine effectually destroys documents and reduces all paper and cardboard to narrow strips, making a suitable material for baling or for packing fragile articles. Many large printing concerns, railroads and department stores are now using these machines. The printing concerns use them to render waste stock into a more salable article; the railroads, for the destruction of expired tickets, and department stores use them for a twofold purpose: destroying sale tickets and rendering them into a material for packing. These machines will find their way into a more general use.

A BOOKLET ABOUT ROUSE REGISTER HOOKS.

H. B. Rouse & Co., Chicago, have recently issued an attractive booklet entitled " Modern Methods for Mounting and Registering Printing Plates." As its name implies, the booklet is devoted to an exposition of facts regarding register hooks, the subject being handled in an entertaining and



instructive manner. It is replete with illustrations, many of them in two colors, showing all manner of possibilities in the use of the Climax and combination register hooks.

The booklet is well designed and printed, and we show herewith a reproduction of the cover.

E. H. PALMER, PACIFIC COAST REPRESENTATIVE OF THE MIEHLE PRINTING PRESS AND MANUFACTURING COMPANY.

Mr. E. H. Palmer, now representing the Miehle Printing Press & Manufacturing Company on the Pacific coast, was somewhat of a pioneer in introducing this celebrated press to the trade in this part of the country.

Besides selling a number of presses in other sections of the Pacific coast, he sold the first Miehle press in use in the State of Washington to Shaw & Borden Company, of Spokane, and the first Miehle press in use in Oregon to the Union Printing Company, now H. C. Brown & Co., Portland; also the first Miehle in use in British Columbia to Evans & Hastings, of Vancouver, B. C.

One of the many and best recommendations of the Miehle press is the number of " repeated purchases." The above firms and many others have repeated their orders many times and are buying Miehle presses to-day, thus proving conclusively that after years of actual experience and use it is the most profitable press of its class.

Mr. Palmer for a number of years has had charge of the company's Boston office and Eastern territory, one of the largest printing centers of the United States, where he was very successful in placing a large number of Miehle presses.

He comes to the coast highly commended for fair and courteous dealing and with the reputation of being a very pleasant gentleman to do business with.

The Miehle Printing Press & Manufacturing Company has offices at 693 Mission street, San Francisco.— *The Pacific Printer.*

THE TRIUMPH ELECTRIC COMPANY.

The Triumph Electric Company, of Cincinnati, Ohio, has been sending out to interested persons bulletins describing its various developments in electric light and power machinery. These bulletins are uniform in size and are perforated for file. Bulletin No. 481, for the month of August, describes alternating-current generators, and is admirably and clearly illustrated.

THE VANDERCOOK PROOF PRESS.

A most unique and forceful advertisement was that of the Vandercook line of proof presses in the August issue of THE INLAND PRINTER. This advertisement was in the form of an insert and was printed, without make-ready, on a Vandercook " Composing-room Cylinder " Proof Press. The work was done in The Henry O. Shepard Company's building, and the entire run was made without change of tympan or adjustment. The tympan had already been in use a week on miscellaneous forms, and was again used for this work after the eighteen thousand run of the insert was completed.

This advertisement attracted most unusual interest. The " proof of it " was right there in the issue and the many who investigated the machine found that the manufacturers had not overstated their claims.

A machine that will automatically ink and print a single unsupported letter or a full-page form without adjustment, and register to absolute precision, is sure to be eagerly sought by the up-to-date printer and engraver.

It will prove galleys, foundry forms, full-page newspaper pages, half-tone cuts, and every other kind of printing, and produce a quality of work that has never before been equaled, without make-ready, and at the same time do the work in considerably less time than by any other method.

EFFICIENCY IN THE COMPOSING-ROOM.

The scientific arrangement and management of composing-rooms is an assured fact. A large number of the more discriminating master printers throughout the country have set themselves to the task of placing the composing-room on such an efficient basis that it will prove a profitable unit of their plant, and in doing this they have been content to learn from the experience of others. The fact that this is so is carried out in a concrete form by a new factory which has just been built in Chester, Pennsylvania, to house the large equipment department of the Keystone Type Foundry. If anything were needed to prove that this movement toward bettering the conditions of the composing-room is taking on a national character, it would be the provision now made by the Keystone Type Foundry to meet the demands of these master printers who have set themselves to the solution of the composing-room difficulty.

In the front section of this magazine appears a two-color four-page insert showing the new factory of the Keystone Type Foundry, together with a few illustrations of important pieces of furnishings which have lately been designed and built.

This factory is to be used exclusively for the manufacture of steel equipment for composing-rooms; the building is a modern one in every particular, being of slow-burning construction, and laid out along the most modern and scientific plans in order to obtain the maximum efficiency of machine and workman. It therefore contains everything that will conduce to the health and comfort of the workmen. The building is three stories high and contains forty thousand square feet of floor-space. The shipping facilities are first-class in every respect. It has its own railroad siding, and is adjacent to three different trunk lines, through which it is possible to reach every section of the country.

All of the machinery and equipment going into the building is new and of the latest improved style, and the capacity of the factory means a large output.

The equipment department of the Keystone Type Foundry is in charge of well-known practical mechanical engineers, who not only understand the manufacture of furnishing but have spent their lives in supplying labor-saving contrivances to printers and publishers. In this connection they have been forced to meet conditions which vary with every plant in which they have had occasion to install furnishings, so that there has been accumulated information and data as regards the needs of the average compositor which will go far to show the master printer just what the most flagrant abuses are, and this is the service which is doing more to help the master printer put his composing-room on a paying basis than any other one feature that has been connected with the supply trade in generations past.

It has been demonstrated that furnishings made entirely of steel and iron will give better service for a longer period of time and at smaller cost per unit and of labor than is possible with the best grades of wood furnishings.

The Keystone's plan of adapting its peculiar styles of furnishings to each individual requirement makes it impossible to manufacture a large variety of stock pieces. It can be said, however, that a certain type of correcting-bank, for instance, with very few changes as to its general make-up, can be supplied with very little delay to meet almost any requirements. In this way a number of styles of case-stands, racks, linotype dumps, ad.-frames, correcting and storage frames, imposing surfaces and frames, assembling-tables, make-up tables, stripping-tables, galley-transfer trucks and self-dumping trucks have been designed, and these supply the basis upon which each individual piece is made to meet the varying requirements of composing-rooms, which are refitted along scientific lines and which do not call for special treatment entirely.

The equipment of the factory is such that, although all these individual pieces may be made to order, complete plants can be turned out with practically no delay.

The equipment of each composing-room is based upon the conditions actually found in that plant. These, of course, must depend upon the nature and the quantity of the work to be handled, the preponderance of one class of work over another, the number and character of publications issued, the number of machines employed, the number of men employed, and all other contributory causes which must be allowed for in laying out the floor plan. This information is gathered by the experts connected with the Keystone Type Foundry, and after being thoroughly analyzed and provision made for the future, the entire floor-plan and individual drawings for each piece of equipment are laid out in the shape of blue-prints, and every master printer who is considering such an installation is then in a position to see just how much space, time and labor are being saved and just what arrangements are made to conserve the efforts of each individual workman.

It has been demonstrated by the large number of plants which the equipment department of the Keystone Type Foundry has installed that it is not at all unlikely that the saving in space on the whole will average from thirty to fifty per cent, and that the actual increase in output, without a corresponding increase in cost of labor, will be from ten to fifteen per cent. These percentages are based upon the actual experience that has been gained through the employment of equipments that have been designed and made up by the experts in charge of the work; and, with the facilities which this new factory will have, every master printer who is willing to consider increasing the efficiency of his composing-room will be offered just that help, which will go far to show him the actual conditions under which he has been working and what can actually be expected through a scientific layout.

The action of the Keystone Type Foundry in providing a manufacturing department to cater entirely to the composing-room for furnishings which will increase its efficiency is in line with the policy of progressiveness which has made this foundry noted. The Keystone was the first foundry to sell all of its type in weight fonts at body-type rates, a custom which is now general with all typefoundries in this country. It was also the first to make non-kerning italics, now so popular and demanded to such an extent that other foundries were obliged to follow its lead. It can be said, however, that among the many new departures of more or less importance which the Keystone has put into effect within the last few years, none compares with the results which can be expected from this new line of special equipment in steel.

The master printer has not hesitated to meet the demand for improvement in his other departments, and he can not afford to delay in this.

The action of the Keystone Type Foundry in providing means for scientific management and layout of composing-rooms is doing more to advance the interests of the trade at large than any other one thing that has occurred in recent years. A revelation as great as that produced by the International Printers' Cost Congress is at hand, and the benefits to the printers and publishers of the country are even greater.

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

A. C. OWENS WANTED.

WANTED: A. C. OWENS — $50 REWARD. A. C. Owens is wanted at Jackson, Miss., on a charge of obtaining money under false pretenses and later jumping $500 bond. Owens is a printer by trade, but is generally found getting up advertising schemes or special-edition writing. Description: Height about 5 feet 7 inches, broad shoulders, slightly stooped, medium weight, very red hair and high forehead, light-blue eyes, large mouth, face considerably wrinkled, unpleasant expression, nervous temperament. Wire information to W. J. LIGON, Detective Agency, Jackson, Mississippi.

BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

PAPER PURCHASERS' GUIDE, by Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY, Chicago.

PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. $1 by mail. THE INLAND PRINTER COMPANY, Chicago.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khâyyâm; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of books, 7¾ by 9¾ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

TO LOVERS OF ART PRINTING — A limited edition of 200 numbered copies of Gray's "Elegy Written in a Country Churchyard," designed, hand-lettered and illuminated in water-colors by F. J. Trezise. Printed from plates on imported hand-made paper and durably and artistically bound. Price, boxed, $2 postpaid. THE INLAND PRINTER CO., Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

A PRINTING PLANT FOR SALE — In southern New England, an old, established printing plant, now running and doing a large business; real estate owned by the company, and the plant equipped for doing a general printing business and handling large orders, and is considered by experts a model one and up to date in every particular; the entire assets of the company are offered for sale, which includes real estate, machinery and tools, work in progress and accounts receivable, and will inventory nearly $200,000; for further particulars, address W. H. WARNER, 286 Fifth av., New York city.

FIVE NEW TOWNS A DAY — Opening in Canadian West for printers and newspapermen; $500 to $1,000 capital required; best locations can be secured by writing. MILLER & RICHARD, 123 Princess st., Winnipeg, Can.

FOR SALE — A first-class printing business; 4 cylinders; monotype equipment: 2 casters, 2 keyboards, $2,000 in matrices; good lease on two buildings part sub-let, which makes rent nearly free, three years to run; total business this year to July 1, $28,968.54; earnings, $4,989.71. Cost system established. K 444.

FOR SALE — First-class printing plant doing very profitable business in large southern city; reason for selling — ill-health. H 366.

FOR SALE — Job-printing plant in Florida; established 10 years; yearly business $25,000. K 454.

FOR SALE — Printing-office doing splendid class of commercial business in town of 30,000; cylinder and 4 jobbers, individual motors, power stitcher, cutter and all that goes to make up a good office; established in one spot for 10 years; owner wants to go to some higher altitude on account of health of wife; cash down only, no instalments. K 450.

FOR SALE — Terms to suit, or liberal discount for cash; job-printing plant, with good, established business in a live central Iowa town; owners other interests; will afford some practical printer an exceptional opportunity. K 478.

FOR SALE — $2,000 interest in well-paying printing and publishing establishment in central Illinois; 2 Linotypes, 2 cylinders, 5 jobbers; also large and lucrative calendar and advertising novelty business in connection; my interest will secure purchaser a good position as linotype operator; must sell on account of bad health. K 453.

I HAVE a fully equipped bookbindery which I want to put in connection with a live printer or newspaper office; now located in South Dakota. K 458.

PRINTER — Practical man with $5,000 can obtain large interest in progressive, paying plant; partner retiring; only man qualified to take charge of shop considered; capital not needed. K 471, care Inland Printer Co., New York city.

WANTED PARTNER — Printer-editor who has $2,000 to invest in printing business, consisting of two weekly newspapers and good job-printing business; if you don't mean business, don't answer. K 442.

WE OFFER an exceptionally good opportunity for a strictly reliable first-class job printer to purchase a paying interest in one of the best shops here; material practically new and modern. Address 2202 North 43d st., Seattle, Wash.

Publishing.

SMALL GROCERY PAPER can be bought cheap. Good opportunity for right man here. HARRIS-DIBBLE COMPANY, Masonic bldg., New York.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs at any drug store about 75 cents. Circular and specimens for stamp. THOMAS M. DAY, Box 12, Windfall, Ind.

FOR SALE.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 634 Federal st., Chicago.

FOR SALE — An unusual bargain: 60-inch Seybold knife grinder, also Seybold signature press; both in perfect repair; at the right price. K 466.

FOR SALE — Bindery machinery: a Seybold balanced-platen standing press, 22 by 37; Sanborn roller backer; Seybold hot-leaf press; also lot of assorted leather, cloth and binders' stock. GREELEY PRINTERY, St. Louis, Mo.

FOR SALE — Blackleading machine; single brush; Ostrander make; $90. ERIE ELECTROTYPE WORKS, Erie, Pa.

FOR SALE — Cases, news and italic cases; in good condition; will sell cheap. THE H. O. SHEPARD CO., 632 Sherman st., Chicago, Ill.

FOR SALE CHEAP — Complete monotype outfit, consisting of caster and 2 keyboards, also Harris press with attachments. BECKER BROS., 802 Penn av., Pittsburg, Pa.

FOR SALE — No. 1 Dexter folder with all modern improvements and power fixtures complete; will consider any reasonable offer. THE ROYAL TAILORS, 731 S. Fifth av., Chicago.

FOR SALE — One Burton's New Improved Peerless Rotary Perforating Machine; a bargain. ASHBY PRINTING CO., Erie, Pa.

FOR SALE — Scott drum cylinder press, 2 rollers; will take about 20 by 30; in excellent condition; no worn or broken parts; high speed, 2,500 per hour; fully equipped. GREELEY PRINTERY, St. Louis, Mo.

GOLD INK—At Last a Success!

"OROTYP" combines perfect working qualities with a brilliant, smooth, finished appearance. We shall be glad to demonstrate this fact to any interested printer by shipping a one-pound can *on approval.* Light Gold, Deep Gold, Copper and Aluminum — $3.00 per pound. Liberal discounts to jobbers.

Manufactured by THE CANADIAN BRONZE POWDER WORKS
Montreal — Toronto — Valleyfield.

Sole Agent and Distributor in the United States: **JAS. H. FURMAN,** **186 N. La Salle Street, Chicago**
100 William Street, New York

FOR SALE — SURPLUS MACHINERY IN OUR PLANT: 1 Harris envelope press (cost new, $1,200), $500; 1 bronzing machine, large size, $500; 1 roughing machine, good as new, $625; 1 Campbell Century, takes sheet 40 by 56, $1,750; one roller-washing machine; all in New York city. CHARLES FRANCIS PRESS, 30 W. 13th st., New York city.

FOR SALE, under court order, a complete and up-to-date engraving and electrotyping plant invoicing about $10,000, located in Houston, Tex. For full particulars, write G. E. SMITH, Receiver, 302 Lumberman's National Bank bldg., Houston, Tex.

LINOTYPE FOR SALE, Model No. 1, complete with 2 extra fonts of 2-letter matrices and alternating-current motor; only reason for selling — have replaced with Monotype. Address ROGERS PRINTING COMPANY, Dixon, Ill.

LINOTYPE MATS. FOR SALE — Three sets of 2-letter 8-point and three sets of 2-letter 7-point mats.; in good condition for newspaper work; price, $25 per set. Address CROWELL PUBLISHING COMPANY, Springfield, Ohio.

MILLER LINOTYPE SAW FOR SALE — Saw is in first-class condition. For particulars, write immediately CROWELL PUBLISHING COMPANY, Springfield, Ohio.

RULING-MACHINES FOR SALE — One 38-inch double-beam O-A Hickok automatic; one 54-inch double-beam O-A Hickok automatic. K 445.

HELP WANTED.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange and it will reach all employers seeking help in any department. During the past few months we have received calls for the following: Job printers, 2; linotype operators, 5; machinist-operators, 2; monotype operator, 1; foremen and superintendents, 4; bookbinders, 6; stoneman, 1; compositors, 5; artist, 1; engravers, 2; pressmen, 4; proofreader, 1. Registration fee, $1; name remains on list as long as desired; blanks sent on request. THE INLAND PRINTER COMPANY, 632 Sherman st., Chicago.

WANTED — A No. 1 artist as foreman of art department in well-known catalogue house; must be of creative and original ability and be able to produce or direct high-grade mechanical illustrations. Address, with samples and salary expected, K 401.

WANTED — Compositors; must be quick and accurate; state wages wanted; send references; union shop executing fine catalogue work for critical New York customers. HOBSON PRINTING CO., Easton, Pa.

Engravers.

WANTED — Photographer for engraving house; man capable of making half-tone and line negatives; young man preferred. K 199.

Folder Operator.

WANTED — Good folding-machine operator, good wages and steady work. FOREST CITY BOOKBINDING CO., 625 Caxton bldg., Cleveland, Ohio.

Foremen, Managers and Superintendents.

APPLICATIONS are invited for position as general manager of large printing establishment in British colony producing best class work; applicants must possess a first-class general knowledge of letterpress, lithograph and tin printing, the last absolutely essential; please state in confidence full particulars of experience, where gained, age, etc., and salary required. K 438.

WANTED — Competent foreman for fair-sized job office, to take charge of composing-room and pressroom; must be an experienced proofreader, sober and reliable in every way; good position for right man. Address, with references, K 440.

WANTED — Young, aggressive, competent man as composing-room foreman and superintendent in office doing general line of commercial and catalogue work in live western city; steady employment; union man. K 460.

WORKING FOREMAN in cylinder pressroom, open shop, in Middle West; no labor troubles; must be man of exceptional ability on half-tone and color-process work, hard and willing worker; permanent position; state wages expected. K 480.

Operators and Machinists.

WANTED — A non-union monotype caster-operator who can also work at the case; location — St. Louis; good wages and steady employment. Answer, giving experience and references, K 464.

Pressmen.

WANTED — A first-class pressman as foreman for our pressroom; must be up on color and half-tone work; steady job to man who can make good. K 462.

Salesmen.

PRINTING-INK SALESMAN WANTED; territory the far West, state experience, age, with whom you have been, average daily expenses and salary expected. K 417.

PRINTING SALESMAN of exceptional ability and experience in selling best grade catalogue work; splendid opportunity. GRIFFITH-STILLINGS PRESS, Boston, Mass.

WANTED — A man with experience to act as salesman; a thorough knowledge of the printing business required; every opportunity for advancement offered. Address with references, GREELEY PRINTERY, St. Louis, Mo.

WANTED — First-class experienced salesman for lithographing, commercial and color work, to travel in southern States; applicant must be well posted and figure his own prices; state salary wanted and experience. K 27.

WANTED — Salesman who can estimate and sell printing and lithographing; good position to capable party; salary in keeping with services and ability. E. H. CLARKE & BROTHER, Memphis, Tenn.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering, state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $4.

LINOTYPE INSTRUCTION, 6 machines, 12 weeks' thorough operator-machinist course, $80; hundreds of successful graduates. Write for prospectus. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 419 First av., New York city.

N. E. LINOTYPE SCHOOL, 7 Dix place, Boston, Mass. Six-machine plant, run solely as school; liberal hours, thorough instruction; our graduates succeed. Write for particulars before deciding.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free upon receipt of stamped, self-addressed envelope. THE INLAND PRINTER COMPANY, 632 Sherman st., Chicago.

Bookbinders.

AN OLD-TIME BOOKBINDER, all-around man, good and quick forwarder and finisher, blank books, magazine or loose-leaf, desires a position as working foreman; thoroughly competent in all departments, well accustomed to estimating and putting through state, county and commercial work for both letterpress and lithographed; had considerable experience in edition bindings and leather specialties; under certain conditions might start bindery with established printing-house having commercial or publishing business. K 482.

BINDERY FOREMAN, first-class executive, thorough mechanical experience in all branches, wants position. K 459.

BOOKBINDER FOREMAN, experienced, capable of producing the best results, wishes position; Middle West preferred. K 465.

Circulation Men.

I WILL HELP YOU build circulation; I solicit, collect and assist management; North or Northwest. K 479.

Compositors.

AN ALL-AROUND TWO-THIRDER with good habits wishes position with a firm that desires a good worker — not a clock watcher; am at present in the U. S. Navy as ship's printer, but enlistment expires October 6, 1911. K 474, care Inland Printer Company, New York city.

TWO-THIRDER, who is going to school; can you use him? Particulars. A. WINGENROTH, 1928 Yandes st., Indianapolis, Ind.

WANTED — By young Canadian printer with 9 years' experience in both newspaper and job offices, situation in Florida or California town. K 452.

Engravers.

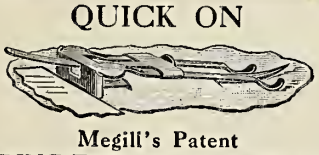
PROOFER wants position with photoengraving house doing best grade work. K 472.

Foremen, Managers and Superintendents.

AN ABLE, energetic and thoroughly reliable printer desires position as composing-room foreman; experienced executive and capable of handling the best grades of job, book, catalogue and magazine work; union. K 378.

FOREMAN — Of first-class shop, or one wishing to take up high-grade work; catalogue builder from start to finish; am 36, married; absolutely reliable; linotype operator and many years' experience at job composition; best of references; union. H. G. DWINELL, Hamilton, Ohio.

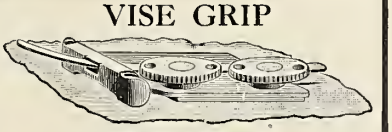
QUICK ON



Megill's Patent
SPRING TONGUE GAUGE PINS
$1.20 per doz. with extra tongues.

Your Job Press Slow
Without The Megill Gauges!
Ask for booklet about our Gauge that automatically sets the sheet to perfect register after the human hand has done all it can.
E. L. MEGILL, Manufacturer
60 Duane Street, New York
No glue—No sticky fingers—Clean work—Hurry work—Best work

VISE GRIP



Megill's Patent
DOUBLE-GRIP GAUGES
$1.25 set of 3 with extra tongues.

POSITION AS MANAGER or superintendent by a thoroughly competent man in all branches of the letter-press and lithographic business; has been in charge (for the past five years) of a plant producing the very finest half-tone colorwork and novelties; can demonstrate his knowledge and ability by doing any part of the work personally; close buyer, strict in discipline and system; desire for a more congenial location the reason for this advertisement. K 407.

PRINTING EXECUTIVE — Recent owner and manager one of Chicago's finest medium-size plants doing high-class commercial work, colorwork and embossing, having sold out, seeks position with up-to-date printing plant or advertising agency; exceptional range of experience, covering production of all kinds of work, management, buying, selling, engraving, estimating, etc.; age 38, married; highest references; might consider Colorado, California or Pacific coast proposition. K 483.

SUPERINTENDENT of printing, foreman composing-room (union), 20 years' experience general job and book branches, up-to-date, practical shop manager, competent and reliable, with plenty of push; 4 years in present position; open by November 1, 1911. K 32.

Pressmen.

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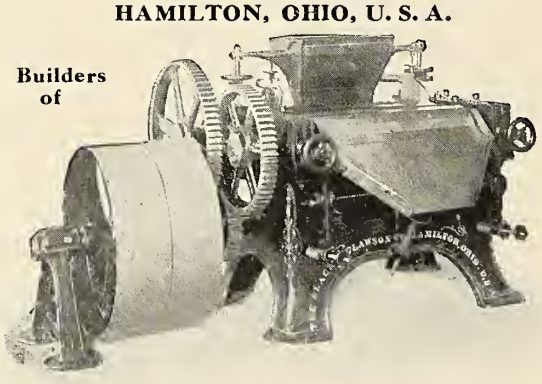
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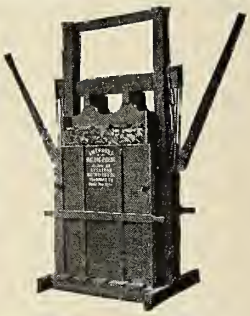
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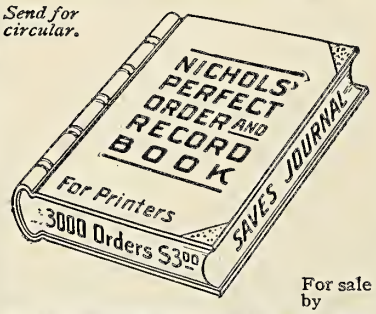
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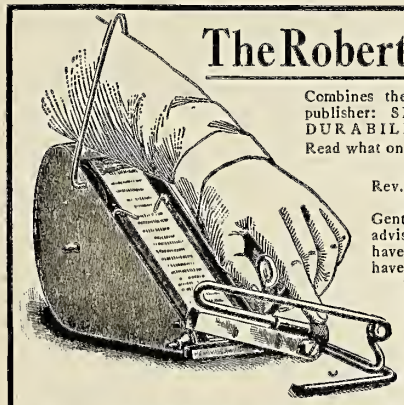
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Dark Usual, Dark Pale, Aluminum Leaf, and Composition Leaf

Gold and aluminum leaf sold in any quantities from one book up. Large facilities for smelting gold waste, rubber, rags and cotton *Send for Catalogue*

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That's what THE GRAPHIC ARTS is doing

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¶ The first six issues of *The Graphic Arts* are now complete. These comprise Vol. I, and contain a beautiful collection of exhibits—the notable series of articles on type-faces by Henry Lewis Bullen, and many other articles you ought to have in your library.

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NATIONAL ARTS PUBLISHING COMPANY

200 SUMMER STREET, BOSTON

The Miller Saw-Trimmer

A Standardizing Machine for the Printer

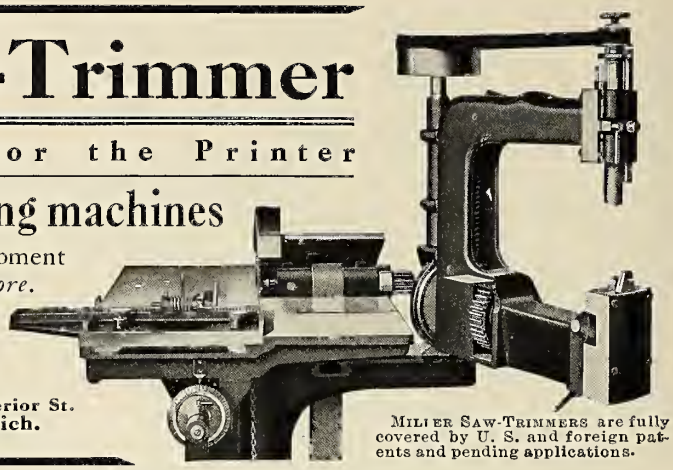
3 platens, 1 cylinder—no typesetting machines

In this plant a $650 Miller Saw-Trimmer equipment
pays interest on investment, depreciation, and more.
USED LESS THAN TWO HOURS PER DAY

Can you afford to say—"Not in the market"

Easy to operate. Easy to buy. Easy to pay for.

Miller Saw-Trimmer Co., 815 East Superior St. Alma, Mich.



MILLER SAW-TRIMMERS are fully covered by U. S. and foreign patents and pending applications.

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¶ If you are selling directly or indirectly to the printers and publishers of Canada, you can make the *Printer and Publisher* a powerful adjunct to your present selling plans. *Printer and Publisher* appeals to an audience, every month, including 80% of the buying heads of the printing and publishing plants of Canada. These are the people you wish to convert into customers.

¶ Consider, then, the immensity of the field covered by *Printer and Publisher*, and consider more particularly how profitable an investment in this valuable medium will be to you.

¶ We have convincing proof of what advertising in *Printer and Publisher* has done for other United States Supply Houses. Ask us to outline a plan whereby you can obtain similar results.

The Printer and Publisher of Canada

143-149 University Avenue *Toronto, Canada*

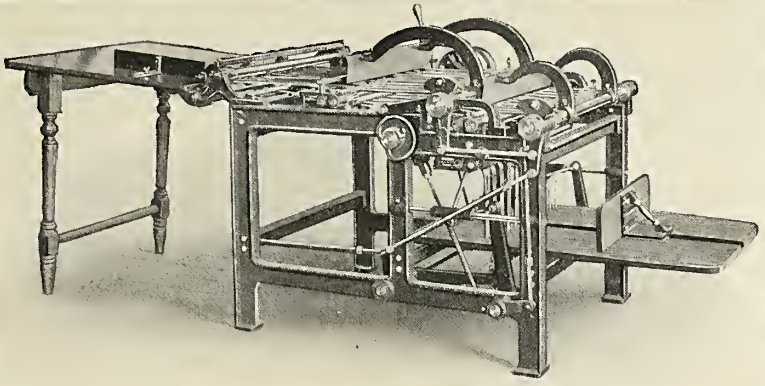
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MANUFACTURERS OF

PRINTERS' ROLLERS

618-620 SHERMAN ST. CHICAGO, ILL.



Lowest Operating Cost With Highest Efficiency

Economical, every-day service is what counts for record. Users who know and appreciate low cost of production with increased output pronounce

THE ANDERSON
TWO-FOLD PARALLEL FOLDER

thoroughly dependable and a satisfactory investment. Built for folding 4, 6 and 8 pages, either single or in gangs; 16 or 32 page booklets can be folded by feeding through a second time.

Mechanical features and what this folder will do for you will be cheerfully explained to any one interested.

C. F. ANDERSON & CO.
712 S. Clark Street — Chicago, Ill.

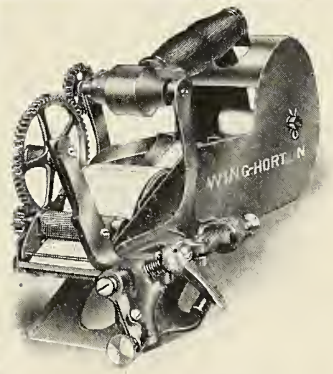
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UNIVERSAL TYPE MOTORS
Are the High-Grade Standard for All Printing Machinery

AMERICAN ROTARY VALVE CO.
SUCCESSORS TO
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GENERAL OFFICES
156 No. Dearborn St., Chicago

FACTORY
Anderson, Ind.

VACUUM CLEANING MACH'Y — AIR COMPRESSORS



"They Are Going Some"

Six hundred and twenty-two **Wing-Horton Mailers** were sold in 1910.

They were all sold subject to approval, but not a Mailer was returned.

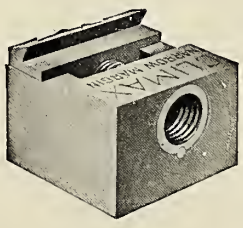
They are carried in stock at printers' supply houses throughout the United States and Canada.

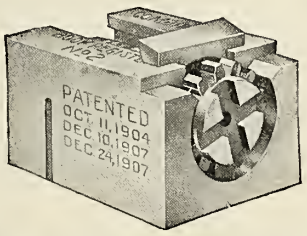
Full particulars supplied on request to any agency, or

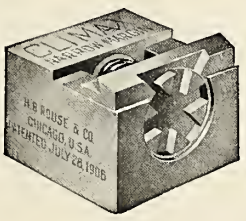
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The Successful Printer Will Tell You

There's a big difference in the cost of production where the printer undertakes to meet competition with an awkward or out-of-date make-ready system as compared with modern methods.







The Rouse Unit System

supplies the greatest efficiency in both make-up and make-ready—a system that eliminates all waste time in making up, making ready and registering; it is the one system that permits the quickest change in plates, the narrowest possible margin and a permanent make-ready. This system reduces the waiting time of your press, insuring the greatest output as well as the best work.

Keep Your Eye Open

for imitations, because since the Rouse Unit System Bases and Register Hooks have made such good success throughout the printing industry many have undertaken to imitate them. Do not be deceived, but investigate carefully. Best send for our illustrated catalogue, which will guide you.

SOLD BY DEALERS EVERYWHERE—MADE ONLY BY

H. B. ROUSE & COMPANY, CHICAGO

"THE REGISTER HOOK PEOPLE"

For All Purposes

a bond paper—not made for a special purpose—but for all demands. When you accept a bond made to answer such demands as letter-heads, invoices, loose-leaf systems, vouchers and checks, as well as numerous other commercial business forms, you, the printer, will not have to carry stock of so many kinds for so many demands.

MARQUETTE BOND

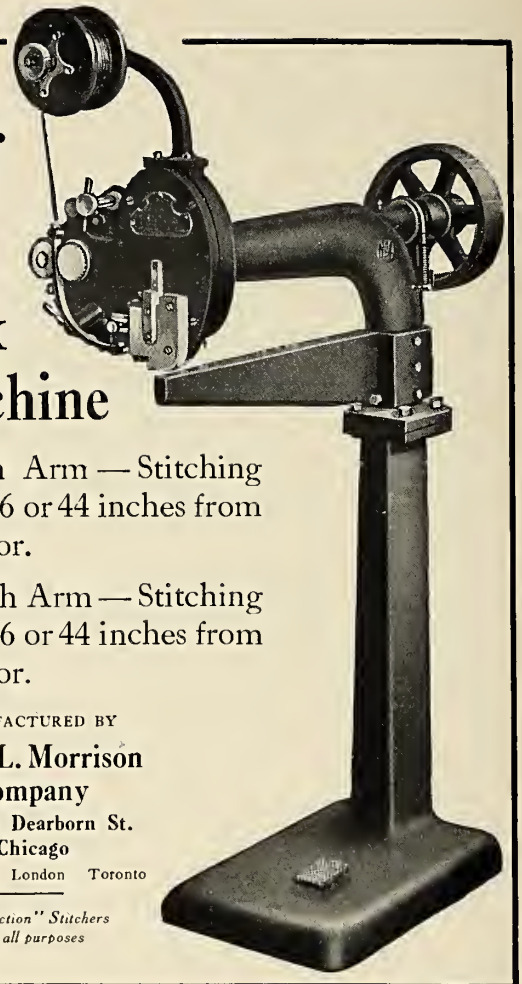
is made for the demands of the every-day business man, possessing distinctive character, an honest product, and a bond that is worth more than its selling price. The various sizes and colors are attractive to the average business man, and the printer should investigate the MARQUETTE BOND product thoroughly before he stocks up on anything not suitable for all demands.

We carry a full line in all sizes and weights, white and eight colors, for immediate shipment, including 22 x 34-26, also white and in eight colors

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No. 4 Box Machine



12-inch Arm — Stitching point 36 or 44 inches from the floor.

20-inch Arm — Stitching point 36 or 44 inches from the floor.

MANUFACTURED BY

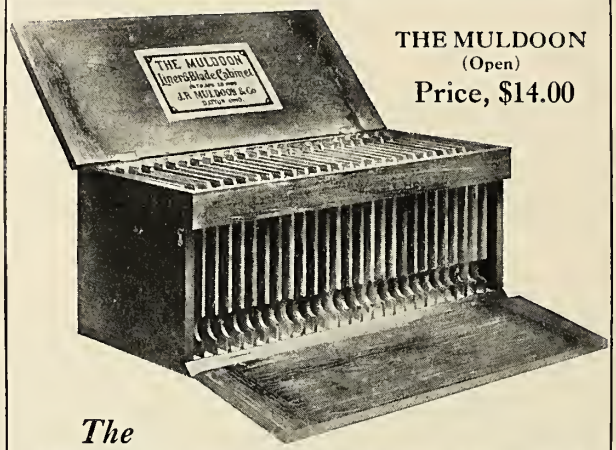
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"Perfection" Stitchers for all purposes

A Good Investment



THE MULDOON
(Open)
Price, $14.00

The Muldoon Liner & Blade Cabinet

Wouldn't the small sum paid for a "Muldoon" be a good investment if it saved its cost for you in six months?

Blades and liners cost you $1.00 each—the Muldoon Cabinet holds $216.00 worth.

Think it over, Mr. Linotype Owner.

MANUFACTURED AND SOLD BY

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MACHINERY CO.
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PRINTERS' AND BINDERS' OUTFITS AND MACHINERY

215-223 W. Congress St., CHICAGO, ILL.
Near Fifth Ave.

SPECIAL REBUILT BARGAINS

23 x 30 Campbell, front delivery	$ 650.00
27 x 37 Cottrell, 4-roller, front delivery	1,100.00
32 x 47 Babcock Optimus, 4-roller	1,200.00
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BRONZING MACHINES

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Guaranteed in Every Respect

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OUR PLANT IS ENTIRELY NEW AND EQUIPPED WITH ALL OF THE LATEST IMPROVED MACHINERY ESSENTIAL TO THE PRODUCTION OF HIGH-GRADE PRINTING PLATES

Special Attention to Country Orders

CUT THE COST OF PRINTING

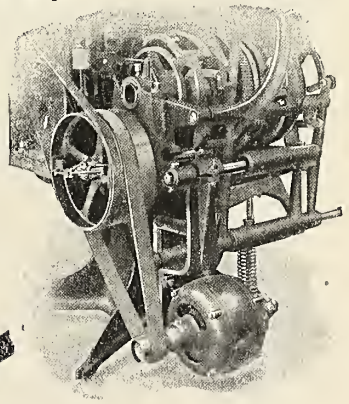
by using individual motor drive for every machine in your shop. It means convenience, cleanliness, safety, economy and increased profits.

WATSON DIRECT DRIVE MOTORS

are especially built to supply motive power for presses, cutters, linotypes, stitchers and every other machine in the modern print-shop.

Direct current or alternating current—all sizes, from ¼ h.-p. to 30 h.-p.

The superior construction of Watson motors insures longer life, better service, and less cost for maintenance.

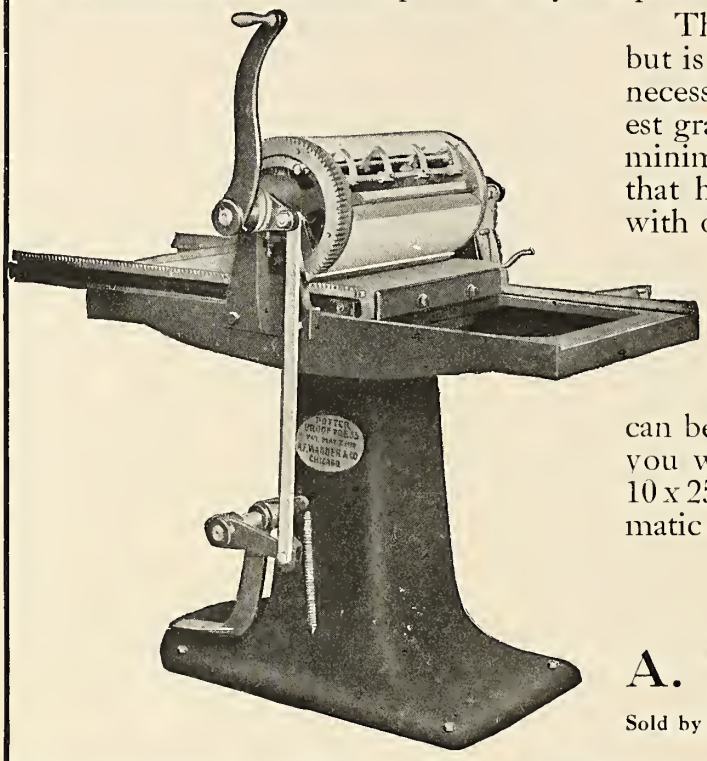


Write to-day for bulletins

The Mechanical Appliance Co.
Milwaukee, Wis.
Dept. B

The Many-Sided Potter Proof Press

is the machine that has opened the eyes of printers as to what a proof press really should be.



The Potter is not only right in principle, but is designed on our ideas of "stronger than necessary" construction, that means the highest grade of work for a maximum time with a minimum of repairs. It is this construction that has made a record of 400 machines sold with only 20 cents repairs.

It will pay you to investigate the Potter. It is the modern method of proof-taking. Perfect proofs in half the time. Register proofs of process plates or galley proofs of linotype matter both can be done better on the Potter. Let us tell you why. The Potter is made in four sizes, 10 x 25 to 25 x 32, either with or without automatic inking device.

Send for full information and samples

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Sold by Dealers Everywhere 341 So. Dearborn St., Chicago

1,000 Magazines for Fifty Cents

GATHERED, STITCHED AND COVERED

Labor	(1) operator		$ 3.00	
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Per M				$ 0.3703
Fixed interest		on $8,000 6%	$ 1.60	
Charges, insurance		" " 2%	.54	
Depreciation		5%	1.33	
Supt.		½%	.12	
			$ 3.59	
Per M.				$ 0.1330
3,000 books per hour X 9—27,000 books per day				$ 0.5033

GEO. JUENGST & SONS, Croton Falls, New York.

WE HAVE NO AGENTS

Waite Die and Plate Press

USERS' OPINIONS

"If we were to order another press to-day we would order the 'Waite.'" —CLARKE & COURTS, Galveston, Tex.

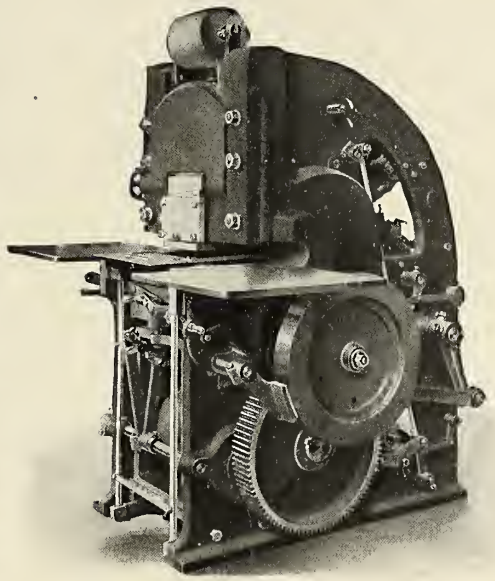
"We freely express the utmost satisfaction, getting the best of results as to quality of work together with output. Contrary to reports, the machine is not complicated and we can, without hesitation, recommend the 'Waite' to any prospective purchaser."
THE CARGILL CO., Houston, Tex.

"In our opinion the 'Waite' is the best press in the market. It has the best wiper of any of the presses, owing to the fact that it wipes more like the human hand would wipe a plate, while other presses have a flat wipe."
AMERICAN STATIONERY COMPANY, Buffalo, N. Y.

"The above (Plaza Hotel) letter-head plate has had 85,000 impressions at a speed of 30 a minute on our 4 in. x 8 in. Waite Die Press." —CAMERON & BULKLEY, New York, N. Y.

"We are pleased to state that our 6 in. x 10 in. Waite Die Press is giving us good service. This press is running dies the full limit of the die box on a high grade of close color stamping with excellent results." —GEO. C. WHITNEY CO., Worcester, Mass.

"We are enabled to do a class of work on it that can not be done on any other die press in our plant, and we have several of various makes." —E. A. WRIGHT, Philadelphia, Pa.



AUTO FALCON & WAITE DIE PRESS CO., Ltd.

NEW YORK LIFE BUILDING, 346 BROADWAY, NEW YORK — Factory, Dover, N. H.

Buying a Folder Costs Enough

to suggest that the buyer be extra careful about the kind he purchases.

Your Binding Costs Reduced

Any printer using our Folder realizes the lowest possible cost of production. It is intended to solve "Bindery Troubles"—and it *does*.



The Cleveland Folding Machine

No Tapes, Knives, Cams or Changeable Gears.

Has range from 19½ x 38 to 2 x 3 in parallel.
Folds and delivers 4s, 6s, 8s, 10s, 12s, 14s and 16s, single or in gangs.
Also regular 4s, 8s and 16s, book folds, from sheets 19½ x 27 down to where the last fold is not less than 2 x 2 in.
Makes accordion—and a number of other—folds that can not be made on any other folder.
INSTALLED ON A THIRTY DAYS' TRIAL on an unconditional guarantee of absolute satisfaction.

Write for a complete set of sample folds

The Cleveland Folding Machine Company :: *Cleveland, Ohio*



Why Waste Money on Poor Electrotypes?

There is no good argument in defense of using "thin-shell or cheap electrotypes when the *very best* can be had at the same price. There is but one method of satisfying the users of electrotypes, and that is dependable electrotypes and quick service.

Do You Know About Our Famous Nickeltype Plates?

Users who appreciate high-class work praise the efficiency of our nickeltypes and we know there is none better at any price. If you have a high-class job in mind, let us submit samples of work both by plate and printed results. This will tell the story. Nickeltypes are the one certain process of perfect and satisfactory reproduction.

Our Entire Plant is Fully Equipped

with new and modern machinery, and in the hands of expert workmen. We are capable of handling your work with absolute satisfaction.

Buyers of electrotypes should increase the appearance of their product through the use of better electrotypes, and this may be accomplished with the American Electrotype service.

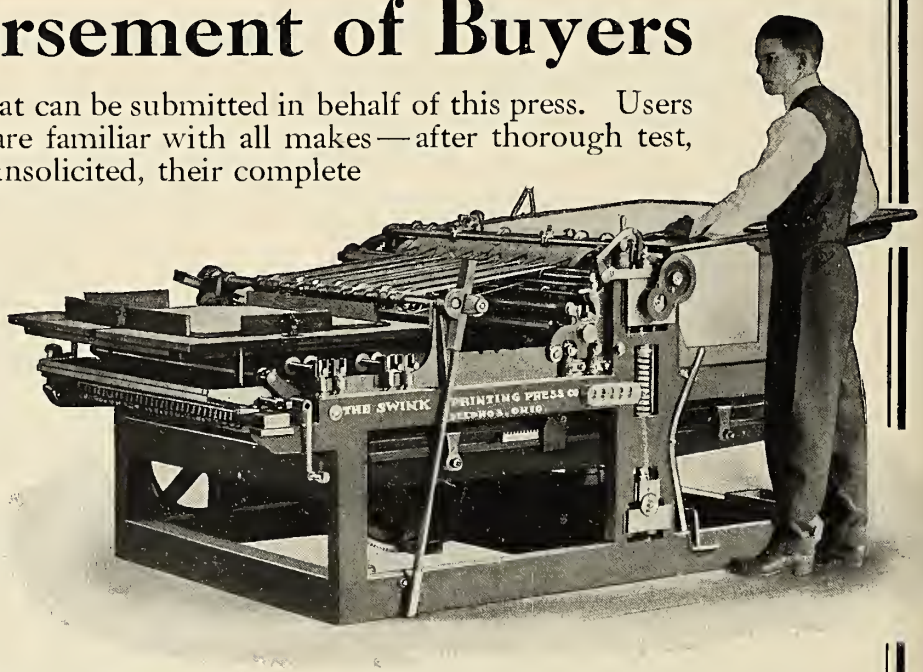
Phone Franklin 2264. We will call for your business.

AMERICAN ELECTROTYPE COMPANY

24-30 South Clinton Street, Chicago

The Endorsement of Buyers

is the strongest evidence that can be submitted in behalf of this press. Users —we mean, printers who are familiar with all makes—after thorough test, acknowledge and declare, unsolicited, their complete satisfaction in that the



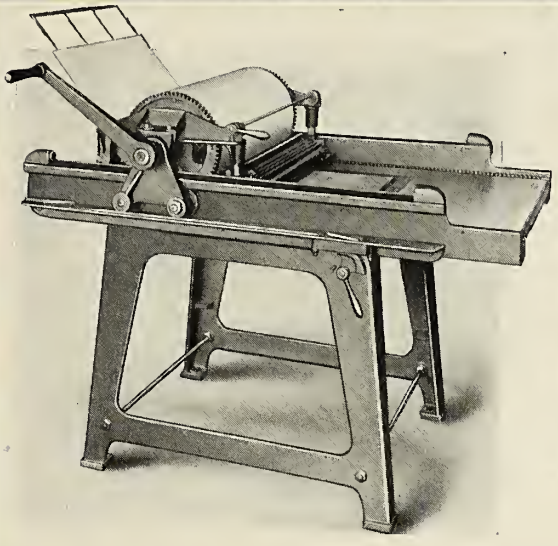
Swink High-Grade Two-Revolution Press

is the fulfilment of a long felt want among the printers. That its construction, compactness, general efficiency, durability and adaptability, together with its uniform high speed of an average of 2,400 impressions per hour, is all that can be desired. It is truly the press of *to-day*, *to-morrow* and the *future*. Built for hard service; entire structure free from technical or complicated parts; its register is absolute, the impression certain.

INVESTIGATE THIS PRESS BEFORE BUYING NEW EQUIPMENT

The Swink Printing Press Company

Factory and General Offices
DELPHOS, OHIO



Reduce Expense *in the* Composing-Room

A PROOF PRESS that will prove a form 25 x 25½ inches —Produces work equal to a cylinder press—Feeds to grippers or sheets laid on form—Absolute register—Automatic inking, with vibrating distributor—Capacity over one thousand an hour.

VANDERCOOK Composing-Room Cylinder

A PROOF PRESS that will materially increase the efficiency of all printing, publishing and newspaper plants. The best quality of work in the quickest time and with least expense of operation.

Saves Money for all Departments

Better work by proofreaders. Make-ready time on regular presses greatly reduced; you can make ready, with perfect register for color-work, without stopping your running presses. Proof without make-ready or lock-up. Defective material instantly detected.

Large or small forms are proved without change of tympan or adjustment. A single letter, alone and unsupported, can be inked and proved without disturbing it, and with no more impression than on a large form.

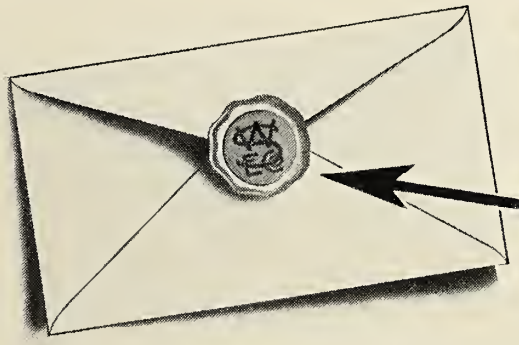
Safety grippers prevent injury to forms by careless workmen. The gripper action is accurate and instantaneous. Any one can produce a perfect proof on this Cylinder Proof Press. Proofs may be pulled immediately on the stock selected for the job. The simplest and most durable printing-press ever constructed.

SAMPLE PROOFS AND CIRCULARS ON REQUEST. ASK YOUR DEALER OR WRITE US DIRECT.

U. S. Government Printing-Office at Washington endorses by repeat order

EASTERN SALES COMPANY, *Manufacturers*

1524 Peoples Gas Building, CHICAGO



6¾ Envelopes *with the* Novel Seal-Flap

A Catchy Idea That Means Bigger Stationery Orders for You

YOUR customers will be quick to see that these new envelopes have an *advertising value* far greater than their slightly increased cost. The Seal-Flap idea will catch their fancy—*and their stationery business*. That's where *you* come in.

Thanks to our new machinery, we can now turn out 6¾ envelopes with almost any style of special-shaped flap. You can furnish your customers with envelopes bearing their *trade-marks*, or other devices, printed or lithographed on the flaps in seal effect—*neat*, *practical* and *attractive*. Couldn't you nail their stationery business with a talking-point like that? Think it over—and then start a postal our way for prices, *to-day*.

"Sure Stick" Envelopes

No more kicks on bond envelopes opening up—no matter how long they're stored. The gum we use *simply can't let go*. That's just one feature of Western States envelopes—and there are others that mean as much to you.

Western States Envelope Company

Manufacturers of "Sure Stick" Envelopes for Printers and Lithographers

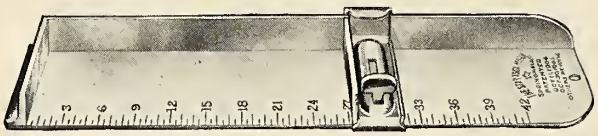
Milwaukee

There's a Difference

between the satisfied compositor who uses an up-to-date stick and one who is trying to keep in the game with the "old-style" stick.

Therefore—

Before you buy—just drop us a card for Catalog and some interesting testimonials.



"Tools of Quality for Particular Printers"

The Star Composing Stick

stands unapproached in many points, chiefly—in rapidity, accuracy, durability, comfort and *ease in use.*

MADE IN ALL POPULAR SIZES.

FOR SALE BY SUPPLY HOUSES GENERALLY

The Star Tool Mfg. Company

17 West Washington Street — Springfield, Ohio

Hundreds of Printers Have Secured More Efficient Power

—and at a much lower cost—by installing our small motors on their individual machines.

Let us prove to you how *you* can cut a *big slice out of your power bills every month* by using

Robbins & Myers STANDARD Motors

Made especially for linotype machines, presses, cutters, binders, staplers and other printers' machinery.

For more than sixteen years our big factory has been devoted entirely to the manufacture of small motors—$\frac{1}{30}$ to 15 horsepower. We carry a big stock of these sizes and can fill rush orders with dispatch from our factory or from our seven branch houses.

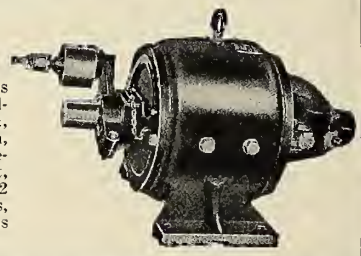
A free booklet about motors will be sent for the asking

The Robbins & Myers Company

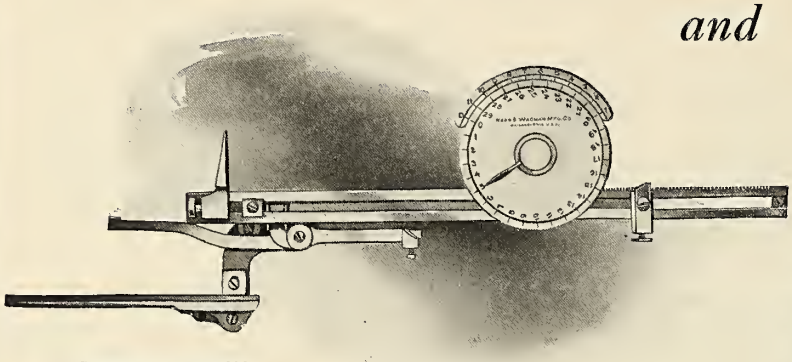
Factory and General Offices:
1325 Lagonda Avenue
Springfield, Ohio

BRANCHES:

New York, 145 Chambers street; Chicago, 320 Monadnock block; Philadelphia, 1109 Arch street; Boston, 176 Federal street; Cleveland, 408 West Third street, N. W.; New Orleans, 312 Carondelet street; St. Louis, 1120 Pine street; Kansas City, 930 Wyandotte street.



Improved Linotype Indicator *and* Assembler Slide



Patented Aug. 31, 1909
Other patents pending.

Records in picas and points each matrix as assembled, enabling the operator to make a practically perfect line-up at any desired point on the slug.

Leader work, tabular work, ditto work—in fact, all intricate work—can be set with ease and precision, and as rapidly as straight matter. The slide moves steadily, and in such a firm manner that it prevents transpositions, keeps the matrices from jumping out of the line, etc.

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RAPP & WAGMAN MFG. CO.

INCORPORATED

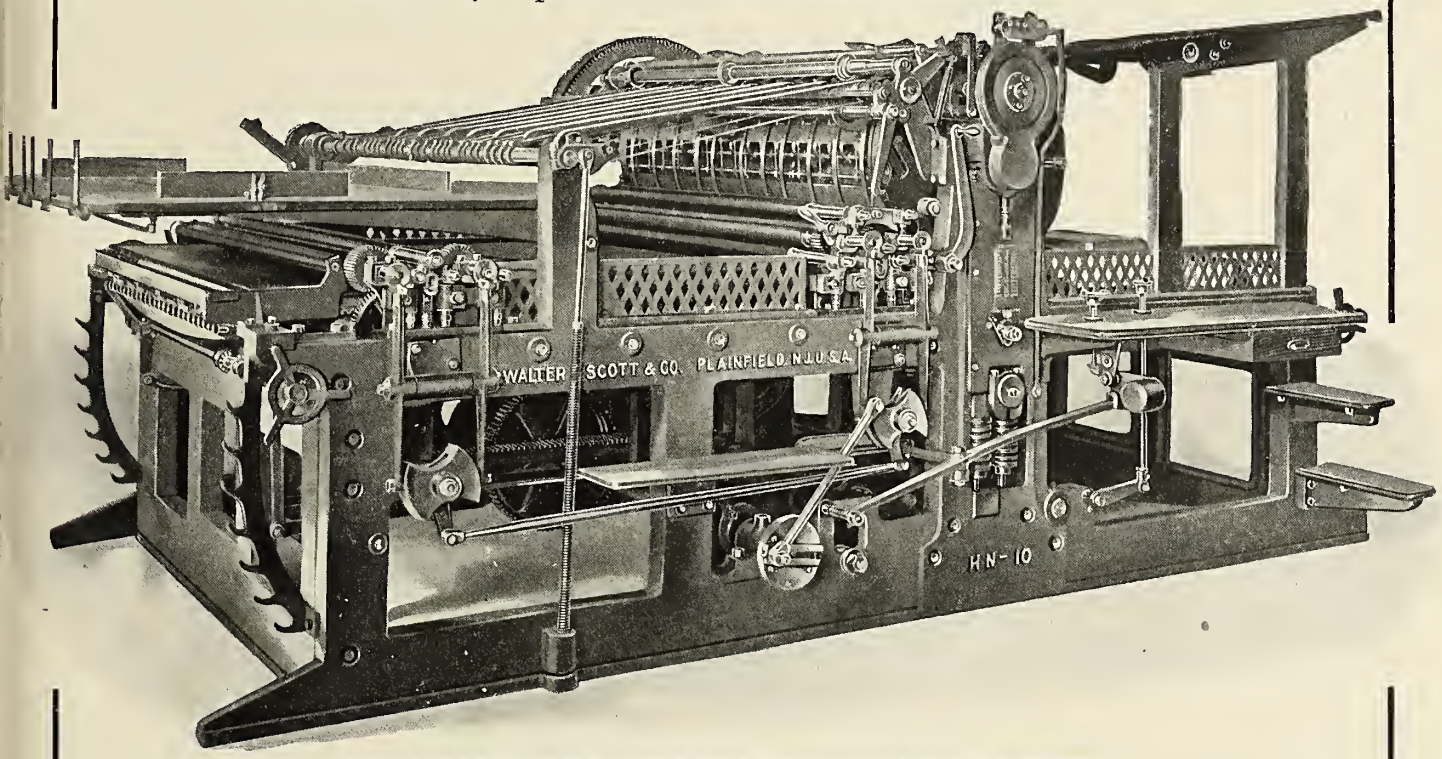
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Printing for Profit

IS MADE EASIER FOR THE
USERS OF THE LATEST

Scott Two-Revolution Presses

because they are the most perfect machines of their kind built. Take particular notice of the many superior features enumerated below:



SCOTT DIRECT-DRIVE TWO-REVOLUTION FOUR-ROLLER PRESS

FEATURES

Perfectly Designed Frame
Absolute and Lasting Register
By patented DIRECT-DRIVE Bed Motion
Adjustable Air Chambers
Powerful and Solid Impression
New Cylinder Controlling Devices
New Impression Adjustment
Patented Safety Gripper Motion
Patented Safety Shoo-fly Motion
Cylinder Advancing Adjustments
Effective Form Roller Lifter
Patented Distribution before ink reaches table
Patented Minute Fountain Regulation
Ink Fountain Trip—patented
Interchangeable Rollers
Springless fly delivery
Patented Curtain Sheet Delivery
Finest Materials and Workmanship
Built in five styles and eight sizes

SEND FOR DESCRIPTIVE CIRCULAR TO NEAREST OFFICE

WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

MAIN OFFICE AND FACTORY

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Send to-day for particulars, quantities you use, and we will mail you our regular price list or special quotation.

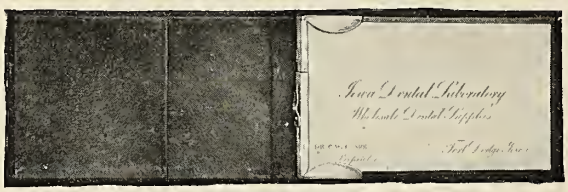
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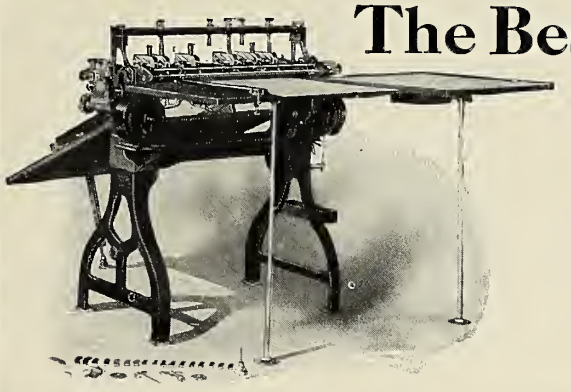
Ordinary cards can be used. No Tabbing, Scoring, Perforating, or other *expensive* work needed. Cards are held securely in perfect book-form and may be easily removed from case. Case holds twenty-two 2-ply cards and any card in the case may be withdrawn without disturbing the other cards. The only case in which a folding card can be used. If too many cards are withdrawn, they can be replaced in case easily, instantly and securely. Cards can not become soiled in pocket. If this case is used, a neat, clean card is always ready for delivery.

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We will send to the trade a sample case, *prepaid, upon receipt of 75c*, money to be refunded if not satisfactory. Complete descriptive circular and wholesale prices upon application.

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Answer—**The NATIONAL**

There is no room for comparison between the old-fashioned round hole and slot perforations and the clean, even and perfect work the "National" turns out.

High-class trade demands the "National" cut perforation more and more, and as a progressive printer you should get in touch with us and let us show you how to expand the scope of your business in an economical and profitable manner.

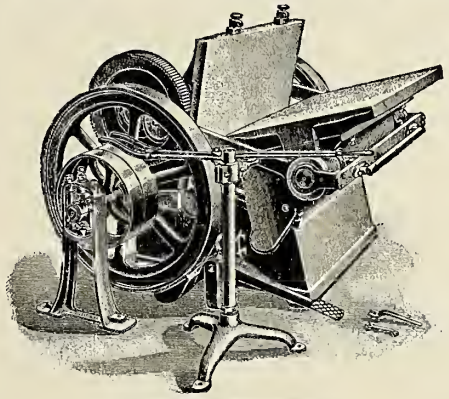
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Built in five sizes
From 20 x 30 in. to 30 x 44 in.

Means that the buyer is getting the most for his money—an investment worth while. The success and reputation of our presses have set the pace, therefore the name Gally "Universal" means "Standard."

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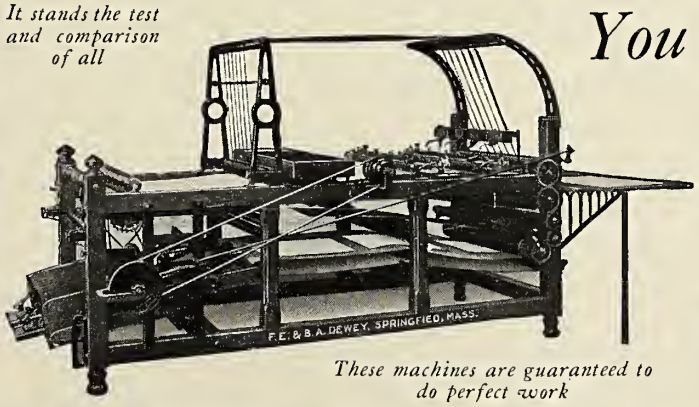
Inquiry will convince you that the press is mechanically correct, and the makers' reputation will assure you of that. Get our new catalog and note our lines of other presses.

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The National Machine Co., *Manufacturers, Hartford, Connecticut*

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These machines are guaranteed to do perfect work

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when you install the reliable Dewey Ruling Machine, because it is built on up-to-date ideas. Its mechanical principle and construction stands for only the best. Built for service and at the right price. One of the main features—the slack of cloth always at bottom, making top perfectly tight. Any user of any pen machine can add this improvement at little cost.

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Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

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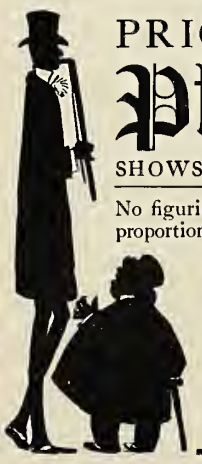
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PRIOR'S AUTOMATIC
Photo Scale
SHOWS PROPORTION AT A GLANCE

No figuring—no chance for error. Will show exact proportion of any size photo or drawing—any size plate.

SIMPLE—ACCURATE.

Being transparent, may be placed upon proofs of cuts, etc., and number of square inches determined without figuring. **Price, $2.00.** Sent postpaid, on receipt of price, by

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Deals only with the Illustration side of Printing, but deals with that side thoroughly. Post free, $2 per annum.

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"The Fashionplate of Printerdom"

THE HANDSOMEST
PRINTING-TRADE JOURNAL
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DESIGN, typography, colorwork, engraving, and other features are fully covered each month. It is a publication that interests equally the employing printer, compositor and pressman, as well as the publisher, engraver, and booklover.

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THE PRINTING ART
Cambridge, Mass.

You have an unusual opportunity to reach the Office Appliance Dealer, Retail Stationer, and Purchasing Agent, through only ONE medium — the

Inland Stationer

Business Equipment Journal

¶ An examination of the magazine itself shows you why.

¶ The Office Appliance Dealer and the Retail Stationer subscribe for it because it handles the selling end of their lines in a business-like manner. Every issue contains articles of sales plans of real practical value.

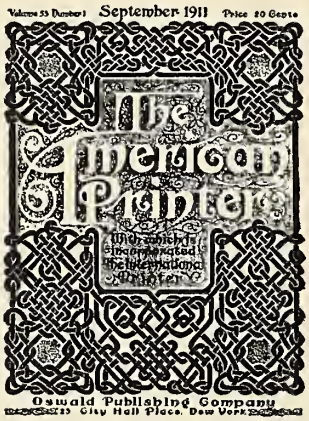
¶ The Purchasing Agent subscribes for it because it keeps him in close touch at all times with the latest and best developments in business equipment.

¶ You can reach all three with *one* advertisement and at *one* price by using *only* INLAND STATIONER—**BUSINESS EQUIPMENT JOURNAL.** Let us send you some important facts.

Inland Stationer
Business Equipment Journal
624-632 Sherman Street
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"A Journal for Progressive Master Printers"

A Sample Copy Is Yours For 20 Cents



A Year's Subscription Costs Two Dollars

Should There Be But One International Organization?

THE September AMERICAN PRINTER contains the opinions of leading organization men on the situation that confronts the two employing printers' conventions at Denver.

This number also contains other timely articles that will interest all up-to-date printers.

Excellent examples of color printing are shown.

The AMERICAN PRINTER is subscribed to by printers who wish a journal that instructs, interests and entertains. Are you a subscriber? If not, send 20 cents for a copy.

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(Retail Price $1.50)

VALUABLE TO EVERY PRINTER

With every new yearly paid-in-advance subscription to the NATIONAL PRINTER-JOURNALIST we are giving away one of these pocket rule cases, containing twelve steel composing rules.



The case is made of strong brown leather, with patent clasps, and contains twelve fine rules of the following sizes — 10, 12, 13, 14, 15, 16, 18, 21, 24, 26½, 28 and 30 ems.

If you want to accept this offer, write at once, enclosing $2.00.

The NATIONAL PRINTER-JOURNALIST is now in its 24th year. One subscriber says, "Every printer and publisher with Brains Should Take It." That means *YOU.*

NATIONAL PRINTER-JOURNALIST
4618 W. Ravenswood Park
CHICAGO

Be Certain of Your Medium —Then Fire Away

The advertiser must feel assured that the publication in which his announcement appears will be read. Without this assurance he is liable to play to empty seats. *The Inland Printer* contains such technical information of vital interest to *employer* and *employee* as to insure the advertiser that each copy is read not only by the subscriber, but read and reread daily by from five to twenty employing printers, managers and attachés of printing offices. The information is encyclopedic, its advertising is cumulative and informing, therefore pays both the *advertiser* and the *reader*.

Just One Instance

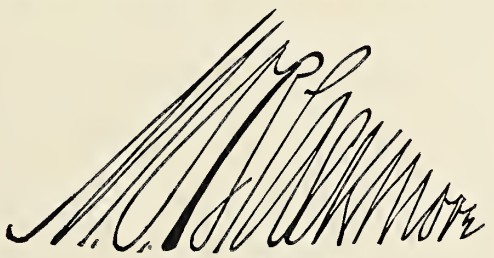
The Kimble Electric Company, Chicago, began advertising in *The Inland Printer* with a quarter-page space. It quickly found a ripe field for its line of motors and increased its space to a half page, using *forceful* and *convincing copy;* the result — double the returns. Note the letter from Mr. H. P. Hamaker, of Utopian Printery, Posser, Wash., dated July 22, 1911.

> *"Kimble Electric Co., Chicago, Ill.*
> *Gentlemen: —*
> *I want to thank you and praise your motor and help you sell more motors like the one you sold me.*
> *Does it pay to read advertisements? Well, yes! I saw your first advertisement in The Inland Printer and the second one landed me."*
> *Yours, H. P. Hamaker.*

Results are forthcoming through advertising if the proper methods are applied. An advertisement pays the advertiser as well as those who read the advertisement. The printer can not hope to stay in line with his competitors unless he knows where new machinery, supplies, etc., can be purchased.

Successful advertising is not in the spending of vast sums or in the using of large space, but in knowing how and when to reach the buyer. Let us submit to you a campaign of advertising for your consideration.

THE INLAND PRINTER COMPANY,



L. M. SLOMAN,
Eastern Representative
Tribune Building
New York

Advertising Manager
Chicago

Throw Out

Your Electrotype or Stereotype Plant

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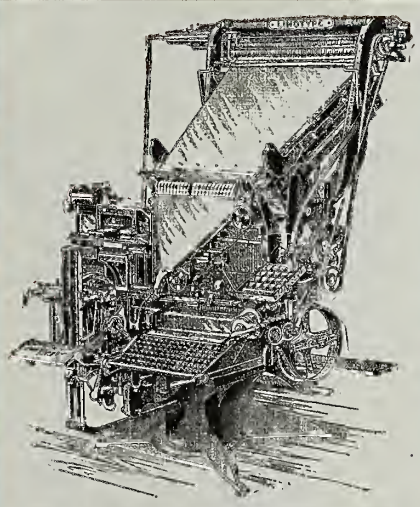
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YOUR COSTS SYSTEM

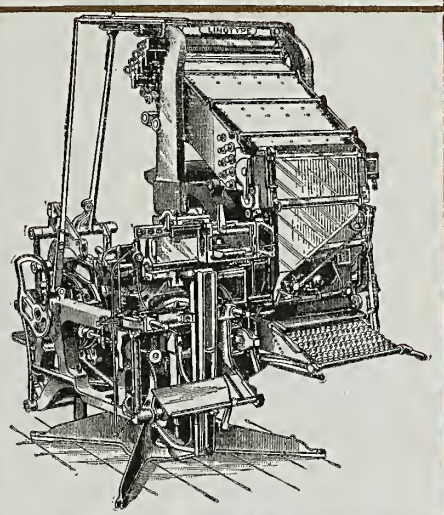
Will SHOW your cost of production.
It will NOT REDUCE your cost.

To accomplish this you must use improved machinery.



Quick-Change Model 8 Three-Magazine Linotype

Quick-Change Multiple Magazine



Quick-Change Model 9 Four-Magazine Linotype

LINOTYPES

Adequately equipped, will reduce your cost of composition to what it should be, and give your plant a competitive power in securing

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Your success depends not so much on increasing your selling price as on decreasing your production expense.

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MELBOURNE, SYDNEY, N. S. W., WELLINGTON, N. Z., MEXICO CITY, MEX. — Parsons Trading Co.

RUSSIA, SWEDEN, NORWAY, HOLLAND, DENMARK — Mergenthaler Setzmaschinen-Fabrik G.m.b.H., Berlin, Germany

BUENOS AIRES—Hoffmann & Stocker
RIO JANEIRO—Emile Lambert
HAVANA—Francisco Arredondo
TOKIO—Teijiro Kurosawa

Recent Decisions *on the* Press Question

Below are given the names of 58 purchasers who recently installed 70 presses, and who reached a decision as to which is the best press to ***buy.*** These same concerns have been confronted with the same question 294 times before, and reached the same decision. They now have 364 Miehle Presses.

The Miehle

Publishing House of the M. E. Church South ..... Nashville, Tenn. 1
Previously purchased seven Miehles.

United States Printing Co..... Cincinnati, Ohio 2
Previously purchased for this and other branches fifty-five Miehles.

Graham-Chisholm Co. ..... New York City..... 1

E. J. Schuster Printing Co..... St. Louis, Mo..... 1
Previously purchased one Miehle.

Baruch & Louis..... Cleveland, Ohio 1

The Williams Printing Co..... Richmond, Va. 1
Previously purchased five Miehles.

Johnston-Taylor Printing Co..... Wichita, Kan. 1

The Crowell Publishing Co..... Springfield, Ohio ... 1
Previously purchased four Miehles.

Rogers Printing Co..... Dixon, Ill. 1
Previously purchased one Miehle.

Amoskeag Manufacturing Co..... Manchester, N. H.... 1
Previously purchased two Miehles.

M. Vidal ..... Barcelona, Spain 1

The Camelot Press..... New York City..... 1

J. West Goodwin..... Sedalia, Mo. 1

Currier Printing Co..... Chicago, Ill. 1
Previously purchased eight Miehles.

The De Vinne Press..... New York City..... 2
Previously purchased twenty-two Miehles.

Tulane University Press..... New Orleans, La.... 1

The Diamond Match Co..... Barberton, Ohio 2
Previously purchased one Miehle.

The Hann & Adair Printing Co.... Columbus, Ohio 1
Previously purchased one Miehle.

Allen, Lane & Scott..... Philadelphia, Pa. 2
Previously purchased two Miehles.

Lefebure Ledger Co..... Cedar Rapids, Iowa.. 1

Mayer & Miller Co..... Chicago, Ill. 1
Previously purchased one Miehle.

Burke & James..... Chicago, Ill. 1

Michigan Carton Co..... Battle Creek, Mich.. 1
Previously purchased six Miehles.

J. B. Crawford Manufacturing Co.. Chicago, Ill. 2
Previously purchased three Miehles.

The Somerville Publishing Co..... Somerville, N. J..... 1
Previously purchased one Miehle.

Tribune Printing Co..... South Bend, Ind..... 1
Previously purchased one Miehle.

Palmer & Oliver..... New York City..... 1

Edward Stern & Co..... Philadelphia, Pa. ... 1

The London Printery..... Rock Hill, S. C..... 1

Cia. General de Fosforos..... Buenos Aires, S. A.. 1
Previously purchased one Miehle.

J. L. Romen..... Emmerich, Germany. 1

The Edwards Company..... Santiago, Chile 1
Previously purchased seven Miehles.

L. P. Hardy Co..... South Bend, Ind..... 1
Previously purchased four Miehles.

Central Druckerei ..... Copenhagen, Denmark 2

Harris & Partridge..... Philadelphia, Pa. ... 1
Previously purchased five Miehles.

McKinley Music Co..... Chicago, Ill. 2

A. Wohlfeld ..... Magdeburg, Germany 2
Previously purchased fourteen Miehles.

Butler Brothers ..... Chicago, Ill. 1
Previously purchased one Miehle.

Chas. H. Glass & Co..... Bangor, Me. 1

The Tabard Press..... New York City..... 1

John P. Keefe..... Chicago, Ill. 1

Geo. H. Ellis Co..... Boston, Mass. 2
Previously purchased five Miehles.

A. R. Barnes & Co..... Chicago, Ill. 1
Previously purchased nine Miehles.

Philadelphia Suburban Publishing Co. ..... Philadelphia, Pa. ... 1

A. I. Root, Inc..... Omaha, Neb. 1
Previously purchased seven Miehles.

Arts and Crafts Publishing Co.... Pittsburgh, Pa. 1
Previously purchased one Miehle.

National Printing Co., Ltd..... Montreal, Quebec ... 1

The J. B. Savage Co..... Cleveland, Ohio 1
Previously purchased five Miehles.

United States Printing Co..... Brooklyn, N. Y..... 1
Previously purchased for this and other branches fifty-seven Miehles.

Roy M. Barcal & Co..... Chicago, Ill. 1
Previously purchased one Miehle.

R. Suter and Cie..... Bern, Switzerland ... 1

Connell Printing Co..... Gulfport, Miss. 1

Berrian & Douglas..... New York City..... 1
Previously purchased two Miehles.

The Art Press..... Indianapolis, Ind. ... 1

Southern Publishing Association.. Nashville, Tenn. 2
Previously purchased three Miehles.

National Carton Co..... Joliet, Ill. 2

Parsons Trading Co..... Mexico City, Mex... 1
Previously purchased four Miehles.

Galveston Printing Co..... Galveston, Tex. 1

Rubel Loose Leaf Manufacturing Co. ..... Chicago, Ill. 1
Previously purchased two Miehles.

Shipments for July, 1911, **70** Miehle Presses

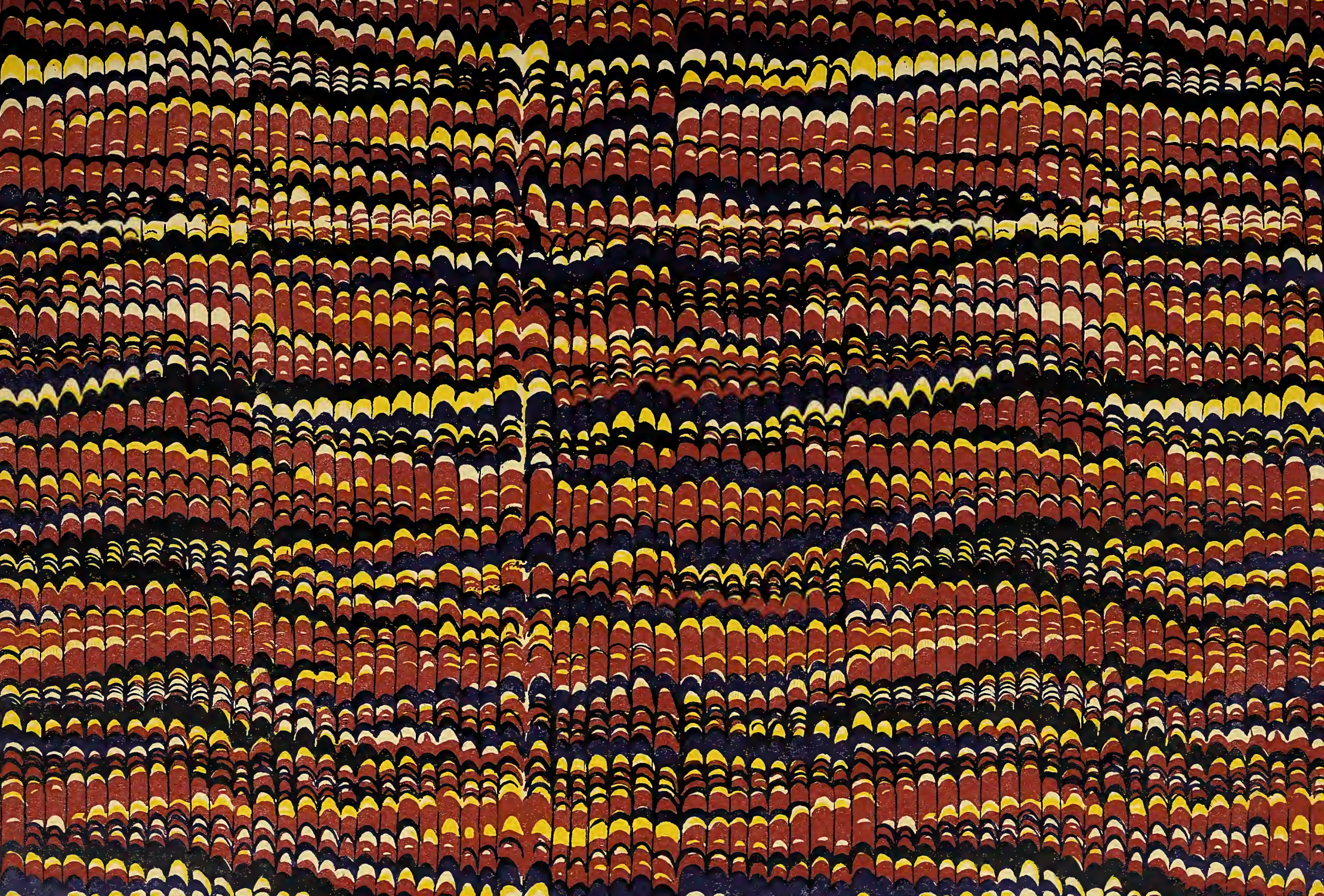
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(South Side Office, 326 S. Dearborn Street)

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